

Association for Cultural Studies

# Crossroads in Cultural Studies Conference



14-17th December, 2016

WITH STUDENT PRE-CONFERENCE EVENT 13TH DECEMBER

# Program Index



CREDITS  
**01**



SCHEDULE  
**04**

INTERNET  
ACCESS AND  
OTHER FACILITIES  
**14**



VENUES AND  
MAPS  
**15**



FULL PROGRAM  
OF EVENTS  
**18**



INVITED  
SPEAKERS AND  
ABSTRACTS  
**24**

PARALLEL  
SESSION PANELS  
AND ABSTRACTS  
**48**



INDEX OF  
REGISTERED  
DELEGATES  
**399**



# Crossroads 2016 (#XR2016)

For the first time in its history, Crossroads in Cultural Studies has come to the southern hemisphere. The 11th Association for Cultural Studies “Crossroads in Cultural Studies” conference is being hosted by the University of Sydney and Western Sydney University. Crossroads 2016 will bring scholars together in the beautiful summertime setting of Sydney University to engage with the past, present and future of cultural studies scholarship.

The Crossroads conference has played an important role in the creation of a global discussion of Cultural Studies. It has become a major international conference where scholars from all five continents gather regularly to exchange research, views, and insights. Organized by the Association for Cultural Studies (ACS), the Crossroads conference is held every other year in different parts of the world. Previous conferences have taken place in Birmingham (United Kingdom), Urbana-Champaign (USA), Istanbul (Turkey), Kingston (Jamaica), Hong Kong (China), Paris (France), and Tampere (Finland).

This conference program is also available as an iPhone and Android app. Go to either app store and search for “Crossroads2016”. On this app the full program is available with links to social media resources for the conference and to venue maps.

## Credits

The steering committee is Catherine Driscoll (Sydney), Tony Bennett (WSU), Elspeth Probyn, (Sydney), Brett Neilson (WSU), Tess Lea (Sydney), Shanthi Robertson (WSU), and Guy Redden (Sydney), with key additional roles played by Kane Race (Sydney), Greg Noble (WSU), and Prudence Black (Sydney).

The program/organising committee also includes Lisa Adkins (Newcastle), Panizza Allmark (ECU), Fiona Allon (Sydney), Ien Ang (WSU), Fiona Cameron (WSU), Pip Collin (WSU), Rob Cover (UWA), Mark Gibson (Monash), Fiona Giles (Sydney), Gerard Goggin (Sydney), Liam Grealy (Sydney), Chris Healy (Melbourne), Andrew Hickey (USQ/CSAA), Paul James (WSU), Timothy Laurie (UTS), Tania Lewis (RMIT), Vek Lewis (Sydney), Daniel Marshall (Deakin), Fran Martin (Melbourne), George Morgan (WSU), Meaghan Morris (Sydney), Stephen Muecke (UNSW), Jane Park (Sydney), Fernanda Penalozza (Sydney), Katrina Schlunke (Sydney), Anthea Taylor (Sydney), Amanda Third (WSU), Lee Wallace (Sydney), Megan Watkins (WSU), and Audrey Yue (Melbourne).

Thanks for administrative assistance to Grace Sharkey, Nina Serova, Leisel Senn, Elia Mamprin, Julie-Ann Robson, Molly Dias and Lilly Moody. Website and graphic design by Morgan Richards © The Design Embassy.





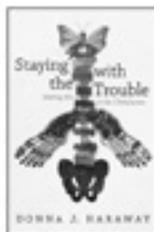
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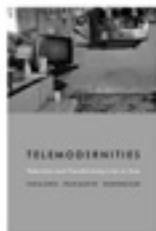
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Association for Cultural Studies



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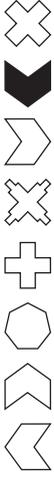


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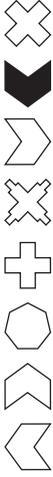
# Main Conference Schedule

DAY 1 (Dec 14)	DAY 2 (Dec 15)	DAY 3 (Dec 16)	DAY 4 (Dec 17)
<b>8.00</b> Registration	<b>9.00</b> Plenary 1: Borders and Mobilities	<b>9.00</b> Keynote 2: Visweswaran	<b>9.00</b> Keynote 3: Hage
<b>9.00</b> Welcome to country; welcomes to the conference; Stuart Hall Award	<b>10.30</b> Morning Tea	<b>10.30</b> Morning Tea	<b>10.30</b> Plenary 2: Who Counts in the Age of the Humans
<b>9.30</b> Keynote 1: Simpson	<b>11.00</b> Parallel Sessions 3	<b>11.00</b> Parallel Sessions 7	<b>12.00</b> Lunch and Book Launches 4 & 5
<b>11.00</b> Morning Tea	<b>12.30</b> Lunch and ACS Assembly	<b>12.30</b> Lunch and Book Launches 2 & 3	<b>1.00</b> Parallel Sessions 9
<b>11.30</b> Parallel Sessions 1	<b>1.30</b> Parallel Sessions 4	<b>1.30</b> Parallel Sessions 8	<b>2.30</b> Parallel Sessions 10
<b>1.00</b> Lunch and Book Launch 1	<b>3.00</b> Parallel Sessions 5	<b>3.00</b> Spotlights 2: Data Cultures; Reconceptualising Security; Transforming Christianities	<b>4.00</b> Forum: The Great Moving (Further) Right Show?
<b>2.00</b> Parallel Sessions 2	<b>4.30</b> Afternoon Tea	<b>4.30</b> *Buses depart to Bondi Beach	<b>5.00</b> *Closing Reception [Grandstand 2]
<b>3.30</b> Spotlights 1: Popular Affect Online; Culture, Gender and Decolonisation; Media Regulation	<b>5.00</b> Parallel Sessions 6	<b>5.30</b> *Beach-front Party – some tickets may still be available at the registration desk on Day 1 [Bondi Beach Pavilion]	
<b>5.00</b> Larry Grossberg: A Celebration	<b>6.30</b> *Buses depart to Town Hall		
<b>6.00</b> *Opening Reception [Main Quad]	<b>7.00</b> *Town Hall Reception [Town Hall]		
	<b>8.00</b> Cities Plenary [Town Hall]		

Shaded sessions at Abercrombie; other sessions at Seymour Centre [unless marked]; \* indicates tickets booked on registration required

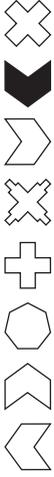
SESSION 1	SESSION 2	SESSION 3	SESSION 4	SESSION 5	SESSION 6	SESSION 7	SESSION 8	SESSION 9	SESSION 10
<b>1A</b> Mediating refugee and migrant experience (ABS3180)	<b>2A</b> Theorising mobilities in the Korean diasporas: (ABS3180)	<b>3A</b> Narrating marginalization and inclusion (ABS3180)	<b>4A</b> On "Being Australian": Research on Asia Pacific Migrants Living in Australia (ABS3180)	<b>5A</b> Negotiating the Imagined "Home" – Personal Experience, Diasporic Communities and Media (ABS3180)	<b>6A</b> Media, Migration and (Precarious) Mobile Belonging (ABS3180)	<b>7A</b> Mobile cultures, mobile lives (ABS3180)	<b>8A</b> Migrant identities and cultural encounters (ABS3180)	<b>9A</b> Transient mobilities: Youth travel in Asia (ABS3180)	<b>10A</b> Media, Space, and Mobilities (ABS3180)
<b>1B</b> Indigenous politics and resilience: Dutto, Brown, Craw (ABS3020)	<b>2B</b> Decolonising the Mind – Racism, moral imagination and white ambush (ABS3020)	<b>3B</b> Interventio- nary logics – governing, desiring and indigeneity (ABS3020)	<b>4B</b> Literature in and as colonialism (ABS3020)	<b>5B</b> Postcoloniality and Trauma Theory (ABS3020)	<b>6B</b> Reimagining settler-colonialism (ABS3020)	<b>7B</b> Hope, loss and space-time (ABS3020)	<b>8B</b> Australian Indigenous Film and Television in a transnational frame (ABS3020)	<b>9B</b> Place, Text, Materiality (ABS3020)	<b>10B</b> Participant Writing in Indigenous Australia (a pop-up workshop) Chairs, Muecke & Lea (ABS3020)
<b>1C</b> Mediated Intimacies: Bodies, Relationships, Technologies (ABS2140)	<b>2C</b> Affective and Material Politics of Contemporary Screen Culture (ABS2140)	<b>3C</b> Youth's Cultural and Affective (Re)actions against Neoliberal Change in East Asia (ABS2140)	<b>4C</b> Affect and End Times (ABS2140)	<b>5C</b> Affective worlds (ABS2140)	<b>6C</b> A Matter of Affect – How Things and Affects are Co-Shaped (ABS2140)	<b>7C</b> The Aesthetics and Affects of Cuteness (ABS2140)	<b>8C</b> Transformative Encounters? Analyzing or-chestrated cultural processes (ABS2140)	<b>9C</b> Ugly Affects (ABS2140)	<b>10C</b> Affect and Tempo-ralities in Intimate Relationships (ABS2140)





SESSION 1	SESSION 2	SESSION 3	SESSION 4	SESSION 5	SESSION 6	SESSION 7	SESSION 8	SESSION 9	SESSION 10
<b>1D</b> Recovering Class – Media Practices of Disadvantaged Communities in Australia (ABS3003)	<b>2D</b> Inequality, work and welfare (ABS3003)	<b>3D</b> Performing economy in "neoliberal" times (ABS3003)	<b>4D</b> Alternative imaginings of finance and markets (ABS3003)	<b>5D</b> Community Economies Research in Australia and Asia (ABS3003)	<b>6D</b> Time, Money, Debt, Labor, and Life – Critical Concepts for Producing Knowledge Against Inequality (ABS3003)	<b>7D</b> Interrogating inequality (ABS3003)	<b>8D</b> Dismantling the common good – work, health, and community (ABS3003)	<b>9D</b> Australian Cultural Fields – Formation and Transformation (ABS3003)	<b>10D</b> Capitalising culture – critique and renewal (ABS3003)
<b>1E</b> Who's the Man? Disrupted Masculinities in Global Cinema (ABS2080)	<b>2E</b> Dating for Singles – Love, Marriage and Relationships in Contemporary Korean, Japanese and Australian Popular Culture (ABS2080)	<b>3E</b> Youth, gendered embodiment and mobility (ABS2080)	<b>4E</b> Inclusions and Exclusions: Girls in Girls Studies (ABS2080)	<b>5E</b> Girls' Space in Contemporary Japan (ABS2080)	<b>6E</b> Youth and sexualisation (ABS2080)	<b>7E</b> Girl Knowledge and Power (ABS2080)	<b>8E</b> Representations of indigenous girlhood (ABS2080)	<b>9E</b> Representing girls and women (ABS2080)	<b>10E</b> Sexuality and Violence – Social Dynamics, Resistance and Activism (ABS2080)
<b>1F</b> Weekend Societies – Electronic Dance Music Festivals and Events – Cultures (ABS1060)	<b>2F</b> Cultures, subcultures, and social meaning (ABS1060)	<b>3F</b> Performance and mediation in popular music (ABS1060)	<b>4F</b> East Asian Pop-rock from a comparative perspective (ABS1060)	<b>5F</b> Popular Representation and the Nation (ABS1060)	<b>6F</b> The Development of Indie Music in Southeast Asia (ABS1060)	<b>7F</b> Fashion and the City – Towards a Comparative Cultural Ecology of Urban Chic (ABS1060)	<b>8F</b> Fashion's Image – Haunting, Obsession and Fantasy (ABS1060)	<b>9F</b> Fashion's Image: Architecture, Time, Space and Family (ABS1060)	<b>10F</b> Posthuman Fashion – Undoing Anthropocentrism of the Fashion System (ABS1060)

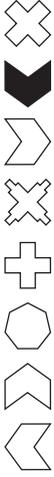




SESSION 1	SESSION 2	SESSION 3	SESSION 4	SESSION 5	SESSION 6	SESSION 7	SESSION 8	SESSION 9	SESSION 10
<b>1J</b> Multicultural arts – practices and policies (ABS3110)	<b>2J</b> Art and Chinese political transformation (ABS3110)	<b>3J</b> Making Change – textiles, gender and power (ABS3110)	<b>4J</b> Decolonization and Self-Orientalism of Inter-Asian Art in the 1910s-1930s (ABS3110)	<b>5J</b> Cultural production and curation (ABS3110)	<b>6J</b> So what do you do?: tracking creative graduates in Australia and the UK (ABS3110)	<b>7J</b> Mobile lives in contemporary art: Weselius, Hayat, Nielsen (ABS3110)	<b>8J</b> Sonic cultures and practices: Ujmonen, Kyto, Saarikallio & Maksi-mainen (ABS3110)	<b>9J</b> Sonic practices and identities: Nakagawa, Yeung, Y Yin (ABS3110)	<b>10J</b> New media culture and identity construction: Agustín, Hizi, Zhong (ABS3110)
<b>1K</b> Drugs in Space – New Approaches to Drugs and Drug-Related Ontologies (ABS1130)	<b>2K</b> Reshaping Contemporary Gender: (ABS1130)	<b>3K</b> Self-Tracking Technologies and Living Personal Data (ABS1130)	<b>4K</b> The Cultures and Politics of Body-Monitoring (ABS1130)	<b>5K</b> Normalcy, Disability, and Injustice (ABS1130)	<b>6K</b> Methods and ethics in selfie studies (ABS1130)	<b>7K</b> Football cultures, identity, experience (ABS2050)	<b>8K</b> Cultural and Reproductive Ageing (ABS2050)	<b>9K</b> Bodily augmentation regimes (ABS2050)	<b>10K</b> Cultures of Drug Use (ABS2050)
<b>1L</b> Interdisciplinary Perspectives on Methodological Invention (ABS3090)	<b>2L</b> Challenging academic cultures: Krabill, Ishikawa et al., Kunschak (ABS3090)	<b>3L</b> Knowledge production, boundary crossing and difference: Garbutt, Fordham, Almqvist (ABS3090)	<b>4L</b> Research practice and ethical engagements (ABS3090)	<b>5L</b> Thinking about normativity through education, transgression, and self-care (ABS3090)	<b>6L</b> Intervention, Speculation, Exploration - Expanding Cultural Research (ABS3090)	<b>7L</b> Transdiscipline: the generative value of design research + cultural studies: Rossite (ABS2020)	<b>8L</b> The secular, the radical, the voice and the curriculum – Historical legacies and imminent felt encounters in Australasian educational institutions (ABS2020)	<b>9L</b> Pedagogies and academic life: Barcan, (ABS2020)	<b>10L</b> Educational spaces, race and postcolonialism (ABS2020)

SESSION 1	SESSION 2	SESSION 3	SESSION 4	SESSION 5	SESSION 6	SESSION 7	SESSION 8	SESSION 9	SESSION 10
<b>1M</b> Streaming cultures and the post-piracy phenomenon (ABS1050)	<b>2M</b> Complexity and change in digital piracy (ABS1050)	<b>3M</b> New Media Gatekeepers: Ecosystems of Access and Denial (ABS1050)	<b>4M</b> Transmutation of Political Culture and Media Arts – Democracy, Immigration and Censorship (ABS1050)	<b>5M</b> Politics of media censorship and reform (ABS1050)	<b>6M</b> Media classification histories and positives (ABS1050)	<b>7M</b> Media Justice (ABS1050)	<b>8M</b> Cultural politics in Hong Kong (ABS1050)	<b>9M</b> Digital Entrepreneurship in China – Critical Reflections on Creative Industry, Sharing Economy, and Rural E-commerce (ABS1050)	<b>10M</b> The Value of Media Archaeology to Cultural Studies (ABS1050)
<b>1N</b> Populism, politics and the popular (ABS3310)	<b>2N</b> Assembling publics and public images (ABS3310)	<b>3N</b> Cultures of craft and the entrepreneur (ABS3310)	<b>4N</b> Transgressive gender acts (ABS3310)	<b>5N</b> Death and the gothic in popular culture and public space (ABS3310)	<b>6N</b> Representing women in film and television (ABS3310)	<b>7N</b> Futuring space, queering history (ABS3310)	<b>8N</b> Media archaeology and genealogy (ABS3170)	<b>9N</b> Sci-Fi and fantasy cultures (ABS3310)	<b>10N</b> Trespassing Spaces: Transformed Subjectivities – Geopolitics, Gender, and Sexualities in Contemporary Chinese Fandom (ABS3310)
<b>1O</b> Mediating Sexualities (ABS1070)	<b>2O</b> Sexual and gender production and/ in the digital (ABS1070)	<b>3O</b> Time, Tide and Translation – Transnational Contemporaneity and Strategic Possibilities of Differences in Japanese Queer Politics (ABS1070)	<b>4O</b> Visual culture and sexual modernity (ABS1070)	<b>5O</b> Queer cultures, media and the everyday (ABS1070)	<b>6O</b> Queer Cultures in Asia: Mobility, Kinship, and Class – Translation, Kinship, and Class (ABS1070)	<b>7O</b> Public Discourse and Queer Lives (ABS1070)	<b>8O</b> Queer Media Attachment (ABS1070)	<b>9O</b> Queer Kinships in Australia (ABS1070)	<b>10O</b> Queer knowledges (ABS1070)

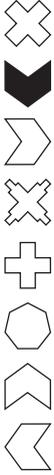




SESSION 1	SESSION 2	SESSION 3	SESSION 4	SESSION 5	SESSION 6	SESSION 7	SESSION 8	SESSION 9	SESSION 10
<b>1P</b> Feminist Manifestoes (ABS3200)	<b>2P</b> Feminist speculation (ABS3200)	<b>3P</b> Feminisms, femininity and the body (ABS3200)	<b>4P</b> Misogyny and feminist contestations online (ABS3200)	<b>5P</b> Terror, governance and media (ABS3200)	<b>6P</b> Feminism, coloniality and critique (ABS3200)	<b>7P</b> Representation and violence (ABS3200)	<b>8P</b> Race, whiteness and digital cultures (ABS3200)	<b>9P</b> The Time of Violence – States and Other Mirages (ABS3200)	<b>10P</b> Emergent Political Collectives – Publics, Commons and the Demos: (ABS3200)
<b>1Q</b> Visibility, Invisibility, and Disappearance in Social Media and Digital Culture (ABS1110)	<b>2Q</b> Digital citizenship and communities – ethics and resilience (ABS1110)	<b>3Q</b> Gender, intimacy and the cult (ure) of confidence (ABS1110)	<b>4Q</b> Digital social worlds (ABS1110)	<b>5Q</b> Exhuming death – Postmortem identities and digital eternities (ABS1110)	<b>6Q</b> Networks, affect and the social: Kibby, Pilipets, Mannell (ABS1110)	<b>7Q</b> Social Media and Cultures of Mental Health (ABS2290)	<b>8Q</b> #formations – Tumblr vernacular and power (ABS2290)	<b>9Q</b> Even the Nights Are Better (Since We've Found Nuit Debut) (ABS2290)	<b>10Q</b> Social media communities (ABS2290)
<b>1R</b> Environmental Iterations – Digital Habitats and the Making of Multiple Screen Worlds (ABS3280)	<b>2R</b> Mobility and insecurity (ABS3280)	<b>3R</b> Colour, culture and contestation (ABS3280)	<b>4R</b> Moving Between the US and the African Diaspora – The Sights and Sites of Blackness in Popular Cultural Performances (ABS3280)	<b>5R</b> Forms of Digital Modernity in Indonesia (ABS3280)	<b>6R</b> Creation and creativity in the digital era (ABS3280)	<b>7R</b> Space and signification (ABS1080)	<b>8R</b> Representations of waste and ecology (ABS1080)	<b>9R</b> Children's rights in the digital age (ABS1080)	<b>10R</b> Transnational Boys Love – Japanese homoerotic comic culture goes global (ABS1080)

<b>SESSION 1</b> <b>1S</b> Hong Kong feminisms through visual practice (ABS3120)	<b>SESSION 2</b> <b>2S</b> The image reimagined (ABS3120)	<b>SESSION 3</b> <b>3S</b> Messing with the Cultured Subject – Genealogies of Futures (ABS3120)	<b>SESSION 4</b> <b>4S</b> Rethinking suicide and social life (ABS3120)	<b>SESSION 5</b> <b>5S</b> Performing mobilities – Exteriorities, storyscapes, temporalities, and the movements of faith (ABS3120)	<b>SESSION 6</b> <b>6S</b> Negotiating intimacy and family (ABS3120)	<b>SESSION 7</b> <b>7S</b> Culture, gender, and generation: (ABS2280)	<b>SESSION 8</b> <b>8S</b> Media, desire, and identity in China and the Chinese diaspora (ABS2280)	<b>SESSION 9</b> <b>9S</b> Everyday ethics and wellbeing (ABS2280)	<b>SESSION 10</b> <b>10S</b> Facility and Trauma (ABS2280)
		<b>3T</b> Rethinking "traditional" culture (ABS3300)	<b>4T</b> Post-Socialist Cultures: (ABS3300)	<b>5T</b> In the Interstices – Intimacy, Memory, Archive (ABS3300)	<b>6T</b> Freedom, Justice and Loss Beyond Liberal Paradigms (ABS3300)	<b>7T</b> Australian rural and regional place-making (ABS2240)	<b>8T</b> Mediating the "good life" (ABS2240)	<b>9T</b> Advertising cultures and dis-courses (ABS2240)	<b>10T</b> Possibilities and Limitations of Identity in Intercultural Research (ABS2240)
<b>1U</b> Mobile phones and new imaginaries (ABS3170)	<b>2U</b> Charisma and connective mobilization (ABS3170)	<b>3U</b> Transformations in cultural analysis (ABS3170)	<b>4U</b> Genre, Taste, Critique (ABS3170)	<b>5U</b> Ecological and biological subjectivities (ABS3170)		<b>7U</b> Political Spectacles (ABS3170)	<b>8U</b> Testimonies of violence and displacement (ABS3170)	<b>9U</b> Representation and contestation (ABS3170)	<b>10U</b> Institutions and cultural change: (ABS3170)





SESSION 1	SESSION 2	SESSION 3	SESSION 4	SESSION 5	SESSION 6	SESSION 7	SESSION 8	SESSION 9	SESSION 10
		<b>3V</b> Representing home and change (ABS2070)	<b>4V</b> Cultural location and personal transformation on television and film (ABS2070)	<b>5V</b> Intercultural and cosmopolitan possibilities in music and theatre (ABS2070)		<b>7V</b> Print media formation and transformation (ABS2060)	<b>8V</b> Literary maps, mobilities and spiritual realms (ABS2060)	<b>9V</b> Wayward Politics (ABS2060)	<b>10V</b> Everyday Cultures of Security (ABS2060)
			<b>4W</b> Youth participation, citizenship and democracy (ABS3100)	<b>5W</b> Capitalist subjectivities and resistance (ABS3100)	<b>6W</b> Visual culture and intercultural relations (ABS3100)	<b>7W</b> Games and Experience (ABS2130)	<b>8W</b> Games – Interactivity and Immersion (ABS2130)	<b>9W</b> Playing Around with Game Studies – experiments in methodologies for analysing videogames and games culture (ABS2130)	<b>10W</b> Playful engagements and gaming cultures (ABS2130)
						<b>7X</b> Power and educational spaces (ABS2003)	<b>8X</b> Sweet, Soft, and Social – Japanese drinks and snacks consumption culture (ABS2003)	<b>9X</b> Food cultures and counter-cultures (ABS2003)	<b>10X</b> Producing and consuming food (ABS2003)



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# Internet Access and Other Facilities

## Internet Access

The conference has arranged temporary wireless access through the university's servers. Log-in details are included in your conference pack (on the back of your name-badge). Please note that access within buildings is uneven across the campus. The Seymour Centre requires a different log-in than the rest of the campus.

## Water

A refillable water bottle is provided in your conference pack, and drinking water stations are located at various points around campus, including on all floors of the Abercrombie building, where most sessions are held.

## Local Information

Your conference pack includes a map of the campus. You may also find the "University of Sydney" and "Lost on Campus" apps useful for directions and making your way around the university (available in Apple and Android formats). Your conference pack also includes guides from Sydney tourism and the City of Sydney council which may help you navigate the city more broadly and choose activities outside of the conference.

## Groceries and Other Necessities

The campus is close to the King St, Newtown, shopping precinct, which includes banks, chemists (pharmacies), smaller supermarkets, and many restaurants, pubs and bars. It is also close to the large Broadway shopping centre (mall), which also includes banks and chemists, and additionally a post office, a food court, and multiple supermarkets and other large retailers including those which sell computer and electrical supplies and stationery. Broadway is marked on the website and app maps, and the Newtown shopping district can be found by walking along City Rd in the opposite direction from Broadway.

## Other Questions

Staff and volunteers working at the registration and information desk are happy to answer your questions. The desk will be operating in the Seymour Centre every morning of the conference, and during the last half hour of the final Seymour session each day it will close and move to the Abercrombie building. In Abercrombie it will be located on Level 2, near the stairs, until the final ABS session of the day, during which it will close for the day. You will also be able to identify volunteers throughout the conference by their black shirts with a blue cross logo – feel free to ask them questions at any time.



# Venues and Maps

## Sydney Campus Venues



- ① **Holme Building** for the pre-registration meet-up in the Courtyard Bar
- ② **The Seymour Centre** for the morning registration desk, and all keynote/plenary sessions.
- ③ **The Abercrombie Building** for registration and information after the Seymour desk closes, all parallel sessions, and the spotlight panels and special fora. Publisher stands (Taylor & Francis; Combined Academic Presses) are also located in Abercrombie, as is a pop-up bookstore managed by the University Co-op Bookstore (Sydney).
- ④ **The Main Quad** for the opening reception
- ⑤ **The Grandstand** for our evening functions – overlooking the oval off Blackburn Circuit.



# Off-Campus Venues



- 1 **WSU Parramatta** To go to the research student preconference event on the 13th a bus is available from the Main Quad in the morning (if booked during registration). The conference app has a map link to the venue, but the address is Building EE, Western Sydney University Parramatta Campus, Cnr Victoria Rd and James Ruse Dr, Rydalmere NSW 2116.
- 2 **Town Hall** To go to the Town Hall reception, and following Cities plenary, a bus is available from Abercrombie on the evening of the 15th (if booked during registration). The conference app has a map link to the venue, but the address is Sydney Town Hall, Cnr George and Druiitt Sts, Sydney NSW 2000.
- 3 **Bondi Pavilion** To go to the Bondi beach-front party, a bus is available from Abercrombie on the evening of the 16th (if booked during registration). The conference app has a map link to the venue, but the address is Queen Elizabeth Dr, Bondi Beach NSW 2026.

## Finding Your Way Around Abercrombie

All parallel sessions, all spotlight sessions, and all fora, assemblies, launches, lunches, and teas will be held in the Abercrombie building, which is also where you will find publisher stands and a bookstore displaying and selling books.

The ABS auditorium is downstairs (level B2), taking the stairs from the front door, but floors 1-3 contain many rooms in use at different times across the conference, and the arrangement of rooms is not always obvious. Printed guides to Abercrombie floors 1-3 will therefore be included in your conference pack so you can carry them around, but there are also floor plans on the wall on each floor if you lose your copy and can't find the room you're after.

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# Full Program of Events

## TUESDAY, 13 DECEMBER

### Pre-Registration and Pre-Conference Event

Pre-Conference activities on Tuesday, 13th December, include the following:

**9am-5pm**      **Research Student Pre-Conference Event** (Western Sydney University, Parramatta Campus)

This event consists of workshops and panels for research students (not student papers, which are in the main program). You must have registered for this event separately in advance. There are no places left.

If you requested a seat on the bus from the Sydney Camperdown campus to Parramatta, then you should meet at the Clock Tower, Sydney Main Quadrangle Building, at 8am. Those who are registered for this event but have not booked the bus should follow travel directions sent to them by the pre-conference event organisers.

**2pm-4pm**      **Pre-Registration** (The Courtyard Bar, Holme Building, University of Sydney)

Collect your conference pack early and avoid the early morning rush! This is also a chance to meet up with other delegates and familiarise yourself with the campus. A cash café and bar will be available and the Courtyard Bar also serves light meals. Pre-registration is only available from 2-4pm but the bar will be open longer.

## WEDNESDAY, 14 DECEMBER

**8am-9am**      **Registration Session** (Foyer, Seymour Centre)

If you did not collect your conference pack at pre-registration, collect it now!

**9am-9.30am**      **Welcome Session** (York Theatre, Seymour Centre)

Catherine Driscoll (Gender and Cultural Studies, Sydney), Uncle Ray Davison (Eora Nation), Duncan Ivison (DVC Research, Sydney), Paul James (Institute for Culture and Society, WSU), Gil Rodman (Chair, ACS)

Presentation of the Association for Cultural Studies' Stuart Hall Award to Meaghan Morris



**9.30am-11am** **Keynote Lecture 1: Audra Simpson, "Consent's Revenge: An Inquiry into the Politics of Refusal"** (York Theatre, Seymour Centre) – Chair, Tess Lea. See Invited Speaker abstracts below.

**11am-11.30am** **Transit to Abercrombie for Morning Tea**

The Abercrombie Building is an easy short walk from the Seymour Centre (approx. 6-7 minutes for an average walker). Each day there will be a shuttle bus available for those with limited mobility. Morning tea will be served on Abercrombie floors 2 and 3.

**11.30am-1pm** **Parallel Sessions 1** See the schedule on page 4. See Parallel Session abstracts below.

**1pm-2pm** **Lunch: Abercrombie building**

Lunch will be served on Abercrombie floors 2 and 3. You may also collect your lunch and go to the following book launch (please remember to return any lunch/service materials to the lunch stations so the rooms are ready for the following sessions).

**+** Book launch in ABS2080: Holly Randell-Moon & Ryan Tippet (eds), *Security, Race, Biopower: Essays on Technology and Corporeality* (Palgrave Macmillan), launched by Anne Cranny-Francis.

**2pm-3.30pm** **Parallel Sessions 2** See the schedule on page 4. See Parallel Session abstracts below.

**3.30pm-5pm** **Spotlight Sessions 1**

**+** **ABS 1110 Popular Affect Online** (Chair, Kane Race): Susanna Paasonen, John Erni, Deborah Tolman. See Invited Speaker abstracts below.

**+** **ABS1040 Culture, Gender, and Decolonisation** (Chair, Vek Lewis): Maria Lugones, Sujatha Fernandes, Sara Catherine Motta. See Invited Speaker abstracts below.

**+** **ABS1130 Media Regulation** (Chair, Liam Grealy): Martin Fredriksson Almqvist, Laikwan Pang, Mark McLelland. See Invited Speaker abstracts below.

**5pm-6pm** **Lawrence Grossberg: A Celebration** (Abercrombie Auditorium B2010)

Larry Grossberg has exercised a defining influence on the trajectories of cultural studies in his many and varied roles: as a leading intellectual and theorist; as the long-term editor of *Cultural Studies*; as a teacher, supervisor



and mentor for many key figures in the field; and in institutional leadership, including as co-convenor (and co-editor) of “Cultural Studies Now and In the Future”, the major conference which gave cultural studies international visibility, and as one of the founders of the Cultural Studies Association. On the occasion of his stepping down from the editorship of Cultural Studies, John Erni, Meaghan Morris and Tony Bennett will engage Larry in a conversation on the defining features of his contributions to cultural studies.

### 6pm-7.30pm **Opening Reception** (The Main Quadrangle)

 Your name-badge will be marked with a red circle to indicate you requested a ticket for the opening reception on registration. The opening reception is sponsored by Taylor & Francis, publishers of the journal Cultural Studies. Opening remarks: Ted Striphas. Carillon: Amy Johansen.



## THURSDAY, 15 DECEMBER



**8.30am-9am** **Registration** (Foyer, Seymour Centre)



**9am-10.30am** **Plenary Panel 1: Borders and Mobilities: Fran Martin, Martina Tazzioli, Rachel Silvey** (York Theatre, Seymour Centre) – Chair, Brett Neilson. See Invited Speaker abstracts below.



**10.30am-11am** **Transit to Abercrombie for Morning Tea** (Abercrombie floors 2 and 3)



**11am-12.30pm** **Parallel Sessions 3** See the schedule on page 4. See Parallel Session abstracts below.



**12.30-1.30pm** **Lunch: Abercrombie building**

The Association for Cultural Studies General Assembly will be held in ABS1110 from 12.40. Collect your lunch from the stations on floor 2 or 3 and make your way to floor 1 if you wish to attend the meeting.

**1.30pm-3pm** **Parallel Sessions 4** See the schedule on page 4. See Parallel Session abstracts below.

**3pm-4.30pm** **Parallel Sessions 5** See the schedule on page 4. See Parallel Session abstracts below.

**4.30pm-5pm** **Afternoon Tea** (Abercrombie floors 2 and 3)

**5pm-6.30pm** **Parallel Sessions 6** See the schedule on page 4. See Parallel Session abstracts below.

### 6.30pm-7pm Transit to Town Hall



Buses depart from Abercrombie St at 6.30pm. Your name-badge will be marked with a B in the Town Hall reception circle to indicate you requested a seat on the bus to Town Hall. Town Hall is marked on the conference maps and public transport, taxis and uber are all available if you did not book the bus but did book the reception (buses and trains both stop fairly close to but not at Town Hall).

### 7pm-8pm Town Hall Reception



Your name-badge will be marked with a blue circle to indicate you requested a ticket for the Town Hall reception on registration.

### 8pm-9.30pm

**Cities Plenary – Innovating in urban creativity; challenges and breakthroughs: Ben Highmore, Kate Shaw, Gabriella Gómez Mont** (Sydney Town Hall) – Chair, Lisa Colley. See Invited Speaker abstracts below. Delegates who did not request a ticket to the preceding reception are welcome to arrive at Town Hall for the panel. The Cities Plenary is sponsored by the City of Sydney and by the Henry Halloran Trust (University of Sydney).



## FRIDAY, 16 DECEMBER

### 8.30am-9am

**Registration** (Foyer, Seymour Centre)



### 9am-10.30am

**Keynote Lecture 2: Kamala Visweswaran, “Civil Neoliberalties”** (York Theatre, Seymour Centre) – Chair, Ien Ang. See Invited Speaker abstracts below.



### 10.30am-11am

**Transit to Abercrombie for Morning Tea** (Abercrombie floors 2 and 3)

### 11am-12.30pm

**Parallel Sessions 7** See the schedule on page 4. See Parallel Session abstracts below.

### 12.30-1.30pm

**Lunch: Abercrombie building** (floors 2 and 3)

You may also collect your lunch and go to one of the following book launches.



Book launch in ABS2080: Tania Lewis, Fran Martin & Wanning Sun, *Telemodernities* (Duke UP), launched by Graeme Turner



Book launch in ABS2150: Ned Rossiter, *Software, Infrastructure, Labor: A Media Theory of Logistical Nightmares* (Routledge), launched by Orit Halpern

**1.30pm-3pm**    **Parallel Sessions 8** See the schedule on page 4. See Parallel Session abstracts below.

**3pm-4.30pm**    **Spotlight Sessions 2**

- + ABS 1110 Data Cultures (Chair, Tony Bennett): Jean Burgess, Evelyn Ruppert, Rowan Wilken. See Invited Speaker abstracts below.
- + ABS1040 Reconceptualising Security (Chair, Tess Lea): Gavin Smith, Alison Bashford, Kado Muir. See Invited Speaker abstracts below.
- + ABS1130 Transforming Christianities (Chair, Shanthi Robertson): Cecília Mariz with Brenda Carranza, Cristina Rocha, Marion Maddox. See Invited Speaker abstracts below.

**4.30pm-5.30pm**    **Transit to Bondi**



Buses depart from Abercrombie St at 4.30pm. Your name-badge will be marked with a B in the Bondi Beach party circle to indicate you not only paid for the additional party but also requested a seat on the bus to Bondi. Bondi Beach Pavilion is marked on the conference maps and buses, taxis and uber are all available if you did not book the bus but did pay for the party (no public buses go directly all the way to Bondi Beach so you will need to plan extra travel time).

**7pm-8pm**    **Bondi Beach Party**



Your name-badge will be marked with a green circle to indicate you have paid for a ticket to the party at Bondi Beach Pavilion. This is the only event that required an extra payment. If you have paid for an additional accompanying ticket there will be an extra ticket in your conference pack.

## SATURDAY, 17 DECEMBER

**8.30am-9am**    **Registration** (Foyer, Seymour Centre)

**9am-10.30am**    **Keynote Lecture 3: Ghassan Hage, "Lenticularity: On the Entanglement of Realities"** (York Theatre, Seymour Centre) – Chair, Elizabeth Povinelli. See Invited Speaker abstracts below.

**10.30am-12pm**    **Plenary Panel 2: Who Counts in the "Age of Humans"?: Elizabeth Povinelli, Amita Baviskar, Steve Kinnane** (York Theatre, Seymour Centre) – Chair, Elspeth Probyn. See Invited Speaker abstracts below.

**12pm-1pm Transit to Abercrombie building and Lunch** (floors 2 and 3)

You may also collect your lunch and go to one of the following book launches.

- + Book launch in ABS2080: Elspeth Probyn, *Eating the Ocean* (Duke University Press), launched by Sarah Sharma
- + Book launch in ABS2150: Anthony McCosker, Sonja Vivienne & Amelia Johns (eds), *Negotiating Digital Citizenship: Control, Contest and Culture* (Rowman & Littlefield International), launched by Evelyn Ruppert

**1pm-2.30pm Parallel Sessions 9** See the schedule on page 4. See Parallel Session abstracts below.

**2.30pm-4pm Parallel Sessions 10** See the schedule on page 4. See Parallel Session abstracts below.

**4pm-5pm Special Forum: The Great Moving (Further) Right Show** (Abercrombie Auditorium B2010) – Chair, Tony Bennett

Stuart Hall's classic 1979 essay on "The Great Moving Right Show" opens with the following assessment: "No one seriously concerned with political strategies in the current situation can now afford to ignore the 'swing to the Right?' We may not yet understand its extent and its limits, its specific character, its causes and effects. We have so far ...failed to find strategies capable of mobilizing social forces strong enough in depth to turn its flank. But the tendency is hard to deny. It no longer looks like a temporary swing in the political fortunes, a short-term shift in the balance of forces." Hall goes on to urge the need to engage with this historic shift to the right as the product of a distinctive conjuncture, rather than interpreting it through the mirror of past crises. It is in this spirit that we ask: What new forms of analysis does today's Great Moving Right Show require to be properly understood. What are we to make of the complex entanglements of right and left-wing populisms? How are questions of race now differently in play in relation to global movements of refugees and increasing anxieties over border security? How are issues of gender and sexuality now placed on the line again by a rising tide of moral conservatism? What new inflections are given to right-wing political discourses through the revival of anti-globalization, nationalist tendencies?

**5pm-7pm Closing Reception** (The Grandstand 2)



Your name-badge will be marked with an orange circle to indicate you requested a ticket for the closing reception on registration. Closing remarks: Stephen Chan.



# Invited Speakers and Abstracts

## Alison Bashford

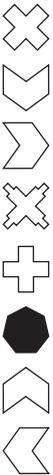
(Cambridge University), Alison Bashford is the Vere Harmsworth Professor of Imperial and Naval History, University of Cambridge, and fellow of Jesus College, Cambridge. Her first academic position was Lecturer in Women's Studies at the University of Sydney. In *Global Population: history, geopolitics and life on earth* (2014), Bashford explores why population and international security histories were connected over the twentieth century. She has since written, with Joyce E. Chaplin, *The New Worlds of Thomas Robert Malthus: re-reading the principle of population* (Princeton, 2016). Long interested in the history of medico-legal border control, Bashford has recently globalised this project in *Quarantine: Local and Global Histories* (ed.).

### “Contagious Edges: Disease at Continental and Cultural Limits”

Disease prevention might be a novel field for security studies in its international relations guise, but medico-legal border control is hardly new. Traces of bio-security's long political, cultural, local and international history are everywhere. The starting point for this paper is Sydney's edge: the old quarantine station on the cliffs of North Head where thousands of rock inscriptions are the literal traces of disease security in the past. The Quarantine Project, based at the University of Sydney, has closely analysed this remarkable material culture assemblage over the last few years. Yet I consider the limits of cultural analysis here as well (including/mainly my own), which often sidestep difficult epidemiological facts in favour of predictable critical readings. After many years of thinking about contagious edges, still the hardest questions remain: What do we do with the fact that drug-resistant tuberculosis (for example) is prevalent in countries to Australia's north, and not in Australia itself? What if quarantine worked?

## Amita Baviskar

(IEG, Delhi), Amita Baviskar is Professor of Sociology at the Institute of Economic Growth, Delhi. Her research focuses on the cultural politics of environment and development. Her first book *In the Belly of the River: Tribal Conflicts over Development in the Narmada Valley* (Oxford University Press) discussed the struggle for survival by adivasis in central India against a large dam. Her subsequent work further explores the themes of resource rights, subaltern resistance and cultural identity. More recently, she has focused on urban environmental politics, especially bourgeois environmentalism and spatial restructuring in the context of economic liberalization in Delhi. Her



latest research examines changing food practices in western India in relation to the transformation of agrarian environments. Amita Baviskar has edited *Waterlines: The Penguin Book of River Writings* (Penguin India); *Waterscapes: The Cultural Politics of a Natural Resource* (Permanent Black); *Contested Grounds: Essays on Nature, Culture and Power* (Oxford University Press); and *Elite and Everyman: The Cultural Politics of the Indian Middle Classes* (with Raka Ray, Routledge). She has taught at the University of Delhi, and has been a visiting scholar at Stanford, Cornell, Yale, SciencesPo and the University of California at Berkeley. She was awarded the 2005 Malcolm Adiseshiah Award for Distinguished Contributions to Development Studies, the 2008 VKRV Rao Prize for Social Science Research, and the 2010 Infosys Prize for Social Sciences.

### “Which Humans?: The Anthropocene and its Publics”

Viewing environmental politics through the lens of the Anthropocene colours understanding in consequential ways. It foregrounds the non-human and brings into focus the entangled past and present of socio-nature. At the same time, it invests the future of this tangled relationship with a sense of imminent doom. Apocalyptic visions of the Anthropocene loom over struggles for environmental justice, dwarfing their seemingly mundane concerns. What are the discursive effects of the Anthropocene concept as it travels from climate science into the wider world of environment-development action? How does it engender new ways of thinking and acting? Which ideas and actors are legitimized, and which are excluded? I shall illustrate my talk with examples from the Indian subcontinent.

### Jean Burgess

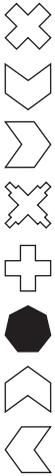
(Queensland University of Technology), Jean Burgess (@jeanburgess) is Professor of Digital Media and Director of the Digital Media Research Centre at Queensland University of Technology. Burgess’s work aims to improve the public understanding of digital media technologies and cultures. Her co-authored and co-edited books include *YouTube: Online Video and Participatory Culture* (Polity Press, 2009), *Studying Mobile Media: Cultural Technologies, Mobile Communication, and the iPhone* (Routledge, 2012), *A Companion to New Media Dynamics* (Wiley-Blackwell, 2013), and *Twitter and Society* (Peter Lang, 2014); with two new books in preparation – the *Handbook of Social Media* (Sage) and *Twitter: A Biography* (New York University Press).

### “Hookup apps’ vernacular data cultures”

Dating and hookup apps are animated by and generative of multiple, intersecting data cultures; these data cultures are entangled with multiple,



intersecting cultures of gender and sexuality. The apps' publishers routinely monetise and redeploy location-based, behavioural, and external social media data; and data analytics are at the heart of their broader commercial value proposition. But the same metrics that generate value in these data markets are also used by technically proficient users to modify and improve their own experience or "performance" on dating and hookup sites, or to develop add-ons and "off-label" applications of them extending far beyond the intent of the developers. In this paper, I discuss in detail a number of such examples; and the ways that vernacular data cultures articulate to particular cultures of gender and sexuality – as in, for example, the use of data science and hacks to manipulate and "game" dating sites by "pickup artists" – understood as a particularly marked formation of geek masculinity, one with far more widespread manifestations in digital culture. The paper concludes with the implications and opportunities of vernacular data cultures for digital media research more broadly, including especially for the public understanding of digital media technologies.



## John Erni

(Hong Kong Baptist University), John Nguyet Erni is Chair Professor in Humanities and Head of the Department of Humanities & Creative Writing at Hong Kong Baptist University. An elected Fellow and Member of the Executive of the Hong Kong Academy of the Humanities, he has published widely on international and Asia-based cultural studies, human rights legal criticism, Chinese consumption of transnational culture, gender and sexuality in media culture, youth popular consumption in Hong Kong and Asia, and critical public health. His recent books include (In)visible Colors: Images of Non-Chinese in Hong Kong Cinema – A Filmography, 1970s – 2010s (with Louis Ho, Cinezin Press, forthcoming in 2016); Visuality, Emotions, and Minority Culture (forthcoming in 2016, Springer); Understanding South Asian Minorities in Hong Kong (with Lisa Leung, HKUP, 2014); and Cultural Studies of Rights: Critical Articulations (Routledge, 2011). Currently, he is completing a book project on the legal modernity of rights.

### **"Sex, 'Vulgar Youth,' and Masculinity in the Chatroom: The Case of the Hong Kong Golden Forum"**

This essay provides a discussion of the problematization of sexual discourse in a fairly vast (albeit somewhat underground) segment of Hong Kong society, and of related questions of gender, misogyny, and sexual freedom. Through examining the highly popular practice of internet-based "sex chatting," I attempt to theorize the rapidly changing forms, norms, and values of sex as an important facet of internet chatting culture. Internet-based "sex chat" refers to the casual exchange of vernacular views about sexual

beliefs, rumors, and behavior. I ground this study in a detailed empirical ethnographic study of the Hong Kong Golden Forum, a highly popular internet chat site in a city known to have a vibrant culture of internet forum chatting. I ask how the themes and language of “sex chat” contribute to the construction of a “vernacular masculine culture” unique to youth culture in Hong Kong. Like a colloquial language, the notion of “vernacular masculinity” speaks the idiom of the curious, the obscene, and even the vulgar. It is hoped that this ethnographic study can help to reframe our theoretical and political understanding of sexual values shaped by a profoundly quotidian source of meaning-making.

## Sujatha Fernandes

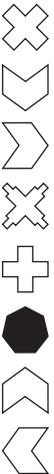
(University of Sydney), Sujatha Fernandes is a Professor of Political Economy and Sociology at the University of Sydney. She taught for over a decade at the City University of New York, and prior to that she was a Wilson-Cotsen Fellow at the Society of Fellows in the Liberal Arts at Princeton University. Her research combines social theory and political economy with in-depth, engaged ethnography of global social movements. She is the author of three books: *Cuba Represent! Cuban Arts, State Power, and the Making of New Revolutionary Cultures* (Duke, 2006), *Who Can Stop the Drums? Urban Social Movements in Chávez’s Venezuela* (Duke, 2010), and *Close to the Edge: In Search of the Global Hip Hop Generation* (Verso, 2011). Her latest book entitled, *Curated Stories: How Storytelling is Hindering Social Change*, is forthcoming from Oxford University Press in 2017.

### “Stories and Statecraft: Afghan Women’s Narratives and the Return of Colonial Feminism”

This talk will examine the new forms of colonial feminism that are being deployed in a contemporary geopolitical context of war and military intervention. It looks at a US-run literary project in Afghanistan as an example of this colonial feminism. The presentation of Afghan women’s narratives, with their horrific and painful recounting of abuse upon abuse, with little context to understand why this might be happening, encourages responses of rescue by outsiders rather than a critical engagement with U.S. military and imperial power. I also explore forms of dialogue and storytelling that are decolonising and anti-imperialist, providing the grounds for a more critical feminist internationalism.

## Martin Fredriksson Almqvist

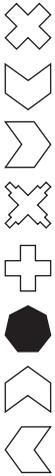
(Linköping University), Martin Fredriksson is an Assistant Professor and Marie Curie Fellow at the Department of Culture Studies (Tema Q), Linköping University. He has been visiting scholar at Comparative Media Studies at MIT



and at the Institute for Culture and Society, University of Western Sydney. He is currently conducting a project about “Commons and Commodities: Knowledge, Natural Resources and the Construction of Property” funded by the Swedish National Research Council. He has previously worked with the history of copyright in Sweden and with piracy as a social movement, conducting extensive studies of Pirate Parties in Europe, North America and Australia. martin.fredriksson@liu.se.

### “Defending Knowledge Commons: The Pirate ethos revisited”

The first decade of the 21st century saw an explosion of new, highly politicized, technologies for informal media distribution – also known as piracy. Copyright organizations claimed that mp3s and p2ps were killing the music industry, while a growing body of ideologically motivated pirates argued that filesharing created arenas for free speech and cultural exchange – sometimes referred to as knowledge or information commons. This pirate movement, consisting of various activist groups and political Pirate Parties from all over the world, took it upon themselves to defend such knowledge commons against the threat of enclosure from an expanding copyright regime. Although the piracy debates of the early 2000nds focused on media distribution, their notion of knowledge commons raises more fundamental questions regarding the limits of and relationship between property rights and freedom of information: two cornerstones in the liberal democracy. This presentation takes its departure in these copyright debates to discuss how such an understanding of knowledge and information as commons interacts with our understanding of property in an information economy.



### Gabriella Gómez-Mont

(City of Mexico), Gabriella Gómez-Mont is the founder of Laboratorio para la Ciudad, the experimental arm / creative think tank of the Mexico City government, reporting to the Mayor. The Lab works across diverse areas, ranging from mobility, creative industries, governance, civic tech, etc. In addition, the Lab searches to create links between civil society and government, constantly shifting shape to accommodate multidisciplinary collaborations. Besides her fascination with all things city, Gabriella is also a journalist, visual artist, a director of documentary films, as well as a creative advisor to several universities and companies. She has been awarded several international recognitions for her work in different fields, such as the first prize in both the Audi Urban Future Award and the Best Art Practice Award given by the Italian government, as well as the TED City 2.0 Prize, among others. She is also a TED Senior Fellow, an MIT Director’s Fellow, a Yale World Fellow, an Institute for the Future Fellow, and a World Cities Summit Young Leader.

## “On Creative Governance and Political Imagination: Notes from the Megalopolis”

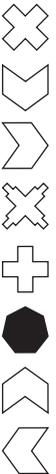
This presentation reflects upon my three years heading the creative arm of the Mexico City government, reporting to the Mayor. It focuses on our need to keep on revising our modernist view of our city, especially when thinking of the role of government in contemporary society; about the importance of inventing new political languages and urban forms: a creative ethos beyond arts and culture and let loose into the city; other disciplines and conceptual frameworks that could (and should) inform city-making; new civic skills and actors that are necessary if we are to take seriously the new governance paradigms and jargon (co-creation, public participation, place making, urban commons etc) and reflections of what we are calling “legible policy”, very much informed by insights from cultural studies. I will also exemplify with practical “experiments” and case-studies from Mexico City, dealing with things such as mobility and health, and why it has been important for the Lab to have many artists and creative-types working hand in hand with policy experts to figure out different ways to solve the challenges of a megalopolis.

### Lawrence Grossberg

(University of North Carolina, Chapel Hill), Lawrence Grossberg is the Morris Davis Distinguished Professor of Communication and Cultural Studies, at the University of North Carolina Chapel Hill. His books include *Caught in the Crossfire*, *Cultural Studies in the Future Tense* and *We All Want to Change the World*, as well as such co-edited books as *Marxism and the Interpretation of Culture*, *Cultural Studies, Without Guarantees: Essays in Honor of Stuart Hall*, and *New Keywords*. His work has been translated into over a dozen languages. He has edited the international journal *Cultural Studies* for over twenty-five years. He has written about cultural studies, continental philosophy and cultural theory, popular music and politics, the state of youth/youth culture, U.S. political culture (new conservatism and capitalisms, and progressive opposition), value theory, and multiple modernities. He is currently completing a sympathetic critique of the speculative/ontological turn, and an introduction to western-modern philosophy for theorists.

### Special Forum: Lawrence Grossberg: A Celebration”

Larry Grossberg has exercised a defining influence on the trajectories of cultural studies in his many and varied roles: as a leading intellectual and theorist; as the long-term editor of *Cultural Studies*; as a teacher, supervisor and mentor for many key figures in the field; and in institutional leadership, including as co-convenor (and co-editor) of “*Cultural Studies Now and In the Future*”, the major conference which gave cultural studies international visibility, and as one of the founders of the Cultural Studies Association. On



the occasion of his stepping down from the editorship of Cultural Studies, John Erni, Meaghan Morris and Tony Bennett will engage Larry in a conversation on the defining features of his contributions to cultural studies.

## Ghassan Hage

(University of Melbourne), Ghassan Hage is Future Generation Professor of Anthropology and Social Theory at the University of Melbourne. He has held several visiting professorships including at the Ecole des Hautes Etudes en Sciences Sociales, Paris, the American University of Beirut, University of Copenhagen, Harvard and University of Amsterdam. He is the author of many books and articles dealing with migration, multiculturalism, nationalism and social and anthropological theory. His books include *White Nation* (Routledge 2000), *Against Paranoid Nationalism* (Pluto Press 2003), *Waiting* (edited collection, Melbourne University Press 2009), *Alter-Politics* (Melbourne University Press 2015) and *Are Racists Responsible for Global Warming?* (Forthcoming, Polity Press 2016).

### “Lenticularity: On the Entanglement of Realities”

A lenticular is an image that appears differently depending on how you look at it. Think of the granulated postcards that change images depending on the angle from which they are seen: smiling face/frowning face, Harbour Bridge/Opera House, Jesus/Mary. In contrast with the single image/reality captured in the common photograph the lenticular surface contains a multiplicity of images/realities that reveal themselves perspectively. It should be stressed that the lenticular surface does not offer one image that looks differently according to how you look at it, it contains many (usually two and sometimes three) images/realities that only come forth from a particular perspective in the process of encountering the surface. In this paper based on ethnographic material on the culture of the Lebanese diaspora and the world of indigenous Australians, I want to argue against an unreflexively assumed mono-realism that social and cultural analysis takes as a default position. Instead I want to argue that social subjects are always faced with a lenticular multi-ontological world, with what Lucien Levy-Bruhl calls ‘*enchevêtrement des réalités*’, the entanglement of realities.

## Ben Highmore

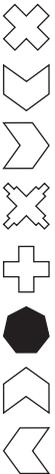
(University of Sussex), Ben Highmore is Professor of Cultural Studies at the University of Sussex. He is currently working on the relationships between taste, retailing, urbanism, art and design, and domestic life as part of a major research fellowship for the Leverhulme Trust. His most recent books are *Culture: Key Ideas in Media and Cultural Studies* (Routledge 2016) and *The*



Great Indoors: At Home in the Modern British House (Profile Books 2014). His book *The Art of Brutalism: Rescuing Hope from Catastrophe in 1950s Britain* is forthcoming from Yale University Press.

### “Small Worlds, Big Cities (Urban Poetics and Uneven Developments)”

In this paper I return to 1964, the year that the term “gentrification” was first coined by the innovative urban sociologist Ruth Glass. Glass saw gentrification as neither an exacerbation of “class cleavages” nor their overcoming; rather she saw it as part of an urban process that resulted in “the superimposition of a criss-cross web of social divisions, which has as yet been hardly recognized”. In many ways Glass spent her career trying to recognise these complex webs of social divisions (she was an early exponent of the critical study of ethnic “zoning” in urban space) and the way that they obscured social power. At the same time that Glass was writing, a major experiment in social housing was being rolled-out across most major urban conglomerations across the globe: the high-rise housing block and its attendant support systems (or lack of them). The 1960s also witnessed a number of urban experiments “from below”: communes, squatting, community action. In retrospect the 1960s look like it established many of the terms for future urban developments, yet this moment of flourishing innovations in urban creativity (on both a large scale and on much smaller scales) today is often looked at as a critical and social failure. What can be reclaimed from this moment? Given that “gentrification” is often seen as the motor of urban change are there ways of harnessing its productivity (which is often first witnessed as a rise in artistic activity) in ways that are socially inclusive and don’t result in exorbitant rent hikes and exclusionary house prices? Are there energies to be recovered from the rejection of automobiles from mass housing schemes? And how, today, can we build on the energies of a “collectivity from below”?



### Steve Kinnane

(University of Notre Dame, Australia), Steve Kinnane has been an active researcher and writer for more than 25 years in addition to lecturing and working on community cultural heritage and development projects. Steve is a Marda Marda from Miriwoong country in the East Kimberley. He Lectured at Murdoch University in Australian Indigenous Studies and Sustainability; completed a Visiting Research Fellowship at the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS), Canberra, and was Senior Researcher for the Nulungu Research Institute of the University of Notre Dame Australia, Broome.

## “Reconnecting with Country in the Age of the Anthropocene”

Geologists describe the Anthropocene as an emerging geological epoch in which human agency is inscribing the sediment layers of our planet with human-created geological evidence for eons to come. From an Indigenous perspective, the Anthropocene is evidence of cultural dislocation of people from country. In Kimberley lingo, it's Kartiya – white man's – way. Kimberley Aboriginal peoples have only recently emerged from almost a century of overt domination of colonialism, but not its intergenerational impacts on people and country. Our people did not count. Our country did not count. To count in the age of the Anthropocene, Kimberley elders and emerging cultural bosses have been drawing on foundations inherent rights, cultural governance and Indigenous Knowledge to develop successful ranger programs, protect cultural heritage, conserve biodiversity and attempt to develop sustainable enterprises. But, does this approach count under state and federal development policies? Do Indigenous interests and conservationist interests intersect? Can future generations realistically support their development needs while upholding rights and responsibilities to country? Drawing on Kimberley Aboriginal experiences the paper seeks to reveal the transformative possibilities of grappling with the Anthropocene, current tensions of resource exploitation and our future development needs, and the value of restoring old, or developing new connections with country.



### María Lugones

(Escuela Popular Norteña; Binghamton University), María Lugones is a philosopher and popular educator. She works at the Escuela Popular Norteña in New Mexico, a popular education center that she cofounded in 1990 and at Binghamton University, where she teaches at the Comparative Literature Department and directs the Center for Interdisciplinary Research in Philosophy, Interpretation, and Culture. She is the author of *Pilgrimages/Peregrinajes: Theorizing Coalition Against Multiple Oppressions* (2003). She is currently working on *Decolonial Feminisms*, an elaboration of her article “Heterosexualism and the Modern, Colonial Gender System” (*Hypatia* 2003).

### “Decolonial Revisiting of Gender”

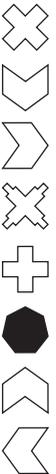
The paper considers the imposition of a Modern, colonial, capitalist gender system on the domination of the conquered and colonized during the 16th century. The Spanish introduced the notion of race the conception and treatment of the colonized as inferior by nature to the European colonizers. The paper argues that gender, the concept, cannot be used to understand the societies of the colonized in the present or at any other time, since gender is a creation of modernity that the paper will show to be deeply problematic.

## Mark McLelland

(University of Wollongong), Mark McLelland is Professor of Gender and Sexuality Studies at the University of Wollongong and author or editor of ten books focusing on issues to do with the history of sexuality, popular culture and new media, most recently, *Love, Sex and Democracy in Japan during the American Occupation* (Palgrave Macmillan). He is currently an Australia Research Council Future Fellow working on a project looking at the implications of Australia's media classification system for user-generated online content.

### “Governmentality and Fan Resistance in the Japan Pop Culture Sphere”

Comic books have been an intense site of surveillance and anxiety since the 1954 publication of Wertham's *Seduction of the Innocent: The Influence of Comic Books on Today's Youth*. Wertham's text set off fierce debates in the United States, and in Australia raised concern over the deleterious impact that American culture was thought to be having on Australia's youth. In recent years a new panic has emerged in the media, this time focused on pop culture materials originating in Japan. However the terms of this debate are somewhat different, focusing not so much on the negative effects that Japanese manga and anime are supposedly having on young readers but on the illegality of the depictions of young people that appear in these media. An increasing number of manga and anime titles are being banned as “child abuse publications,” and fans given fines and in some instances prison sentences for possessing this material. This paper looks at the banning of one such title in New Zealand as a “child abuse publication” – a title which happens to be freely available in Australia with just an MA 15+ rating – and discusses failed fan attempts to have the New Zealand ruling overturned. In doing so I point to potentially fatal flaws in a classificatory system that insists on reading a text against the “interpretive community” for which it was intended.



## Marion Maddox

(Macquarie University), Marion Maddox is Professor and Australian Research Council Future Fellow in the Department of Politics and International Relations at Macquarie University, Sydney. She holds PhDs in Theology (Flinders, 1992) and Political Philosophy (UNSW, 2000) and has held several distinguished fellowships, including the Australian Parliamentary Fellowship (1999-2000), where she wrote her first book, *For God and Country: Religious Dynamics in Australian Federal Politics*. She writes widely on religion and politics, including *God Under Howard: The Rise of the Religious Right in Australian Politics* (Allen & Unwin 2005), which the *Times Literary Supplement* called “impressive” and “an exemplary case study of the interaction between religion and politics in Australia today”, and *Taking God to School: The End*

of Australia's Egalitarian Education (Allen & Unwin, 2014), which former education minister Peter Garrett called "essential reading". She is married to author Michael Symons.

### "Transforming Australian Christianity: From Private to Public"

On the usual numbers, Christianity is getting less important in Australian culture. Fewer people identify as Christians than at any time since Federation; church attendance has plummeted from its mid-twentieth-century peaks. So far, pretty much what secularisation theories predicted.

But there are other numbers: while the population has been getting less Christian, its public services have been becoming more so. In 2016, more than half of social services are delivered by private organisations under contract, and most of these are church-related. And more than a third of students (and rising) attend private schools, nearly all of them Christian. Meanwhile, in public schools, welfare services are contracted out to chaplaincy organisations, also almost exclusively Christian.

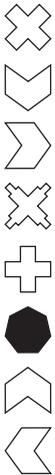
Sociologists, philosophers and theologians have offered a range of categories to explain various manifestations of religion in societies that had seemed to have seen its departure: re-enchantment, post-secularism, the return of the sacred ... such terms frequently imply a retreat from, or transcending of the secular.

I propose that the sacralisation of Australia's public services reflect, instead, a new phase in the neoliberal state's instrumentalisation of religion. Australian Christianity is indeed being transformed in the process.

### Cecília Mariz, with Brenda Carranza

(Universidade do Estado do Rio de Janeiro), Dr. Cecília Mariz is a Professor of Sociology at Universidade do Estado do Rio de Janeiro, Brazil. Her main topic of research has been religions in Brazil, mainly Christianity. In the last 30 years, she has conducted studies on how religions in Brazil relate to, among other topics, poverty, gender ideology, media, cultural changes. She is currently developing research on youth and religion. She is the author *Coping with Poverty* (Temple University Press, 1994) and has also co-edited two other books. She has published in journals such as *Social Compass*, *Latin American Research Review*, *Religion and Society: Advances in Research*.

Dr Brenda Carranza is Professor of Sociology at the Pontifícia Universidade Católica de Campinas, Campinas, SP, Brazil. Her main research interest is Catholicism, and its relation to gender, media, urban culture and youth. She is author of the books *Renovação Carismática Católica: origens mudanças*



e tendências (Editora Santuário, 2000) and *Catolicismo Midiático* (Ideias e Letras, 2011), she has also edited books and published several articles. Some of her most recent publications discuss topics like syncretism and popular religion in Santiago de Cuba, media language and religion, Christian pentecostalisation and urban transformations, and Pope Francis in Brazil.

### **“The Holy Ghost Spirituality and Politics in Brazil”**

The twentieth century witnessed the consolidation of one of the most significant phenomena of Western Christianity: the growth of Pentecostalism. Initially restricted to the Protestant realm, it also reached Catholicism. Because of its remarkable plasticity this movement became successful worldwide. Despite its North American origins, it was quickly adopted and led by various people and ethnic groups. Local leaders are its main propagators. In Latin America, the impact of Pentecostal churches in the indigenous world changed the religious field of countries such as Guatemala, among others. In Brazil, despite its plurality of expression and continuing transformation, Pentecostalism has particular characteristics. One of its main features is “this-worldly” proactive attitude in the public sphere, as leaders organize events and are themselves media and political actors. Here we will compare Brazilian Pentecostal Protestant and Charismatic Catholic Renewal leaders’ discourse in order to discuss how this apparently individualistic and enchanted spirituality assumes political roles. We also discuss to which extent these leaders’ political discourse and attitudes may contribute to building a democratic culture and valuing the autonomy of political citizens.

### **Fran Martin**

(University of Melbourne), Fran Martin’s best-known research focuses on television, film, literature, social media and other forms of cultural production in the contemporary transnational Chinese cultural sphere, with a specialization in representations and cultures of gender and queer sexuality. She is currently working on a 5-year Future Fellowship project funded by the Australian Research Council that uses longitudinal ethnography to research the social and subjective experiences of young women from China studying and living in Australia. Her recent publications include *Telemodernities: Television and Transforming Lives in Asia* (with Tania Lewis and Wanning Sun, Duke U.P., 2016), and *Lifestyle Media in Asia: Consumption, Aspiration and Identity* (co-edited with Tania Lewis, Routledge, 2016). Fran is an Associate Professor and Reader in Cultural Studies at the University of Melbourne.

### **“Im/mobile subjects: Chinese students’ experiences of work, place and movement in Melbourne”**

International students represent a sizeable mobile population in the world today, and a significant revenue source for the higher education



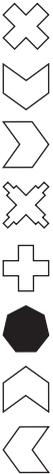
sector in countries including Australia where government support has progressively declined over recent decades. In Australia, by far the largest group of these transient educational migrants come from the People's Republic of China, and over half of them are now women. Based on an in-progress ethnographic study, this paper considers these students' experiences of working in Melbourne, exploring the implications of this example for how we think about mobility and its limits. Engaging critically with the concept of network capital, I discuss how my respondents' work practices link them both into relatively fixed, localized, diasporic employment networks in Melbourne's Chinese ethnic economy; and into relatively mobile, transnational, digitally mediated trading networks in the micro-entrepreneurial activity of daigou or parallel trading: on-selling local goods to customers in China via social media. I show how they use mobility tactics to grapple with various forms of "fixing" arising from gender, race, and location. Through this case study, I aim to challenge any a priori conceptual linking of mobility with advantage. Through my development of the concept of "feminine network capital," I suggest that network capital can take "weak" and tactical, as well as "strong" and strategic forms.

### **Sara Catherine Motta**

(University of Newcastle), Sara Catherine Motta is a mother, critical theorist, and popular educator who currently works in the Discipline of Politics at the University of Newcastle, NSW Australia. At present she is co-facilitating a number of activist-scholar projects including "La Política de la Maternidad (The Politics of Motherhood)" with militant mothers and grandmothers in Colombia, Brazil and Australia and "Decolonising Domestic Violence" with survivors and critical practitioners in Australia and Colombia. She has published in many academic and activist outlets, including a radical feminist column Beautiful Transgressions – and Interface (of which she is also founding editor and currently Latin American Editor). Her most recent book is *Constructing 21st Century Socialism in Latin America: The Role of Radical Education* with Mike Cole (Palgrave Macmillan Press). She is currently writing a decolonial feminist non-manifesto of liberation, *Liminal Subjects: Weaving (our) Liberation*, and visioning (with others) the creation of a political school and community in Newcastle. She is contactable at: [sara.c.motta@newcastle.edu.au](mailto:sara.c.motta@newcastle.edu.au).

### **"The Coloniality of Knowing: From Identity Politics to a Politics of Integral Liberation"**

This intervention develops a critique of current Marxist debate that condemns politics which begin from the placed-based experiences of multiple oppressions by conflating it with a politics of identity. Mark Fisher for example



in “Exiting the Vampire Castle” equates this kind of politics with “sour faced moralism” which condemns us to be “forever defined in the terms set by dominant power, crippled by self-consciousness and isolated by a logic of solipsism”. From his arguments such a politics can only ever do the work of capitalist hegemony and recuperate potential radical politics into a liberal and individualistic moralism which disarticulates popular revolutionary subjectivities and collectivities. I speak back to this (mis) representation of the possibilities of politics which begin from such experiences through the work of decolonial feminist praxis emerging from racialised subaltern women in Latin America. I demonstrate how their praxis enables us to provincialise the Eurocentric revolutionary subject assumed in extant critique, and demonstrate how its grounds of being are premised on the denial and dehumanization of the raced and feminized “other”. I then move to conceptualise a subject and practice of liberation which speaks from the categories used to name us as a means of creating the grounds of possibility for the return of the revolutionary affirmative and a multiple revolutionary politics of the 21st Century.

## Kado Muir

(Independent Scholar), Dr Kado Muir is an artist, a cultural authority and a modern entrepreneur. He runs an “infopreneur” business supported by a young and talented team specialising in Aboriginal art, culture and engagement. He is also an anthropologist and political activist, a scholar and language expert. As a Ngalia man from the Western Desert of Australia, he has directly confronted the forces that would create insecurity for Indigenous peoples. His cultural outputs are diverse and include the books *Learn Some Ngalia: You can learn to speak, read and write Ngalia* (Createspace, 2014); and *The Little Mongrel: A Weekend Adventure in the Australian Outback* (Createspace 2010).

### “Imagine nation: the mystery of dusty windscreens and foggy mirrors”

1200 new exo-planets possibly similar to Earth in one sector of space, nine planets orbiting our sun, one planet sheltering all life as we know it. Yet just how do we all get along? Across time, in space, at this place, we find the human race. Imagine driving a car. You can't really see where you're going, the windscreen is dusty; can't really see where you come from, the mirror is foggy; you're in a hurry, don't want to ask for directions, doing 119km per hour and you're in second gear. She'll be right mate, we have image nation a place we call Australia. This is a talk that considers what security means in a world that is joined and fragmented.

## Laikwan Pang

(The Chinese University of Hong Kong), Laikwan Pang is Professor of Cultural Studies in the Department of Cultural and Religious Studies at The Chinese



University of Hong Kong. She is the author of a few books, including *The Distorting Mirror: Visual Modernity in China* (University of Hawaii Press, 2007) and *Creativity and Its Discontents: China's Creative Industries and Intellectual Property Right Offense* (Duke University Press, 2012). Her latest manuscript, *The Art of Cloning: Cultural Production during China's Cultural Revolution*, is forthcoming from Verso.

### **"The Agony of Freedom: Debates around Hong Kong Copyright (Amendment) Bill 2014"**

This paper discusses the Hong Kong government's recent withdrawal of its Copyright Bill Amendment after netizens' tremendous protests. Copyright becomes a highly politicized site of contestation in Hong Kong after the Umbrella Movement, when the local people's distrust of the SAR government increases, and press freedom declines. This amendment is meant to step up copyright protections against online piracy. But many local people find the internet the only safe haven where freedom of expression can be exercised. The original commercial concerns of the copyright owners are quickly sidelined by the epidemic political anxieties, and the netizens worry that this copyright bill could become legal means to stamp the little freedom of expression left in this city. This paper analyzes how copyright becomes a battlefield in Hong Kong's fight for democracy, and how the commercial interests of the right holders collide and contest with the political interests of the public.



### **Susanna Paasonen**

(University of Turku), Susanna Paasonen is Professor of Media Studies at University of Turku, Finland. With an interest in studies of sexuality, popular culture, affect and media theory, she is most recently the author of *Carnal Resonance: Affect and Online Pornography* (MITP 2011) as well as co-editor of *Working with Affect in Feminist Readings: Disturbing Differences* (Routledge 2010) and *Networked Affect* (MITP 2015). Her current research topics range from theories of distraction to sexual play, network failure, monster toon porn and the uses of the tag, #NSFW.

### **"Boredom, frustration, distraction: affective oscillations and networked media"**

As work, leisure and combinations thereof are increasingly organized through smart devices and online platforms, network connectivity has grown into a matter of infrastructure without which individual and collective lives no longer feel quite manageable. This talk examines the affective dynamics of ubiquitous connectivity in the framework of attention economy trading in eyeballs, clicks and shares. When browsing through social media sites, modulations in the forms, intensities and rhythms of experience move

between bored disinterest and titillating moments of attention. Meanwhile, ruptures in connectivity give rise to sharp sensations of anxiety and frustration when potentials to act and sense suddenly seem inaccessible. Zooming in on the more negative range of affect, I explore them as rhythmic patterns of experience that make it possible to conceptualize our prosthetic connections with devices, the stickiness of platforms, as well as the often ambivalent role that we, as so-called users, play in all this.

## Elizabeth Povinelli

(Columbia University), Elizabeth Povinelli is the Franz Boas Professor of Anthropology at Columbia University. Her writing has focused on developing a critical theory of late liberalism that would support an anthropology of the otherwise. Her first two books, *Labor's Lot: The Power, History and Culture of Aboriginal Action* (1994) and *The Cunning of Recognition: Indigenous Alterities and the Making of Australian Multiculturalism* (2002), examine the governance of the otherwise in late liberal settler colonies from the perspective of the politics of recognition. Her last two books, *Economies of Abandonment: Social Belonging and Endurance in Late Liberalism* (2011) and *The Empire of Love: Toward a Theory of Intimacy, Genealogy, and Carnality* (2006), examined the same from the perspective of intimacy, embodiment, and narrative form. Her ethnographic analysis is animated by a critical engagement with the traditions of American pragmatism and continental immanent theory.

### “The Age of X: The Governance of Differences and Markets in Geontopower”

What is the proper name of the age we are in but cannot see so sunk are we within it? The Anthropocene? The Capitalocene? The Europecene? The Plantacocene? What forms of life and nonlife, humans and nonhumans; territories and regions; desires, dramas, and fears are animated by each and every way we phrase the currents of this “moment”? What falls inside our political and ethical concerns, what fall out? This paper engages these questions by examining the geontological governance of difference and markets in late liberalism.

## Christina Rocha

(Western Sydney University), Associate Professor Cristina Rocha is an ARC Future Fellow and Director of the Religion and Society Research Cluster, Western Sydney University, Australia. She co-edits the *Journal of Global Buddhism* and the *Religion in the Americas* series, Brill. Her research focuses on the intersections of globalisation, migration and religion. Her publications include: *John of God: The Globalisation of Brazilian Faith Healing* (Oxford University Press, forthcoming), *The Diaspora of Brazilian Religions* (with M. Vásquez, Brill, 2013), *Buddhism in Australia*



(with M. Barker, Routledge, 2010), *Zen in Brazil: The Quest for Cosmopolitan Modernity* (Hawaii University Press, 2006).

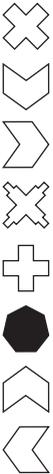
## “I love Hillsong and Australia!": Young Brazilians' Fascination with the Global North"

Brazil is the largest Pentecostal country in the world and is the home of several global megachurches. Yet many young Brazilians are flocking to Australia to experience Hillsong services and study in its college. This paper investigates the presence of Hillsong in Brazil and the forces that attract young Brazilians to Australia to experience the megachurch in its home soil. Drawing on two years of research in Australia and Brazil, I argue that young Brazilians' fascination with the Australian megachurch is due two overlapping reasons. First, in its slick presentation (pastors' and bands' way of dressing and speaking; services which are like rock concerts; professional production values of church services) and material culture (flyers and conference booklets created by skilled graphic designers), Hillsong emphasises fashion, excitement and youth cultures.

Australia's own status in Brazil as a "First World" country means that it is imagined as a perfect place, by contrast with Brazil: its streets are clean and safe, its locals are completely honest, its public transport works well, it lacks class divisions, and it is technologically sophisticated. Hillsong's endeavour to accomplish its motto of "excellence" in every aspect of its enterprise just adds to this imaginary of perfection that fascinates young Brazilians. Overall, this paper shows a multi-polar cartography of religious globalisation. Rather than a one-way process of "reverse missionisation" (where Global South Christians travel to convert the now secular Global North), the spread of Christianity in the era of globalisation is actually rhizomatic, in that peripheries and semi-peripheries can become centres and vice-versa. As colonial and settler societies, Brazil and Australia received flows of Pentecostalism from the US and Europe, but in the past decade flows have moved sideways as Australia has become a centre of new ways of being Pentecostal for young Brazilians.

### Evelyn Ruppert

(Goldsmiths, University of London), Evelyn Ruppert is Professor in the Department of Sociology at Goldsmiths College, the University of London, moving there in 2013 from her previous position as a Senior Research Fellow in the Centre for Research on Socio-cultural Change (CRESC), a collaboration between the Open University and the University of Manchester. Prior to academic life, she worked for 11 years as a professional planner and government policy advisor and consultant, and in her academic career has focused significantly on the social role of censuses. Evelyn is currently PI of an ERC funded project, *People Europe: How data make a people* (ARITHMUS; 2014-19). She is founding editor of a new Open Access SAGE journal, *Big*



Data & Society: Critical Interdisciplinary Inquiries, launched in 2014; the author of *The Moral Economy of Cities: Shaping Good Citizens* (2006) and, with Engin Isin, of *Being Digital Citizens* (2015).

### “Where are data citizens?”

If we increasingly know, experience and enact worlds through data then we need to understand who are the subjects of that data and the space of relations they occupy. The development of the Internet of Things (IoT) means phones, watches, dishwashers, fridges, cars, and many other devices are always already connected to the Internet and generating enormous volumes of data about movements, locations, activities, interests, encounters, and private and public relationships. It also means that conduct is being mediated through myriad arrangements and conventions of the Internet. What does this mean for how data subjects become data citizens? If through the act of making claims data subjects become citizens how do we understand the spaces of this becoming? Challenging a separation between “real” space and “virtual” space, I define cyberspace as a space of social struggles: a space of transactions and interactions between and among bodies acting through the Internet. How these struggles are part-and-parcel of the constitution of data is the critical framing that I address.

### Kate Shaw

(University of Melbourne), Dr Kate Shaw is a critical urban geographer at the University of Melbourne. She is interested in the cultures of cities and the political-economic and social processes that shape them. Her research focuses on urban planning and policy practices and their capacity to deliver social equity and cultural diversity. She is currently conducting comparative analyses of “urban renewal” in Canada, Germany and Australia.

### Rachel Silvey

(University of Toronto), Rachel Silvey, Associate Professor, Geography and Planning at the University of Toronto, works on critical development studies, migration and immigration politics, geographies of gender and inequality with a specialization in Indonesia. She has co-edited special issues of journals, and published over 30 articles and book chapters in the fields of critical development studies, cultural geography, feminist geography, and diaspora/transnational studies. Her writing has been featured in anthologies that represent leading figures in the discipline. She has also organized and co-directed funded workshops on gender and globalisation (funded by the Rockefeller Center, Bellagio, Italy), securitisation and migration (Asian Institute), and the organization of intimate labor industries in Asia (SSHRC).



Her current work with collaborator Rhacel Parrenas compares Indonesian and Filipino/a domestic workers' employment in Singapore and the UAE (NSF), and leads the "sending country perspective" sub-project of Ito Peng's partnership project, "Gender, Migration and the Work of Care: Comparative Perspectives" (SSHRC). This work has drawn her increasingly into public forums and debates about the global politics of gender, immigration, and human trafficking in Southeast Asia and North America.

### **"Speculative displacements: Gendered transnational labor in the city"**

This paper examines the multiple scales and spaces of eviction that shape Indonesian migrant workers' journeys from urban margins to work sites in global cities. It traces migrants' life histories as a lens onto the spatial struggles that animate their marginal positions across multiple landscapes of urban redevelopment. The paper engages the growing literature on "migration infrastructures" with an emphasis on the social texture and material details of the everyday making and unmaking of Indonesia's migration industry. Based on extended fieldwork in West Java (Sukabumi), and shorter-term research in Singapore and the UAE, the analysis finds both longstanding patterns of socio-spatial exclusion and some surprising elements of transnational occupancy urbanism. The paper concludes with discussion of some possible directions that these migrants' political subjectivities and emergent place-based claims and struggles offer to studies of the role of precarious labor in "planetary urbanization".



### **Audra Simpson**

(Columbia University), Audra Simpson is Associate Professor of Anthropology at Columbia University. She is the author of *Mohawk Interruptus: Political Life Across the Borders of Settler States* (Duke University Press, 2014), winner of the Native American and Indigenous Studies Association's Best First Book in Native American and Indigenous Studies Prize, the Laura Romero Prize from the American Studies Association as well as the Sharon Stephens Prize from the American Ethnological Society (2015). She is co-editor (with Andrea Smith) of *Theorizing Native Studies* (Duke University Press, 2014). She has articles in *Cultural Anthropology*, *American Quarterly*, *Junctures*, *Law and Contemporary Problems* and *Wicazo Sa Review*. In 2010 she won Columbia University's School for General Studies "Excellence in Teaching Award." She is a Kahnawake Mohawk.

### **"Consent's Revenge: An Inquiry into the Politics of Refusal"**

Key to liberal governance is the notion of consent, of an agreement to subject position in relation to a larger political order that contracts one, via reasoned consent, into a political order that presumably will protect them and their interests in exchange for abstracting themselves out of their own specificity.

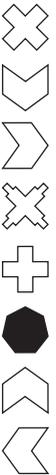
Implicit in this is a sense of an inherent virtue and need to enter into such agreements in order to preserve oneself from the chaos and tyranny of a state of nature, the space, some early political theorists argued, in various ways was chaotic, dangerous, where life was “nasty brutish and short.” This was the space of the “the savage” and actual savages, or rather, actual Indigenous peoples, who did not know of their uses to political theorists and planners of the day, who governed themselves according to their own reason, their own systems of order and their own governance structures became a foil for this theorizing that they knew nothing about. Their order became the ghost in the colonial machine as the force of Empire came to Indigenous territories during and after these axiomatic theoretical arguments regarding political life. This paper examines the ordered ghost of reason that shades these theoretical moves with attention to the ways in which Indigenous life refused, did not consent to, and still refuses to be folded into a larger encompassing colonizing and then settler colonial narratives of savagery, of failure, of diminishment that informs the apprehension and at times, the ethnography and governance of Indigenous life.

## Gavin Smith

(Australian National University), Gavin J.D. Smith (@gavin\_jd\_smith) is a Senior Lecturer in the ANU’s Research School of Social Sciences. His research explores the social impacts of sensor technologies and datafication processes. He is especially interested in the labour relations attendant on practices of watching and being watched. His recent book, *Opening the Black Box: The Work of Watching* (2015, Routledge), provides an ethnographic account of CCTV camera operation, specifically exploring of visibility from a cultural perspective experiences. His work appears in leading journals such as *Body & Society*, *Theoretical Criminology*, *Surveillance & Society*, and *Urban Studies*. He is an editor of *Surveillance & Society*, and is on the Sage Sociology Video Collection Editorial Advisory Board.

### “Data doxa: explaining public understandings of data retention legislation in Australia”

This paper reflects on the recent commencement of data retention laws in Australia. It provides a cultural explanation for the notable public inertia in the build up to – and in the aftermath of – the security laws being enacted. Notwithstanding the fact that the measures significantly expand the state’s capacity to monitor personal life, and impinge on civil liberties, they have been met with limited opposition. I argue that we can account for this generalised passivity via the notion of “data doxa”: where a reliance on digital devices and data corresponds with a reduced critical awareness of what they actually do. Many users possess a restricted understanding of how data – as



forms of capital and mediums of power – structure social experience and serve particular interests in often unseen ways. We can partly situate this blasé attitude as an offshoot of digital societies, where digital device bearing netizens become utterly enchanted with practices of mediated watching and the experience of being watched. The fields of visibility in which people are situated and participate desensitise them to the depths of data, and they animate a participatory habitus that is orientated to data sharing: both in terms of producing and consuming data. I suggest that the formation of this disposition, where data are construed as merely affording pleasure, convenience and security, and where data subjects become comfortable with in/voluntary relations of visibility, accounts for the lack of public unease. It is only when data are used to impede the interests of the represented person that this doxic relationship is compromised.

## Martina Tazzioli

(Swansea University), Martina Tazzioli is a postdoctoral researcher in the Mediterranean Sociology Laboratory (LAMES/ LabexMed) at the University of Aix-Marseille and Research Assistant at Queen Mary University of London. She received a Ph.D. in Politics from Goldsmiths, University of London. She is the author of *Spaces of Governmentality: Autonomous Migration and the Arab Uprisings* (Rowman and Littlefield, 2014), co-author of *Tunisia as a Revolutionized Space of Migration* (Palgrave-Pivot, 2016), co-editor of *Pavement Press*, 2013), *Spaces in Migration: Postcards of a Revolution* and co-editor of *Foucault and the History of Our Present* (Palgrave, 2015). She is also part of the editorial board of the journal *Materialfoucaultiani* ([www.materialfoucaultiani.org](http://www.materialfoucaultiani.org)).

### “The biopolitics of borders in the Mediterranean: the logistics of migration data and the hotspot on the move”

The ongoing “refugee” crisis in the Mediterranean blatantly reveals the crisis of the EU border regime. European states are responding to the presence of migrants stranded at the borders of Europe through techniques of capture and filtering and mechanisms of containment. The former are encapsulated in the “hotspot system” – that is the opening of detention centres by the EU on Greek and Italian islands for selecting in the quickest way between “genuine refugees” and “economic migrants”. The latter consist in military operations to block migrants at sea (Eunavfor Med-Sophia and the NATO operation in the Aegean). The current Mediterranean context of “crisis” provides us with analytical lens for investigating the productivity of borders from two specific angles: the biopolitical and the spatial. From the viewpoint of biopolitics, the presentation explores the ways in which borders get a hold on migrant crossings and lives in order to capitalise on human mobility



without narrowing it to the economy of illegality. The biopolitics of borders is conceived here, firstly, in terms of the logistics of data capture and data sharing generated at and through the border; and secondly, in terms of the production of new governable populations. From the standpoint of spatial transformation, the presentation considers the mobility of borders and their temporary character – that is the techniques of capture and control (at sea and on land) that are put into place for chasing up migrants or what I call the “hotspot on the move”.

## Deborah Tolman

(Hunter College), Deborah L. Tolman is Professor of Social Welfare and Psychology at The Hunter College School of Social Work and The Graduate Center of The City University of New York. She is also the former director of the Center for Research on Gender and Sexuality, and Professor of Human Sexuality Studies at San Francisco State University. She received her Ed.D. in Human Development and Psychology at the Harvard Graduate School of Education in 1992. Before relocating to San Francisco, Deborah Tolman was a Senior Research Scientist and Director of the Gender and Sexuality Project at the Center for Research on Women at Wellesley College.

### “Messenger Made Material: An Adolescent Drama”

In a study of adolescent girls’ experiences of sexuality, I conducted 40 individual interviews to revisit questions about sexuality and desire in the present that I explored in my earlier work (Tolman, 1994, 2002). I bore witness to a relationship “drama” (Marwick & Boyd, 2014) that lay at the intersection of the public and private (Subramaham & Smahel, 2011), splicing online and offline fragments, transforming the ambiguity of a flirtatious Facebook Messenger chat into a rigid material “real life” tale of illicit desire, malevolence and betrayal. The “facts” of the situation are slippery at best: Two teenaged heterosexual couples (aged 16) within one social circle of one urban high school community, the boyfriend in one and the girlfriend in another, who are close friends, engaged in this private, playful, and sexually-tinged exchange of cryptic phrases and emojis. Through sly digital violations (stealing of passwords, furtive reading of the chat), the protagonist’s boyfriend discovered and wrested interpretation of the chat, arranging a reveal of the “the betrayal” by printing out – making material–and distributing the chat to 10 friends in a pizzeria. Transmogrified from private subject leveraging indeterminate meanings into voiceless object of female “whore,” who bears exclusive responsibility for treachery, the protagonist is branded and remade into a social pariah (boy recedes). Garnering insight into the drama from three study participants – the perpetrator/victim, the stand-up girl refusing to betray her, and the bystander who represents the



chorus – I describe an unfolding set of relational engagements and violations, contested intentions and meanings, identity management, and emotional, material and social effects of this wresting of the private into the public sphere. I weave the three narrators' telling of the drama focused on its effects and affects. I consider the offline implications when the ambiguity of digital intimacy morphed into an entrenched real-life heteronormative trope, where ambiguous affect became immobilized infraction fixed by sedimented affect with offline consequences.

## Kamala Visweswaran

(University of California San Diego), Kamala Visweswaran holds degrees from the University of California Berkeley and Stanford University, and currently teaches in the Department of Ethnic Studies at the University of California San Diego. She has received Fulbright and American Institute of Indian Studies research awards, as well as fellowships at the University of Chicago Humanities Institute, the Radcliffe Institute of Advanced Study, the Stanford Center for Advanced Study in the Behavioral Sciences, and the Princeton Institute of International and Regional Studies. She is the author of *Fictions of Feminist Ethnography* (Minnesota, 1994) and *Un/common Cultures: Racism and the Rearticulation of Cultural Difference* (Duke, 2010). She is the editor of *Perspectives on Modern South Asia* (Blackwell, 2011), and *Everyday Occupations: Experiencing Militarism in South Asia and the Middle East* (Pennsylvania, 2013). Her current book, under contract with Duke University Press, is *A Thousand Genocides Now: Gujarat in the Modern Imaginary of Violence*.

### “Civil Neoliberalties”

Neoliberalism as a set of institutions and ideas and as a mode of governance has posed a real challenge to Cultural Studies. On the one hand, multiculturalism as formulated by Stuart Hall and the Birmingham school, sought a deeply committed mapping of counter-cultures of the marginal and minoritized. On the other hand, multiculturalism also anticipates the tropes of neoliberal governance as a management of diverse populations under democratic regimes. The difficulty of distinguishing authoritarian or majoritarian cultural formations from their minoritarian manifestations as they travel across nation-states creates new problems for understanding emergent global political formations like “indigeneity.” In this paper I turn to the emergence of a majoritarian discourse of indigeneity in India that not only disappears adivasi (first peoples) subjects from the Indian political landscape, but violently “counters” Dalit presence in Northamerica not only through the appropriation of the language of civil rights and anti-discrimination law, but through deployment of the cultural studies critique of Orientalism and



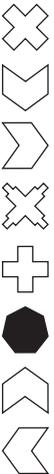
of post-colonial theory more generally. Indian immigrants thus become “native” or “indigenous” on foreign soil through adaptation of the very civil liberties discourse they decry in India for being “soft on minorities.” Such paradoxes undergird what I call “Civil Neoliberalties.”

## Rowan Wilken

(Swinburne University of Technology), Rowan Wilken is Associate Professor in media and communication within the Swinburne Institute for Social Research at Swinburne University of Technology, Melbourne. His authored and co-edited books include *Teletechnologies, Place, and Community* (Routledge, 2011), *Mobile Technology and Place* (Routledge, 2012), *Locative Media* (Routledge, 2015), and *The Afterlives of Georges Perec* (Edinburgh University Press, 2017). He is currently working on two new books: *Cultural Economies of Locative Media* (Oxford University Press) and *Location Technologies in International Context* (Routledge).

### “Traces of Our Passage: Location Awareness in an Age of Ubiquitous Geodata Capture”

Since the advent of the smartphone, the means by which one’s physical location at particular venues is registered by end-users and by proprietors of location-enabled social media applications has shifted significantly, passing through a number of iterations, or generations. “First generation” location-based smartphone services required the active registering of one’s location by end users, often in the form of “check-ins”. “Second generation” location services involved “passive” location disclosure, tracking, and compatibility pairing of end-users. While the “third generation” and dominant present form of location-based services involve what I am referring to as ubiquitous geodata capture. These are services where location remains fundamental to their operation, but is integrated into that service at both the front end (the interface) and the back end (algorithmic processing, database population, monetisation efforts, and so on). This paper begins by tracing these earlier iterations, before turning to consider the importance of, and challenges we face, in trying to make critical sense of what is involved – and at stake – in the move towards ubiquitous geodata capture.



# Parallel Session Panels and Abstracts

## PARALLEL SESSIONS 1

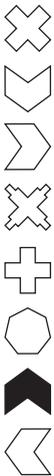
### 1A MEDIATING REFUGEE AND MIGRANT EXPERIENCE

(CHAIR, ROBYN FERRELL)

#### **Elisabeth Klaus & Ricarda Druেকে\***

##### **Mediated spaces of identity and cultural citizenship: Representations of Refugees in the Austrian Press**

In 2015, the public debates on flight and migration in Austria were accompanied by images of refugees mainly from Syria and other Arabic countries in camps at the borders, or at train stations. This presentation aims to disclose how identity is constructed in discourses about refugees coming to Europe. We understand media as symbolic spaces in which identities are (re)produced, contested and modified. We will present finding from a content analysis of the Austrian media coverage from July to September 2015, in which the so-called "Balkan route" was a frequently discussed. The findings show mainly, that reports on refugees focus on "unaccompanied men" with their presumably patriarchal, backward attitudes. In contrast, Austrian society is conceived as equality-based and modern. In this way, media discourses on refugees demarcate geo-political spaces and make identity-political determinations. Finally, the talk discusses opportunities and limitations of media as spaces of identity-formation.



#### **Lin Prøitz**

##### **The sleep of death: the image of Alan Kurdi and the civil society response to the refugee crisis in Oslo and Sheffield**

"He does not look dead. He had been in the sea for only a few hours, and escaped the indignities to which the drowned body is exposed. His body is not bloated; there are no visible wounds; his skin is not peeling off; sea scavengers have not violated him. ...This is the "sleep of death" in Hamlet, where the one is viewed as unnervingly similar to the other." (Drainville 2015:48). On the 2nd September 2015, the body of a three-year-old boy was found washed up on the beach in Turkey and photographed. Alan Kurdi and his family – Syrian refugees of Kurdish extraction – had been on an inflatable boat bound from Turkey to the Greek island of Kos. Like 3,400 others last year, Alan lost his life when the boat he was travelling in capsized in the Mediterranean. However, unlike these others, Alan's death became sensationalized as the photographs taken were shared across the globe with lightning speed (Vis & Goriunova, 2015).

The image of Alan Kurdi not only changed the debate on Twitter from being a debate on migrants to a debate on singular subjects fleeing from war and terror (D’Orazio 2015), the image sparked global response on and offline. This paper focuses on the reception of the photograph of Alan Kurdi by a group of social media users in England and Norway. Photography is said to have a transformational quality. One explanation for this is that images offer individuals the chance to construct new alternative ways of making sense of complex events, reflecting on them and developing the means to confront them by building new meanings and discourses (de Andrés et al 2016: 30; Kharroub and Bas 2015). Another central aspect, is that iconic images activates “cultural structures of feeling” (Hairman and Lucaites 2007: 36) and that public structures of feelings contribute to define what type of images that become iconic. The iconic image of Alan Kurdi, did function as a catalyser and intersection where central yet disparate political currents and actors met on and offline. To analyse the views of the research participants on the Alan Kurdi case, I draw on theoretical literature on social movements, online participatory culture and affective approaches (Ahmed 2004; Berlant 2012; Khamis and Vaughn 2011; Loader et al 2014; Trottier and Fuchs 2015; Thorson 2014; Tufekci and Wilso 2012; Wetherell 2012). Before delving into the discussion on participant views on the case, I refer to some online generated analytical data on overall patterns of how the image of Alan Kurdi spread and circulated in debates on Twitter in Norway and the UK, and themes that came up in these debates. This helps to give an idea of the socio-political context and the nature and scope of public engagement that surrounded the case.

## Daniella Trimboli

### Everydayness in the future tense: performing the attainment of inclusion in migrant digital storytelling

Community-based arts programmes are sites at which the “work” of Australian multiculturalism frequently takes place. ACMI, Big hART and Curious Works facilitate digital storytelling projects that are often compelled by a vision of a culturally-inclusive Australia. Indeed, Curious Works has recently posited that cultural diversity is the catalyst for social revolution. This paper examines this suggestion by considering how digital interventions deploy particular figurations of the everyday to drive migrant narratives into an inclusive future. It pauses to consider the affective modalities fuelling these programmes and asks: is the performance of a future-oriented inclusiveness counterproductive to the deconstruction of racialised migrant narratives? How do we harness a future-oriented performativity without collapsing into utopic and ultimately restrictive formulations of cultural diversity? The paper takes particular interest in the moment-to-moment translations that occur in community-based arts projects that may not be captured by future-oriented narratives. It argues that it is these moments of art-making that open up our capacity to construct alternative, non-racialised configurations of everyday life in Australia.



# 1B INDIGENOUS POLITICS AND RESILIENCE

(CHAIR, ADAM GALL)

## Matteo Dutto

### Resistance Stories as Cultural Resistance: the Legacies of Pemulwuy

In March 2013, “Welcome to Redfern”, a mural by Kamilaroi artist Reko Rennie, was unveiled in Redfern, Sydney. The paste up stencil of Bidjigal warrior Pemulwuy - who between 1788 and 1802 fought against the British who had first invaded and settled the area that we know today as Sydney Harbour – constitutes a central element in Rennie’s work and establishes a clear connection between past and present Indigenous history. This paper reflects on the persistence of Pemulwuy as a heroic figure for Indigenous Australians and a symbol of the ongoing struggle against colonisation. I investigate how, starting from the late 1970s, his story has been strategically recovered from the colonial archive and retold by different Indigenous artist across different media. I argue that these different embodiments of stories of early Indigenous resistance can be best understood as interconnected acts of cultural resistance that question the place of these historical figures within contemporary Australian history and society and propose instead different ways of doing and understanding history.



## Lilly Brown

### Regenerating concepts of Indigenous childhood & youth: From problems to possibilities

There is a profound interdisciplinary absence regarding both the conceptual and theoretical emergence of Australian Indigenous childhood and youth as social categories, despite decades of concerted research and practical intervention into the life worlds of these young people. Indigenous young people, globally, are still too often framed in terms of risk, disorder and disadvantage, underpinned by a seemingly self-evident assumption: that Torres Strait Islander and Aboriginal young people are a problem in need of fixing. In this contribution I will engage with a renascent movement in popular cultural production that can be read as responding to, but also opening up possibilities for, moving beyond the limited and limiting frameworks that currently guide and inform research and practice in relation to Aboriginal and Torres Strait Islander children and young people. In doing so, I consider the saliency of the juncture between cultural studies, educational theory and youth studies for thinking beyond, through a reconceptualisation of Indigenous childhood and youth via what I term “acts of regeneration”.

## Charlotte Crow

### Designing for democracy: Visualising parliamentary processes in Aboriginal and Torres Strait Islander electoral education, 1962-1990

In this paper, I analyse historical examples of electoral education materials produced specifically for Aboriginal and Torres Strait Islander audiences. Created after the universalisation of Aboriginal suffrage in 1962, these materials endeavour to visualise the infrastructure and processes of the Australian parliamentary system for communities with very different governance structures. They employ a variety of strategies ranging from 1960s flashcards to the 1988 comic book *The Phantom Enrols and Votes*, the first *Phantom* comic to be set in Australia. By comparing and contrasting the earliest attempts with later examples produced in the 1970s and 1980s, I reflect on the ways in which the visual and narrative elements of these materials reflect important social and political changes in the conception of democracy, civics education and the representation of Indigenous Australian peoples' political agency.

## 1C MEDIATED INTIMACIES: BODIES, RELATIONSHIPS, TECHNOLOGIES

(CHAIR, SARAH BAKER)

## Alison Winch

### Mediated Intimacies: Bodies, Relationships, Technologies

This paper reflects on the key themes that have emerged from the special issue of *Journal of Gender Studies* (forthcoming 2017) that this panel is co-editing on "Mediated Intimacies: bodies, relationships, technologies". The special issue investigates the ways that a media convergence culture represents, intervenes in, exploits and enables intimate relations. In particular it looks at the various ways that intimacy is being reconfigured in response to the specific historical conditions of the neoliberal conjuncture. On the one hand we are living in atomized and individualistic times where relationships are increasingly strategic and competitive. On the other the media has become, as Beverly Skeggs argues, intensely intimate. This paper interrogates the concept of mediated intimacies. What are the different configurations of intimacy possible in the neoliberal conjuncture? Are they different from what went on before? Is the notion of intimacy changing according to the affordances of different technologies? Are there new concepts of intimacy emerging? Are some forms of intimacy enabled and others constrained by the multiplicity of platforms that offer opportunities for connections with others as well as with oneself?



## Misha Kavka & Rachel Berryman\*

### “I Guess A Lot of People See Me as a Big Sister or a Friend”: The Role of Intimacy in the Celebrification of Beauty Vloggers

With an impressive eleven million subscribers, Zoe “Zoella” Sugg is among the most popular of the young adults who have recently obtained fame (and fortune) by posting videos to YouTube. She figures prominently in the beauty group, one of the fastest-growing and most overtly feminised subsets of the YouTube community, creating videos on lifestyle, fashion and beauty-related topics. However, to a greater extent than many of her peers, Sugg supports her product-oriented videos with vlogs that offer behind-the-scenes, intimate access to her life(style). In so doing, Zoe’s videos encourage intimacy not simply between her viewers and the “big sister” persona she adopts on-screen, but also between her audience and the commodities she associates herself with. This article argues that the success of the YouTube “influencer” economy, both in terms of its gender predispositions and celebrity effects, depends on processes of commodification through intimacy, which Zoe Sugg mobilises in exemplary fashion.

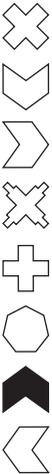
## Jamie Hakim

### Chemsex and the city: queering intimacy in neoliberal London

Since 2011, chemsex has been on the rise in London amongst men who have sex with men (MSM) (Bourne et al., 2015). The term chemsex refers to the use of one or a combination of recreational drugs (GHB/GBL, mephedrone and crystal methamphetamine) to facilitate sexual sessions, often in groups, that can last hours or days. This paper attempts to account for this rise. It does this by contesting the prevailing view advanced by sexual health experts that the rise of chemsex can be located in the hook-up app use of vulnerable gay men who have problems with sex and intimacy. To counter this technologically deterministic view of MSM digital media use, this paper performs a conjunctural analysis (Grossberg 2010) to argue that this form of mediated intimacy has risen in popularity as a result of the material effects of neoliberal austerity on London’s gay scene since 2008. It concludes by arguing that chemsex is an intense, albeit transient, way for MSM to form collective bonds within historical conditions in which neoliberalism’s insistence on autonomous, competitive individualism makes any formation of collectivity as difficult as possible (Gilbert, 2014).

## 1D RECOVERING CLASS – MEDIA PRACTICES OF DISADVANTAGED COMMUNITIES IN AUSTRALIA

(CHAIR, GREG NOBLE)



## Mark Gibson

### “Disadvantage” or “Class”? Conceptualising Inequalities in Media Practices

Recent years have seen a major increase in concern around social inequalities in media and communications, not only in cultural studies and related fields where it has always been a major focus, but also in government policy forums and international agencies such as the OECD. Inequalities in relation to media are widely recognised as having significant “spillover” effects, affecting inequalities in other areas, including health, government services and economic development. However, the issues are generally framed by a deficit model governed by the concept of “disadvantage”: the communities defined as disadvantaged are represented only in terms of what they lack, closing off consideration of the positive resources they may be able to call up on and entrenching assumptions of dependency. A significant absence has been the concept of class which, by contrast, has always implied a set of capacities and positive resources for expression and identity. The paper outlines some of the stakes in this displacement of class. It seeks to reconnect thinking about inequalities in media practices with some of the classical cultural studies work on class as well as “capabilities” approaches in development theory.

## Catherine Lumby

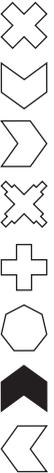
### Who Listens To the Radio?

Young people across diverse socioeconomic backgrounds may not share equal access to education but most of them do share social and online media experiences. While their networks differ, new media platforms are central to their lives and identities. This paper will draw on a project involving focus groups with young people between 13-17 from two high schools – one in a traditionally working class city and one in a country town. I will look at how the young people perceive class, gender and sexuality and how they think those issues affect their sense of self and community. A large part of the project was focused on media consumption. But in conducting the research it became immediately apparent that young people were far more interested in using media for communicating with each other than consuming professionally produced content. The latter was clearly and consistently positioned as incidental, albeit influential, when it came to their own media use. The paper will explore the experiences and views of young people in regional and rural areas about the role media plays in their lives. It will also answer the following question: Who listens to the radio? Stay tuned.

## Tony Moore

### The Making of an Australian Working Class Mediasphere

Today, communities once identified as working class are framed as



“disadvantaged”. Yet little more than a generation ago working class culture was recognised as making a significant positive contribution to Australian public life. The development of working class newspapers from the late nineteenth century prepared the ground for the rapid advance of unionism and organised labour. The twentieth century witnessed a wider ecology of working class media practices – including the use of gestetners and offset printing to distribute industrial and community newsletters; contributions to the letters pages of regional and suburban newspapers; and union owned radio stations such as 2KY. In the post-war period, a working class mediasphere extended to the social realist documentaries of the 1950s Waterside Workers’ Federation Film Unit, blue collar rock bands such as the Easybeats and AC/DC and a carnivalesque, sometimes subversive larrikin comedy imported from pubs and workplaces into popular culture by performers such as Graeme Kennedy, Mary Hardy and Paul Hogan. This paper argues that these media practices have been a major force in Australian public life and a key way working class communities have exercised agency and citizenship – with lessons for today.



## 1E WHO’S THE MAN? DISRUPTED MASCULINITIES IN GLOBAL CINEMA (CHAIR, VIRGINIA RADEMACHER)

The representation of masculinity in film can both reinforce impressions of dominant norms of gender, power and other historically or culturally contingent markers of identity or it can reconsider and challenge those models. Our panel explores contemporary filmmakers’ representations of masculinities from varied cultural and national perspectives. Each of the four papers explores how filmmakers from diverse locales and vantage points have captured the fragmentation of masculine identity and, through the disruption of a priori hierarchies, have explored both the anxiety and the potential representational latitude that results.

### Virginia Rademacher

#### Broken Embraces and Pedro Almodóvar’s Melodramatic Masculinities

Rademacher explores how Pedro Almodóvar’s stylized melodramas undercut dominant motifs of masculinity marked by patriarchy and power. Melodrama’s association with interiority (rather than “action”) has sometimes limited its identification as a “female” film genre, but amid themes of adultery, deception, paternity, violence, and family traumas, Almodóvar’s male characters experience their own frustrated desires, insecurities, illnesses, and other vulnerabilities in ways that emphasize the precariousness of a hegemonic view of manhood. Focusing attention on his 2009 film *Broken Embraces*, she also draws from others

of his films in which melodrama and questions of masculinity and identity are prominent, such as *Talk to Her* (2002) and *All About My Mother* (1999). In each, Almodóvar disrupts dichotomies of vision, power, and victimhood as gendered categories, opening them to alternative modes of expression and remixing.

## Julie Levinson

### Comedies of Beset Manhood: Midlife Masculinities in the Films of Alexander Payne

Levinson considers filmmaker Alexander Payne's oeuvre from the perspective of three spheres of self-definition and performativity: the male body, professional attainment, and romantic union. Together, these mordantly comic films comprise a sustained contemplation of men at midlife, chafing under the weight of ill-fitting social identities. Dislodged from patriarchal subject positions by encroaching age, professional failure, physical decline and other circumstances, Payne's characters reveal masculinities defined by lack and loss rather than by the culturally-vested perquisites of American manhood.

## Minoo Moallem

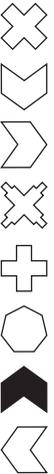
### Iran-Iraq War Movies and Fractured Notions of Masculinity

Moallem examines film *haye-jangi*, or war movies that were made in Iran during and after the Iran-Iraq War (1980–1988). The Iran-Iraq war divided the Iranian national space into three different locations: battlefield, home front, and diaspora. Media and film narratives have had a crucial role in linking these spaces with each other through the representation of gendered citizen-subjects inhabiting a melancholic return to the time of the nation. Moallem argues that by presenting war as a fictional spectacle these films narrate the nation as unified and the war as “sacred defense,” while also opening space to more fractured notions of masculinity and of masculine hegemony in crisis.

## Samir Dayal

### Trappings of the Body: New Masculinities and “the Natural” in Indian Cinema

Dayal explores the emergence of new masculinities in contemporary Indian cinema. Many contemporary Indian films screen a range of alternative images of masculinity – hypermasculine, queer or otherwise ex-orbitant performatives. While these performatives challenge traditional ideas of masculine gender roles in Indian cinema, some do more: they also queer the conceptual category of a “natural” and sovereign masculinity. Although he briefly discusses other Indian films about augmented, disrupted or alternative masculinities, his focus will be



on filmmaker Rituparno Ghosh's independent film, *Chitrangada* (2012), about a man preparing to undergo sex-reassignment surgery.

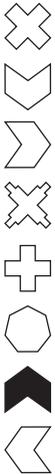
## 1F WEEKEND SOCIETIES: ELECTRONIC DANCE MUSIC FESTIVALS AND EVENT-CULTURES

(CHAIR, NICHOLAS CARAH)

### Ed Montano

#### The Rise (and Fall) of Stereosonic and Australian Commercial EDM Festivals

The past decade saw an explosion in popularity of commercial EDM festivals in Australia. Festivals such as Parklife, Creamfields and Future Music propelled EDM culture into the mainstream, played out in open public spaces such as parks, stadiums and cultural quarters. Based on a decade of ethnographic research in the Sydney and Melbourne commercial EDM scenes and on interviews with the promoters of the Stereosonic festival, this paper details the strategies that underpinned the development of Australia's most commercially successful EDM festival. The 2013 multimillion-dollar acquisition of Stereosonic by the relaunched EDM-focused American media conglomerate SFX Entertainment was indicative of the festival's commercial success, although this was tempered by the recent bankruptcy restructure of SFX and the subsequent announcement of Stereosonic's hiatus in 2016 (and possible permanent demise). Through a case study of Stereosonic, the paper will consider the commercialisation and commodification of the EDM festival spectacle experience.



### Alice O'Grady

#### Dancing Outdoors: DiY Ethics and Democratized Practices of Well-being on the UK DAlternative Festival Circuit

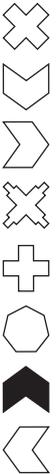
Focusing on the UK's vibrant alternative festival scene, this paper examines how traces of the free party movement in the late 1980s continue to pervade the ethos and aesthetic register of contemporary events. It considers the potent DiY ethic of the campsite that emerged as a result of the convergence of Travellers with sounds systems such as Spiral Tribe, Exodus and Bedlam. It examines how the aesthetics and ethics of these rural, grassroots gatherings hark back to a particular moment in British history and how the sights, sounds and cultures of the current festival circuit are intimately connected to the histories from which they grew. The paper argues for a reading of outdoor space, as experienced within the frame of the alternative festival,

as a locale for the performance of political and personal freedoms. It asks how the cultural legacy of opposition through dancing outdoors serves as an expression of democratic culture and as spatial practice of belonging. It makes explicit the links between alternative forms of democratic participation and sensations of individual and collective well-being that arise from outdoor dance experiences. Finally, I consider the role of rurality in constructing a festival imaginary that promotes participation, agency and connectivity.

## Graham St John

### Charms War: Dance Camps and Sound Cars at Burning Man

Taking place in the Black Rock Desert of Nevada for one week every August, Burning Man is a unique event, with a distinct event-culture. Over the course of thirty years, it has evolved from a summer solstice festival, first held on San Francisco's Baker Beach in 1986, into the world's largest temporary city. Burning Man is a uniquely contested context for the performance of dance music, with this paper navigating the history of this dramatic field of contestation, and exploring how the composite art form of dance music has established its place in the event's attention economy. At the same time, it demonstrates how policy initiatives seek to distinguish Burning Man from other events, notably EDM festivals. From the outlaw "rave camps" of the mid-1990s to the Techno Ghetto, and from the Large-Scale Sound Art Zone to Mutant Vehicles mobilizing in an escalating charms war, the paper explores solutions, policies and compromises integral to the evolution of electronic dance music culture at Burning Man. With a comparative focus on event-tribes the Space Cowboys and the Dancetronauts, the paper illustrates how Burning Man's unique principles have had a shaping influence on electronic dance music culture at the event.



## 1G SYDNEY'S CHINATOWN IN THE 21 ST CENTURY: FROM ETHNIC ENCLAVE TO GLOBAL HUB

(CHAIR AND DISCUSSANT: IEN ANG)

The phenomenon of Chinatown is a legacy of the early 20th century, speaking to a history of discrimination and marginalisation of Chinese migrants as they settled in cities in the West. In this context, Chinatowns were seen as alien urban spaces, presumably inwardlooking enclaves characterised by absolute ethnic otherness and separateness from the rest of the city. Today, Chinatowns still exist but their meaning and significance has been transformed, reflecting fundamentally altered economic, social and

cultural conditions at global, national and local levels. Important changes impacting on Chinatowns since the latter part of the 20th century include the rise of multiculturalism as a mode of ethnic recognition, the commodification of Chineseness as a way of “selling” the idea of Chinatown to broader publics, and the massive increase of transnational migration flows, especially from Asia, which have turned many cities in West into fluid, globalised, mongrel metropolises, where fixed identities and multiple self/other divides are constantly up for grabs. This session focuses on these issues through an in-depth look at the peculiarities of Sydney’s Chinatown, Based mainly on a three-year research project in collaboration with the City of Sydney, the papers will consider the complexities and contradictions pertaining to the governance of Chinatown as a distinct precinct in a time of rapid urban change, not least as a consequence of Sydney’s increasing economic, social and cultural entanglement within the Asia-pacific region, where the recent rise of China looms large.



### **Kay Anderson**

Chinatown Unbound



### **Alexandra Wong\* and Donald McNeill**

Sydney, Real Estate and the Rise of China



### **Andrea del Bono**

Assembling Chineseness: Ethnic Community and the Paradoxes of Urban Cultural Politics



## 1H DIGITAL AUDIENCES

(CHAIR, STUART CUNNINGHAM)

### **Toija Cinque**

**Data Visualisations – representing the digital audience**

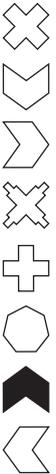
Across contemporary entertainment, “gossip” is a constant feature and flows across a range of interfaces. The use of high-speed broadband and internet-enabled television sets (smart TVs) for movies, news, documentaries, and television programs, amongst other services—for the convenience of the listener/viewer at a time chosen by them (on-demand)—is vital to television’s survival through networked options. Individuals engage with a variety of increasingly interconnected technological devices. Moreover, user-generated content streamed

online is proving popular for a number with photo and video sharing social site, Snapchat possibly the next big threat to not only TV but to Google and Facebook both. More recent predictions with reference to live television events, however, would see social media being particularly reinvigorating, especially from the perspective of audiences. In this talk then, I will explore today's mediascape with particular reference to the HBO series Game of Thrones. I will present data visualisations that represent key spaces for discussion and commentary about such television programs in the context of the increased ubiquity of distribution platforms in which most of our daily activities and routines are carried out with the help of various forms of communication technologies via cloud computing and social networking.

## Tessa Dwyer

### Barrage Cinema, Bullet Subtitles and Online Video Sharing

In August 2014, China trialed "Barrage Cinema", bringing real-time audience annotations into the movie auditorium. Using smartphones, cinema audiences SMS or live-tweet (using Weibo) comments that are overlaid on the screen as running text. With large numbers of people simultaneously firing short text missiles or bullets, the movie screen transforms into an interactive interface. Text crosses its surface at a pace determined by the scale of the messaging activity, creeping further downwards to obscure more of the image area as additional people join in the conversation. This interactive cinema phenomenon has developed from social video sharing known as "danmaku", and a specialty mode of interventionist fansubbing termed "tucao". Examining these emerging modes of digital engagement, this paper reflects upon the increasing centrality of text, subtitles and language play within current screenscapes, noting new aesthetic paradigms and possibilities.



## Sean Redmond

### The Affect of Eye Tracking: Contour Mapping Digital Viewers

Eye tracking technology is very much data driven: it produces visualisations that locate and aggregate where viewers have looked, for what length of time, and in what ocular relay. In one very real sense eye tracking divorces emotion from the viewing process since it captures gaze patterns only. Nonetheless, one can make inferences about feeling and emotion through these data visualisations, and moreover, one can understand the visualisations as forms of contour maps, three dimensional in nature, with an affective geography contained within or across them. Eye tracking isn't simply or singularly a quantitative measurement but an affective one, involving the

visual realization of the viewer's haptic engagement with the text. In this talk I will explore this idea of haptic visualization through looking at the data to the television series, *Sherlock*, and the film, *Black Swan*. My contention is that affective relations emerge in and through the visual maps found in eye tracking data. This points towards a new type of digital viewer set within the new cultural landscape of augmentation.

## 11 TELEVISION PUBLICS AND CULTURES

(CHAIR, ERIC MAIGRET)

### Michael Kackman

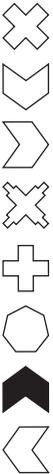
#### Toward a parliamentary culture: television studies, television culture, and their publics

One of the principal contributions of cultural studies to television studies has been a rich conversation about television's central role in mediating and negotiating cultural identities, histories, and ideologies. In the US, in particular, this has led to a theorization of the medium as a cultural forum, one in which dominant discourses and representations might be confronted by a range of competing counter-publics and identities. But while television as both industry and audience practice has changed radically in recent decades, our central metaphors for characterizing the medium remain rooted in anachronistic models of mass publics. Here, I discuss a range of programs that invoke issues of national culture and politics (*Newsroom*, US-HBO; *Borgen*, Denmark-DR1, *House of Cards*, US-Netflix, etc.), and suggest that in the way it speaks to and for fragmented national and international cultures, TV should be re-theorized as a kind of parliamentary cultural practice.

### Helen Wood and Jilly Boyce Kay\*

#### Reality Television Celebrity and Illegitimate Cultural Labour

This paper considers the contemporary cultural economy of reality television, and how its mobilization of hyper-visible celebrity offers some promise of social mobility for young people in a context of widening inequality. Moving beyond debates about representation and reality television as "poverty porn", it considers the limited spaces through which reality television participants become cultural workers, and the intense forms of promotional labour in which they engage to extend and expand their media lives - often across less formalised sites such as nightclubs, beauty salons, and social media. It also analyses the work of publicists and agents who broker and extract value from these activities. By drawing on earlier work on celebrity and media such as *Fame Games* (Turner et



al, 2000), we consider both the intensification of bio-political labour models in the current climate, and how the figuring of this labour as illegitimate contributes to redefinitions of classed identity.

## Stuart Richards

### Goats, Car Curses and Back Rolls: (Quality) Reality Television and Audience Expectations.

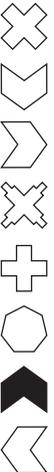
Few reality television shows have had the longevity of Survivor. The show's history has seen it traverse through different stages of reality television fandom. Contemporary reality television highlights the significant participatory culture of reality television fandom. Competitive reality television shows, such as Survivor and RuPaul's Drag Race, place increasing demands on their audiences' knowledge of the text's history. When discussing strategy or mocking fellow contestants, competition participants will regularly refer to previous seasons, which allows for the possibility of new modes of enjoyment for audiences. This paper will act as a provocation to consider some of these reality television texts as quality. Quality television has become a label to differentiate between narrative based drama series that are deemed higher quality due to their subject matter and form. This paper will examine the audience expectations of both Survivor and RuPaul's Drag Race to argue that their audience expectations position them as quality reality television.

## 1J MULTICULTURAL ARTS – PRACTICES AND POLICIES (CHAIR, AUDREY YUE)

## Rimi Khan

### Multiculturalism's new localisms: rethinking art, participation and policy

Recent decades have seen a fragmentation of the spaces of cultural participation and production. The privatisation of the public sphere and development of new media technologies have resulted in a pluralisation of the sites in which individuals and communities find expressions of belonging and identity. These conflicting practices of belonging and cultural participation also mean that policy frameworks for thinking about cultural difference need to be reinvigorated. Drawing from a 5-year ARC Linkage Project this paper examines how artistic production and cultural participation are shaped by emerging forms of localism and translocalism.



It examines the ways in which everyday, governmental and aesthetic expressions of difference contest the national frame of the multicultural, resulting in new forms of communality and citizenship. However, rather than signalling the “death” or “failure” of multiculturalism such findings point to the vitality of this discourse – and the suburban attachments, transnational diasporic mediations and informal creative networks through which multiculturalism continues to be negotiated.

## Cecelia Cmielewski

### Creative and Organisational Leadership for the arts in a multicultural Australia: Curiousworks and Performance 4A

The roles of creative and organisational leadership provide insight into potential circuit breakers to address low levels of creative cultural inclusion. In both instances issues of “trust” (how to generate it) and “friction” (how to exploit it to gain traction) are central. Despite over thirty years of arts and cultural policy attention there is a widespread view held by the public and artists alike that Australia’s creative production does not reflect our culturally diverse demographic make-up (Australia Council, 2014). Despite the best intentions, there is a lack of understanding and a mismatch between policy aims, institutional practice and the experience of creative practitioners, suggesting that effective leadership in the arts could be key to addressing these issues. The relationship between creative production and cultural diversity can best be understood through the experiences and practices of artists of non-English speaking backgrounds (NESB). Two case studies will present the ways in which companies, Curiousworks and Performance 4A, consider the roles of creative and organisational leadership.



## Phillip Mar

### Uses of diversity: Australian multicultural arts and the UNESCO Convention on the Diversity of Cultural Expressions

This presentation considers the practices of multicultural arts in Australia in the light of the UNESCO Convention on the Diversity of Cultural Expressions 2005. Promoting Diversity of Cultural Expression in the Arts in Australia consisted of eight case studies of arts projects considered as “good practice” in supporting diversity in the arts. Research for this report found quite divergent notions of diversity, between those found in Australian arts practice, and between the understandings exemplified by the DoCE Convention. This was compounded by the fact that the case study projects had not been carried out with the Convention in mind. Materials from the case studies – particularly Edge of Elsewhere, a collaboration of the Campbelltown Arts Centre and the 4A Centre of Contemporary Asian Art, and the Multicultural Arts Victoria’s Visible

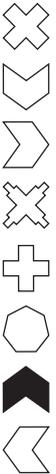
music mentoring program – demonstrate a range of ideas around cultural diversity we could characterise as “uses of diversity”. Given this divergence between practical understandings of cultural diversity amongst artists and arts organisation, and the conception of diversity in the DoCE Convention, what are the implications for policy and for “good practice?”

## 1K DRUGS IN SPACE: NEW APPROACHES TO DRUGS AND DRUG-RELATED ONTOLOGIES (CHAIR, STEPHEN TOMSEN)

### Peta Malins

#### Drug dog assemblages: accounting for the spatiality, animality and affectivity of general drug detection dog operations

Dogs have long been mobilised by police and customs officials to assist in the detection of illicit drugs. In Australia, the range of contexts in which drug-detection dogs are being deployed has substantially widened over the last decade, to include schools, workplaces, prisons, hospitals, mental health institutions, music festivals, dance venues, train stations and everyday public urban streetscapes. Although researchers have begun to map out some of the legal, practical, libertarian and public health concerns raised by their expanding use, a range of social, spatial, temporal, ethical and aesthetic issues remain unexplored, limiting effective evaluation and opportunities for change. In this paper, I contend that the use of drug-detection dogs is better understood from a post-human ontological framework capable of accounting for the unique animal-human and body-space relations that mediate their deployment. I draw on recent empirical research to show how Deleuze and Guattari’s post-human concepts of assemblage, becoming and affect might allow us to better explore the specificity of drug-detection dog encounters, including their relationship to desire and fear, and the impacts they have on urban space and bodily capacities.



### Kane Race

#### The relational life of chemsex: Intimate attachments and the avoidance of addiction

Therapeutic discourses of sexualised drug use among gay men (“chemsex”) enact the use of both methamphetamine and online hook-up devices as inherently “addictive”. This paper counters these essentialising and pathologising tendencies by exploring how gay men experiment with online hookup devices, stimulants, and erotic connections to produce different

relational effects. In previous work, I have shown how online hook-up devices frame the sexual encounters they facilitate in narrow ways. But as Callon and colleagues have argued, framing is always subject to overflowing, and this overflowing can be a source of new pleasures and affective relations. Drawing on qualitative/ ethnographic research among Australian gay men, I explore how practitioners embed and dis-embed online hook-ups within other networks and relations to allow different properties to emerge. This approach produces a more practical and experimental approach to intimate attachments (whether to drugs or devices) with the advantage of being grounded in the relational work undertaken by gay men. Producing a multiplicity of relations, and taking pleasure in unexpected and/or different affective encounters may be a useful way of preventing the harmful forms of stasis often (and problematically) described as addiction.

## Adrian Farrugia

### Drug education beyond people and drugs: Towards a spatio-temporal pedagogy

This paper analyses the conceptual orientation of Australian drug education in attempts to reduce harm. Reflecting public health approaches to reducing alcohol and other drug harms, drug education tends to focus on people and drugs as the primary active forces in consumption events. Looking closely at these assumptions alongside interview data of young men's (aged 16-19) party drug consumption, I argue that drug education requires a new conceptual orientation. These accounts highlight a range of active forces beyond drugs and people specific to the space and time of consumption. I work with insights drawn from new-materialist perspectives, increasingly influential in qualitative health and education research. These emphasise the mutual implication of phenomena in making drug consumption "events". I argue that drug education needs to move beyond a humanist and risk-averse approach and attempt to provide young people with a sensitivity towards the emergence of agencies in these events. This is a drug education that attempts to increase young people's agential capacity to manage the provisional and, at times, unpredictable nature of drug consumption events as they emerge in specific spaces and times.

## 1L INTERDISCIPLINARY PERSPECTIVES ON METHODOLOGICAL INVENTION

(CHAIR, KEN SURIN)

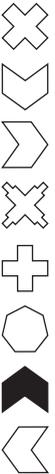
The methods we employ to conduct "research" are the results of practices once framed as invention. The concept of invention has been colonized by disciplines as diverse as physics, biology, and philosophy. In the 1980s, Spivak argued

masculinist Western intellectuals, such as Deleuze and Foucault, fail in their methodological invention aimed at speaking for the “other”. Spivak argued we need to start by “letting the other speak for herself” (1988: 279). Such a critical perspective on the invention tradition draws our attention to the erotic appeal of the other gestured towards by the idea. This panel asks: can invention be considered outside, or in excess, of practices of colonization and associated ideas of disciplinarity? Taking practices of invention as an evaluative ethics that troubles disciplinarity, as opposed to a colonizing mode of engagement, this panel offers four unique responses to this question. Panelists present invention as an ethics of inquiry.

## Valerie Harwood

### Snaking upstream: Attempting collisions with geontopower in a campaign to promote educational futures

What might a methodology be like if it sought to collide in some ways with what Elizabeth Povinelli (2015) terms “geontopower”? This paper responds to the discussion of methodological invention in this symposium by thinking through our current efforts to create a social marketing style campaign that promotes educational futures for young children. Specifically, how might collisions (or attempted ones) with geontopower be useful for creating an improvised approach to social marketing? In the social marketing discipline, there is an argument for an approach termed “upstream marketing”, where campaigns are targeted toward those in positions or sites of governance. For instance, those officially sanctioned entities such as government agencies, service providers or policy makers. Upstream is not a common approach, as V. Dao Truong (2014) reports in a systematic review of social marketing publications. Much greater emphasis is made on “downstream” methods that focus on the individual in need of “change”. The social marketing campaign discussed in this paper – and the research to create it - are located in regional/rural NSW. We are working in places where considerable educational disadvantage is experienced by Aboriginal and non-Aboriginal people (particularly Aboriginal people). Our work in these sites has met with numerous blocks. For instance, those in governance (our upstreamers) far too often spoke of people not valuing education. Those who were the “objects” of governance could easily be called “downstreamers” – except in the twists and turns of our project, people from these communities are collaborating with us, informing how we snake upstream. The paper considers how engaging with the concept of geontopower might help us to explore how we re-worked the idea of “upstream” as a methodological approach and how the notion of downstream shifted when tactics for upstream are researched and guided with “downstreamers”.



## Felicity Colman

Felicity Colman draws our attention to the use of modal methods for analysis of cultural objects as a practice that prevails in cultural studies and science critiques, speculatively assisting in mapping out the technological, processual, material, ethical, and discursive changes that a range of conditions bring to different communities. Felicity argues modal concepts pose a categorical difficulty for analysis in that they themselves constitute philosophical systems, but their systematic use as a method to describe knowledge poses an ontic problem.

## Janelle Watson

### Cosmopolitics of Invention

The invention of agriculture and domestication enabled the human species to dominate other species, to exploit the earth's primary resources, and to enslave other humans. The age of science exponentially accelerated the pace of invention, constantly discovering new means of human domination, exploitation, and mastery. Paternalistic imperialism globalized techno-science, disguised as culture-neutral modernizing reason. Europe treated its others as techno-children in need of scientific tutoring. This narrative of imperialistic modernity emerges from the work of three contemporary philosophers of science: Michel Serres, Bruno Latour, and Isabelle Stengers. All three propose a new cosmopolitics, which would replace the current despotic world order dominated by the ultra-rich who live in splendor while masses of humans and nonhumans suffer, unevenly exposed to global threats like weapons of mass destruction and catastrophic climate change. Though their approaches vary, Serres, Latour, and Stengers envision a radically democratic cosmopolitics that recognizes the co-existence of many worlds; the interdependence of humans and nonhumans; and the continued relevance of social, cultural, sexual, and species differences. Inventing this new multivalent cosmocracy will require disciplinary tools beyond those of science and technology, bringing to bear the wisdom of philosophy, literature, social science, and the arts. Stengers in particular advocates slowing down the frenzied rate of invention in order to examine the aims and consequences of techno-science. I therefore propose a new pedagogy, one which takes a more deliberative, democratic, and egalitarian approach to invention, asking not only how to invent but also what, and especially, why to invent.

## Anna Hickey-Moody

The everyday atmosphere of Australian life is characterised by naturalized racism and relationships to terrorism prevention. This bigoted atmosphere in



Australia is worsening with the continuing illegal detention and death of asylum seekers in offshore gulags and the popular exclusion of Aboriginal Australians from mainstream media representations, and notably, academic cultures. Anna Hickey-Moody argues that Australians need to use public art as a means of inventing new dimensions to our social imaginary, to change existing normative racist discourses. Through exploring street art as a method of social invention and intervention, Anna argues we can make new kinds of “interethnic habitus” (Harris 2014: 572) through interrupting everyday racisms.

## 1M STREAMING CULTURES AND THE POST-PIRACY PHENOMENON

(CHAIR, SEAN FULLER)

### James Meese

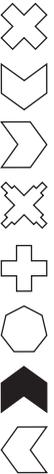
#### Examining the impact of accessible streaming screen media in the Australian home

There used to be no legal, affordable and consumer-friendly way to view screen content over the internet. This led audiences from under-served countries to turn to online piracy. Nowadays, streaming is a global phenomenon with companies like Netflix serving on-demand content to the vast majority of the world. These services have been lauded as bringing about the death of online piracy. However, they are still relatively new entrants to the market. We still do not if they are replacing or merely supplementing existing infringing practices. This paper presents the results of a two-stage micro-ethnography of Australian homes that currently use Netflix (or services like it), providing a detailed account of how streaming media is impacting on the existing media ecology of households.

### Margie Borschke

#### Clouds in My Copy: The material and rhetorical dimensions of digital media

Platforms such as Spotify and Apple Music are thought to have bypassed the problem of piracy with industry-friendly streaming technologies and cloud storage. And yet, while we have witnessed a shift in listening practices away from the downloading, collecting and the virtual hoarding that characterised the first decade of the 21st Century, streaming technologies, like all digital technologies, are still dependent on copies and copying. The rhetoric of the cloud and the stream obscures the centrality of the copy in digital media and overlooks its material dimensions. To better understand the aesthetics



of circulation in networked culture, this presentation argues that we must excavate the material reality of the copy from the rhetorical weight of the stream. The sea of data is fed by a river of copies, and, to paraphrase Heraclitus, you still cannot step twice into the same stream.

## Martin Fredriksson

### Post-piracy or post-privacy?

In the early 2000s, services like Napster and The Pirate Bay took piracy from outdoor counterfeit markets into the domestic sphere. The media industry's harsh attempts to stop file sharing were often criticized for being unproportional and violating people's right to privacy and to access to culture and information. Recently the copyright debates have waned, largely because of the expansion of streamed media that provides what appears to be free (or cheap) access to culture. At the same time the conflicts over privacy have increased, partly for the same reason: with the growth of streamed media, data mining also becomes more widespread. This presentation takes this development as a starting point to discuss data mining and new modes of enclosure in a post-piratical society.



## 1N POPULISM, POLITICS AND THE POPULAR

(CHAIR, MARTHA EVANS)

### Waddick Doyle

#### The Rise of Populist Political Brands and the Narrative of Exclusion: Berlusconi, Trump and Sarkozy

The reputations of political populists in three countries, Italy, USA and France, have developed through television; business and celebrity gossip have been transformed into political brands. The three political figures have competed for attention by the mediatised transgression of taboos and television audiences and sports fans are shifted into the political domain as supporters. Emotions generated by reality television or sport in narratives of competition and exclusion are shifted into discourses of threatened national identity. Redemption is promised through the exclusion of "others" notably Muslims just as contestants are expelled from the media world of reality television. The circulation and repetition of stories and images in social media intensifies these values and feelings. These political figures came to represent a narrative of exclusion, which in turn reflected a transformation of values through the assertion of identity. This paper argues that shifting border narratives of popular culture assist in generating xenophobic populism.

## Tim Highfield\* and Kate Miltner\*

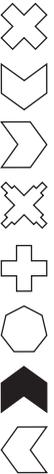
### The Trumping of the political GIF: Visual social media for political commentary in the 2016 US Presidential election

Everyday social media and digital technologies have become well-established for political purposes, from live-tweeting debates to sharing memes, linking to articles, and changing profile pictures in solidarity with causes. This paper examines how the animated GIF is used to offer political commentary and opinion. Associated with internet cultures, user-generated content, and vernacular creativity, the GIF has also become popularly adopted for the visual dissemination of news and information, aided by Twitter, Facebook, and Tumblr's support for the format. The GIF also allows users to construct multiple levels of meaning through the visual, showcasing the emotive, unusual, ironic, and provocative. Focusing on the social media coverage of the 2016 US Presidential election, and especially the polarizing figure of Donald Trump, this paper explores how the GIF offers new and creative ways of expressing support and opposition, critique and play, and responding to events for a digitally and politically literate audience.

## Sara Tomkins

### "Bern Your Enthusiasm": Larry David, Bernie Sanders, and Race-based Comedy in Presidential Politics

During the 2016 American presidential primaries, the comedian Larry David appeared on Saturday Night Live to parody Democratic candidate, Bernie Sanders. Central to David's portrayal of Sanders is a satirical take on the role of race and ethnicity in the election. In particular, David's performance addresses Sanders' Jewishness as well as his trouble appealing to black voters despite his long term involvement with African American causes. Drawing on scholarship around race-based comedy, I will investigate how David uses Jewishness (both Sanders' and his own) as a performative resources to critically interrogate political discourse on race. I argue that David's parody of Sanders demonstrates the potential and limits of comedy as a genre in providing commentary on American politics. Broadly, the David/Sanders case allows me to unpack the tensions that emerge around race-based comedy in the current "post-racial", politically correct American context.



## 10 MEDIATING SEXUALITIES

(CHAIR, LEE WALLACE)

## Anita Brady

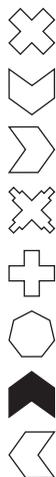
### Read My Lips: Tracing the Politics of the Same-Sex Kiss

From kiss-ins protesting anti-gay legislation, to couples celebrating marriage

equality, the same-sex kiss is repeatedly politicised in lesbian, gay, bisexual and transgender (LGBT) politics as a marker of social tolerance, and an agent for social change. Yet LGBT/queer studies has never examined how or why the same-sex kiss has become so significant. As a consequence, I suggest, the political limits and political possibilities of same-sex kissing in contemporary media cannot be fully understood. This paper outlines a research project that examines what the image of the same-sex kiss means for anti-homophobic politics. That research traces the history of the kiss in LGBT activism, examines the significance of its presence and absence in the media, and considers the impact that changing media environments have on its politics.

## **Cristyn Davies\* and Kellie Burns**

### **Disassembling sexuality and Whiteness in *Orange is the New Black***



The US comedy-drama *Orange is the New Black* mediates the cosmopolitan sensibilities of its central protagonist, Piper Chapman, against the setting of a women's minimum-security federal prison. We analyse the program's portrayal of gendered and sexual citizenship as these categories intersect with race and ethnicity, arguing that Netflix delivers a consumable imaginary of women's incarceration rather than engaging with the complexities and violence of systemic racism in the massive prison industrial complex. We consider how race and racism are inextricably entrenched in the neoliberal projects of constructing "the prison" and "the inmate", but also in shaping post-network television audiences. In doing so, we disassemble Whiteness as a taken-for-granted subject/viewing position and consider how discourses of cosmopolitanism, hygiene and flexibility produce and manage racialised subjectivities as antithetical to neoliberal citizenship, justifying why certain impacts of neoliberalism are experienced disproportionately by racialised communities.

## **Kellie Burns\* and Cristyn Davies**

### **The Trouble with The New Normal: Producing and consuming gay domesticity**

This paper analyses the mediation of gay family in the NBC situational comedy *The New Normal* (NBC), where family is constructed through a commercial surrogacy arrangement between two gay men (Bryan and David) and a local surrogate (Goldie). We argue that gay parenting is normalised through its association with the ideals of contemporary neoliberal citizenship – cosmopolitanism, entrepreneurialism and consumption. David and Bryan are elite, white gay men whose lifestyle

and sensibilities contrast those of Goldie, who becomes a surrogate to fund a new life in a bigger city for her and her daughter (Shania) who she conceived when she was very young. The normalization of gay family also occurs by mediating “difference” within broader spectrum of non-traditional family structures, invisibilising the politics of race and class inequalities and overlooking the complex politics underpinning commercial fertility and surrogacy services.

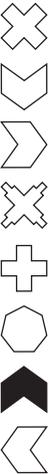
## 1P FEMINIST MANIFESTOES

(CHAIR, ANTHEA TAYLOR)

### Clare Monagle

#### Mary Daly: Feminist theology and the catalytic manifesto

The feminist philosopher Alison Bailey noted, in an informal review of *Feminist Interpretations of Mary Daly* posted on Amazon in 2001, that she had never read Mary Daly closely “because the word on the academic streets was that she had nothing serious to offer”. By the 1990s Daly’s works were derided as excessively theological, utopian and essentialist. She was now radical in the wrong ways, in contrast to the anti-essentialist focus on performativity and desire that characterised much feminist thought of that subsequent era. Daly was much more interested in women, than she was in gender. This paper calls for a reckoning with the oeuvre of Mary Daly, performed through a reading of her introductions to each re-issue of her first major work, *The Church and the Second Sex*. First published in 1968, it was reprinted in 1975 and 1985. Daly’s introductions to each reprint narrate her movement away from the author she was in the previous iteration, offering stories of intellectual and spiritual transformation in which the personal is political is theological is philosophical. As she narrates herself intellectually, she embraces the manifesto as her form. In her telling, writing becomes the vehicle for injunction, rather than commentary. This paper will map Daly’s story onto the larger history of radical feminism, exploring the work performed by the logic of the manifesto within the movement.



### Amanda Third

#### Recuperating the Feminist Manifesto: Reading the Female Terrorist’s Autobiography

The 1974 publication of Jane Alpert’s feminist manifesto, “Mother Right”, is cited as a key marker of the shift from radical to cultural feminism in the US in the mid-1970s. Written underground, while she was on the run due

to her participation in left-wing urban terrorism in the late 1960s/early 1970s, the manifesto was published and promoted by her close friend and feminist ally, Robin Morgan. Seven years later, after time in prison, Alpert published an autobiography – *Growing Up Underground* – centring on her time with the Jackson-Melville terrorist cell. This paper analyses how both Alpert’s manifesto and autobiography operate as mechanisms for the female terrorist’s “reintegration” into mainstream society. Resonating as exculpatory narratives, Alpert’s texts are notable for the ways they grapple with the institution of the family. Drawing upon the antipsychiatry literature, and reading the texts through the lens of Michel Foucault’s work on confession, I explore how such confessional narratives articulate with dominant cultural logics of gender to contain, recuperate and exonerate the female terrorist. In doing so, I reflect upon the limits of the gendering of the political.

## **Natalya Lusty**

### **Riot Grrrl Manifestos and Radical Vernacular Feminism**

This paper examines riot grrrl manifestos in the context of the emergence of a vernacular third wave feminism in the early 1990s. Although riot grrrl manifestos draw on aspects of second wave radical feminism and older forms of avant-garde culture, they push the genre of the manifesto into new territory by stressing everyday forms of resistance, defining their imagined consistency as porous and reactive rather than exclusive or determined. It examines how early Riot Grrrl manifestos rejected the traditional claims and modus operandi of the radical public sphere by insisting on a vernacular feminism defined through the rhetorical figure of the girl and non-normative feminine behaviour to emphasize everyday, micropolitical action over grand narratives of resistance and revolution. By reinscribing the very terms of radicalism to critique both mainstream and alternative cultural domains these manifestos have much to teach us about the enduring forms of radical feminism.

## **1Q VISIBILITY, INVISIBILITY, AND DISAPPEARANCE IN SOCIAL MEDIA AND DIGITAL CULTURE**

**(CHAIR, GRANT BOLLMER)**

Exploring the visual culture of digital and social media, this panel examines the politics of trauma, representation, and vision through discussions of selfies, smartphone photography, and online subjectivity.



## Katherine Guinness and Grant Bollmer

### Phenomenology for the selfie

Many attempts at grasping the “selfie” overlook the images themselves, deferring to the intention of smartphone users or to the technical-performative context of smartphones. In this talk, we propose a phenomenology for the selfie that builds on, but moves past this empiricism. We argue that a selfie is a relational practice that requires the ontogenic formation of a “self” in front of, but distinct from, a “background”. The relationship between self and background is political, and the background tends to disappear in favour of the “self”—or, the “world” recedes as “background”, with the “self” produced through the image central, yet ungrounded from a relational experience. This receding is not itself essential, however. What is essential is the political relationality of the image. A different use and understanding of the selfie does not celebrate the presence or visibility of the “self” recorded by the image, but acknowledges the inherent embeddedness of that self in a background, and refuses to let the background disappear.

## Anthony McCosker

### Digital mental health, Instagram and the absent body of depression

Social media platforms offer very particular encounters with experiences of mental health. This paper explores the role of social media in producing new forms of digital data-driven visibility for mental health. It focuses on uses of Instagram, and in particular tagging practices for depression, and provides visual content analysis to explore notions of visibility and invisibility. I frame this analysis with an understanding of social media data and metrics as segmentary – that is, as slicing experiences so as to draw them into a range of sociocultural codes. In the case of depression on Instagram, this results in bodily disappearance, as well as the intense affective appearance of body parts and faciality through cutting and selfie practices. Other techniques such as “tags for likes”, irony and play indicate disruptions or lines of flight that seek to break with aggregate hashtag publics.

## Larissa Hjorth

### Visual afterlife: a case study of posthumous camera phone practices

In the sinking of the South Korean MV Sewol boat on 16th April 2014, mobile phones functioned across multiple forms of haunting: individual, collective, social and cultural. They became repositories for damning camera phone footage taken by the now deceased of procedures gone wrong. While photography has always had



a complicated relationship with power and representation, especially when those photographed are absent or dead, now the digital is transforming its affect, amplified through camera phone practices like selfies. The Sewol selfies were not about narcissism but about the numbness and misrecognition that trauma can bring with it. Here the camera phone footage was not just a witness for court prosecutors and trauma-laden images for the families of the deceased but the footage also functioned as highly affective memorials that quickly spread and consolidated global public outcry. This paper explores the role camera phones play in the representation of loss and how, in turn, this is reshaping the relationship between media, loss and memory.

## 1R ENVIRONMENTAL ITERATIONS: DIGITAL HABITATS AND THE MAKING OF MULTIPLE SCREEN WORLDS

(CHAIR, JENNIFER HAMILTON)

This panel probes productive contradictions in the current media ecologies of networked cinema by grounding analysis in the concept of environmental iterations, an idea that combines the notion of our worlds as subject to change through series of minor mutations organized around the operation of the iterative, that which repeats, morphs, responds, changes, and develops through code, interface, user-engagement, and platform. To make this argument, we turn to a series of new media projects that marshal environmental iterations to build digital habitats. These projects underscore that networked media require a multiplication of sites, strategies, and situated practices. The panel demonstrates the complex constructions of the environmentally-located, networked-cinema imaginary. The projects themselves move through and connect with ways that we increasingly live through digital habitats, which we access on multiple screens throughout the day. They extend and complicate assumptions about digital relationships as a function of environmentalism. The papers propose that we can learn from projects that work between these assumptions and reevaluations to think through digital media about our online and offline habitats and our online and offline cohabitants.

### Dale Hudson

#### Where Organisms and Multispecies Live

Dale Hudson's paper examines places of encounters, where we are often blind or deaf to seeing and hearing our cohabitants. Artists ask us to hear and see what we have been largely trained by commercial media to ignore, disavow, or discredit. He examines Francois Knoetze's *Cape Mongo* (South Africa 2015) and Shazia Javed's *Can*



You Hear Me? (Canada 2015), which offer us an opportunity to consider multicultural community in terms of religion and species as contemporary environmental iterations.

## Heidi Mikkola

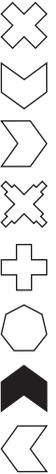
### On the Wings of a Dove. Aerial Filming in Wildlife Documentary and the Challenge of Posthumanism

Technologies, like films, help us to see things we could not perceive otherwise. An act of flying is one thing we cannot experience without such help. How does wildlife documentaries represent a bird's-eye view and what kind of environment is produced through a camera angle high above? I will discuss about aerial filming and the interactions and encounters of humans, animals and technologies in a film event. In my presentation, I will examine BBC's documentary series Earthflight (2011). In the series, cameras are flying with the birds or are attached to them to provide an aerial view. Although it is not the way how birds perceive the world, these images provide a nonhuman point of view to an environment usually perceived from a different angle. How are human and nonhuman bodies composed in a relationship with an environment?

## Claudia Costa Pederson

### Virtual and Imaginary Mapping of New Geographies

Claudia Costa Pederson's paper looks at space as a central topic in the digital arts. She examines Chiara Passa's Live Architectures (Italy 2014–present), Mauro Ceolin's Spore's Ytubesoundscape and His Wildlife (Italy 2010), and Banu Colak's The New Empire (Turkey/UAE 2014), all of which are projects addressing newly created spaces—augmented reality (AR) over virtual maps, an online world that replicates biological evolution, and a new nation-state in a new era of empire, respectively. Together, they remind us that mapping, geography, and architecture, are concepts and forms that both reflect and shape the way we organize and imagine community, and thus construe individual and social identity.



## 15 HONG KONG FEMINISMS THROUGH VISUAL PRACTICE

(CHAIR, HANNA WESELIUS)

## Gina Marchetti

Class, Gender, and Generation through the Lens of Hong Kong Women Filmmakers: Ann Hui's *A Simple Life* (2011) and Flora Lau's *Bends* (2013)

From its genesis at Birmingham and Open University, Cultural Studies has taken “class” as a major component of any analysis of social formations involving gender and generational differences. Moving away from England, the United States, and Western Europe, Chen Kuan-Hsing takes class analysis to the Pacific Rim in a call for “Asia as method.” This presentation uses films made by two Hong Kong women directors to probe the ways in which class operates in relation to gender, generation, and the Chinese border. *A Simple Life* and *Bends* provide telling portraits of women at polar extremes in the territory’s social hierarchy. In narrating these women’s stories, directors Ann Hui and Flora Lau vividly present the class extremes that confront Hong Kong as it grapples with its transformation in the second decade of its change in sovereignty from British colony to Special Administrative Region of the People’s Republic of China.

## Hong Zeng

### Feminist strategies to reflect on Hong Kong cityscape: A study of Linda Lai’s art project *Mnemonic Archiving: A Dispersive Monument*

Feminist art has developed in Hong Kong since the 1980s. Many female artists are influenced by western feminist theories as well as local geopolitical concern, therefore they try to employ feminist strategies to explore Hong Kong cityscape in their works. This paper examines the feminist qualities in the art practice of Hong Kong scholar/artist Linda Lai. Based on ethnography as well as textual interpretation, my analysis focuses on how Lai creates her artworks with freely traveling between her double-identities as scholar/artist. I argue that Lai realizes it mainly through a phenomenologically tapping into the everyday Hong Kong cityscape. This phenomenological approach is also crucial for what Sara Ahmed calls for “wonder” which allows feminist to see and question the surfaces of the world as made.

## Chao Long

### Women Warriors in Hong Kong: Gender Politics in Wong Bik-Wan’s *Portraits of Martyred Women*

Hong Kong, the former crown colony of British Empire and now the Special Administrative Region of PRC, has long been a site for political contests, economic ventures and cultural interactions. In the midst of the political turmoil in the contemporary Hong Kong society, it becomes ever more urgent for Hong Kong citizens to recognize and grapple with the different forces in play at Hong Kong, in order to assert their own identity. This paper examines women’s role in Hong Kong through a reading of Hong Kong Sinophone writer Wong Bik-Wan’s novel *Portraits of Martyred Women*. The novel depicts three generations of women’s struggles



against the patriarchal society, celebrates their resilience in times of despair and desolation, and in turn reflects the broad historical, social and cultural contexts in which these women and Hong Kong are situated. Specifically, the paper will investigate how the predominant power dynamics in Hong Kong, be it political, cultural or social, are played out reflexively in the female characters' everyday life through the mediation of the text. By scrutinizing the particular situatedness of Hong Kong women, the analysis hopes to uncover how as a female writer Wong uses her words to overturn the grand narrative of First World feminist ideology and as a result add more nuanced considerations to World Feminist movements. At the same time, through this kind of textual intervention, an alternative understanding of Hong Kong as lived space is hoped to be achieved in the end.

## 1U MOBILE PHONES AND NEW IMAGINARIES

(CHAIR, JUSTINE HUMPHRY)

### **Cecilia Uy-Tioco**

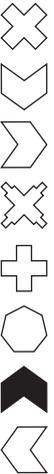
#### **Prepaid Mobile Phones: Interactive Labor and Surveillance in the Philippines**

The introduction of prepaid mobiles in the Philippines opened the doors to low-income Filipinos, eliminating costly monthly plans and allowing users to become interactive consumers, paying only for services as they needed and could afford. While prepaid mobile products and services have expanded to include mobile banking, Internet surfing, and social media, the anonymity once associated with them has eroded. By discussing the ostensible consumer empowerment, I develop the argument that this interactivity results in the construction of mobile phone users as laborers, further drawing those previously excluded from telecommunication services into the "digital enclosures" of telecom firms and providing telecoms with free data and enhanced opportunities for surveillance. The more users individuate their mobile phone use and consumption, engage in self-education on tech blogs and company Twitter feeds, and access services, the more they enmesh themselves in the expanding digital systems of commercial and state surveillance.

### **Kiheung Kim\* and Jongmi Kim\***

#### **Technological imagination of mobile phone in Japanese culture**

During the course of developing mobile technology in Japan in the early 2010s, Japanese users tended to have a different pathway of using smart phones. This different pathway of using mobile phone in Japanese demonstrates its derailment from globalization of smart mobile phone



which has been led by iPhone and Samsung Galaxy phones. The majority of Japanese users still stick to old-fashioned folder phones and this extraordinary tendency is called as *Gara-Keitai*, which is a mixture of words Galapagos and Keitai (mobile phone). The word, *gara-keitai* refers to the intentionally isolated development of mobile technology from global trends. This paper is to examine how Japanese consumers have constructed their own technological imagination of mobile phones in popular culture including films and dramas. Also, the paper provides a socio-cultural explanation of why the Japanese has built up their own way of using mobile technologies through the popular culture.

## Emma Baulch

### Cultures of circulation and provincial cosmopolitanism: pop music, mobile phones and motorbikes in Bali

Through an examination of the Balinese pop idol Nanoe Biroe and his fans the Baduda, the paper considers the complex cultures of circulation that are “producing locality” in Indonesia. In it, I discuss how new technologies of public form are working to refashion the ways people move and gather, speak and connect. Digital technologies, motorbikes, and the social and historical narratives generated by certain kinds of Indonesian pop enable Nanoe Biroe and the Baduda to “produce locality” by concurrently constructing themselves as members of a global “the people” and provincializing this category through a combination of language play and new and old forms of public assembly. The paper investigates how this mooring exemplifies an “infrastructural”, as opposed to a “territorial”, mode of locality production that involves the transfiguration of various kinds of textual and cultural forms, and affective encounters with the surfaces, edges and borders of urban space.



## PARALLEL SESSIONS 2

### 2A THEORISING MOBILITIES IN THE KOREAN DIASPORAS

(CHAIR, AUDREY YUE)

#### Jane Chi Hyun Park

##### Imagining Koreatown: Space and Identity in Korean American Film and Media

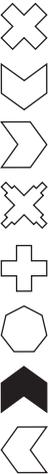
Alongside the popularity of Hallyu, American Koreatowns have become more visible onscreen. This paper considers how Korean diasporic spaces

and communities appear in films and web series directed, produced and starring Koreans and Korean Americans. These include films, *West 32d Street* (2007) and *Never Forever* (2007), reality TV series, *K-Town* (2012-2013), and web-series, *Ktown Cowboys* (2010-present). In particular, it attempts to identify recent shifts in the articulation of Korean/American identity. These narratives seem to look as much to South Korea, as to the US, for economic opportunities, social validation, and intimacy. At the same time, they continue to question notions of legal and cultural citizenship, especially through depictions of relationships between recent, undocumented Korean migrants and Americanized Koreans.

## Gaik Cheng Khoo

### Of Economies and Sites: Theorising Korean migration in Malaysia

This paper outlines a preliminary study of Koreans in Malaysia (estim. 14,000, 2014). Most are expatriate workers for Korean corporations, education migrants, independent business operators, visitors on tourist visas and retirees under the Malaysia My Second Home (MMSH) scheme. Sometimes tucked within these categories are missionaries and parents who operate Korean restaurants, grocery marts and other businesses to sustain their children's expensive education in English – and Chinese-language private or international schools and universities. Malaysia generates an image of itself as simultaneously modern, developed, urban(e) but also full of natural delights and a friendly multicultural population that is ripe for tourist promotion. I would like to focus on several overlapping economies in Malaysia where Korean migrants play a role: the pro-golf touring circuit, domestic tourism, the food and beverage industry, education and lastly, the affect economy/church. Can these economies be theorized as sites or nodes for community-formation, subject-making and cosmopolitan integration?



## Christine Kim

### North Korean Stories and Inhuman Rights

On December 10, 1948, the UN General Assembly adopted the Universal Declaration of Human Rights. Since then, human rights discourse has become familiar and widespread, even what Joseph Slaughter calls "normative" when he observes that "we are now living in the Age of Human Rights" (2). And yet, how are we to read this assertion given that it occurs as the conditions for the Korean War and multiple other wars in Asia were being set? In what ways are these discourses unable to imagine the Asian as the subject of human rights? I explore these questions by turning to literary and cultural representations of North Korea, a figure that in many ways illustrates the limits of human rights discourse for the contemporary Western

imagination. By examining narratives by North Korean defectors such as Shin Dong-Hyuk's *Escape from Camp 14* and Jang Jin-Sung's *Dear Leader* that sketch out the brutal conditions in North Korea without contextualizing the country within colonial and revolutionary histories or complicated sets of global relations, I engage with what Jodi Kim calls "the protracted afterlife of the Cold War."

## 2B DECOLONISING THE MIND: RACISM, MORAL IMAGINATION AND WHITE AMBUSH

(CHAIR, SIMONE DRICHEL)

The three speakers in this panel will begin with a discussion of critical whiteness as an approach of hegemonial self-reflection, go on to imagining whiteness in terms of a moral imagination before unpicking the idea of white ambush.



### **Martina Tissberger**

In white dominance cultures, racism rests on a collective denial to acknowledge the creation of wealth by white people and societies through the exploitation of non-white peoples: historically by means of slavery and colonialism and through their contemporary expressions in contemporary societies. The ideology of racial superiority continues to be pervasive even though anti-racist policies contradict idealistic self-conceptions – in terms of human rights, democracy, freedom, and equality – within Western societies. The terrain of the unconscious, therefore, offers room for the sedimentation of a suppressed history of purposeful exploitation; a contradiction that manifests itself in people's affects and uncertainties, both collectively and individually. Hence deconstructing the concept of whiteness as the signifier of racism's hegemonic order – and in turn, of decolonizing the mind – is fundamental.

### **Audrey Fernandes-Satar**

The work of Franz Fanon (1963) is useful in exploring the notion of whiteness as symbolic violence and a moral imagination that have permeated the post-colonial imagination. From the perspective of a woman of colour, the experience of whiteness represents metaphoric violence that is internalised in a space where there is no reasoning, but only past experiences to deal with the present situation. Through a critical standpoint theorising, this presentation will examine how whiteness has been conceptualised and becomes reasonable, through an investigating of the role of moral imagination (Johnson, 1997) in its conjecture.

## Nado Aveling

Given that dismantling racial identities – whether Black or White – is a continuous project that always requires a dismantling of white privilege, disrupting whiteness is not confined to antiracist beliefs; it is not enough to proclaim oneself antiracist because our white bodies are replete with racist habits even as our white selves earnestly wish to disrupt those habits. Inhabiting gendered and “raced” bodies we take pride in being effective social justice practitioners but even as we understand that rather than being non-racist, at best, we can only ever be antiracist-racists. Hence efforts to relinquish white power are always incomplete. If, indeed, antiracism “involves a continual choice, though one often filled with tensions, contradictions and ambushes” (Yancy, 2008, p. 229) this final presentation disentangles the idea of the “white ambush”: what it looks like, how it is experienced and what might be learned from being ambushed.

## 2C AFFECTIVE AND MATERIAL POLITICS OF CONTEMPORARY SCREEN CULTURE (CHAIR, RAINER WINTER)

### Carsten Heinze

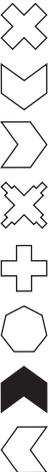
#### Changing images of youth culture and pop music in documentary films

Since the beginning of modern youth cultures after the Second World War, the relationship between different cultural practices of young people concerning new ways of life and their images in media has been well documented. One important genre in this respect is the music documentary film. This talk will discuss different images of youth and their music cultures in documentary films from the 1960s until today. I will argue that early “rockumentaries”, e. g. festival films such as Monterey Pop (US, 1968) or musical travelogues like “Vagabunden Karawane” (DE, 1980), are progressive both in terms of a political way of thinking about young people and their music as well as in film aesthetics. Following the thesis of Simon Reynolds (2012) that pop culture is becoming historical (“retromania”) in many ways, I will try to underpin these tendencies in different films on solo artists, bands and entire music scenes.

### Daniela Bruns

#### Dexter – thrilling text, disarming marketing strategies, wrapped up audience

A serial killer kills serial killers. The television show Dexter is unique in the construction of its main character. But not only the likeable serial killer and



his thrilling story is responsible for an active and creative audience. Also formal aspects of the text and the marketing strategies of the television network "Showtime" offer open spaces to negotiations of the viewers. The television network invites their customers to produce additional values and motivates them to act actively. And because of the possibilities of digital technology the border between consumer and producer is getting blurred. This presentation will focus on three main aspects of the television fan culture: (1) the requirements of the television text and (2) the fan-orientated efforts of the television network which encourage (3) an active and creative "prosumer", who uses digital technologies to express their dedication to the television show Dexter.

## Elena Pilipets

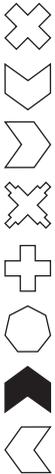
### Narrative Politics of Netflix in the Age of Digital Entertainment

With the proliferation of digital streaming services and screen-based interfaces in the age of ubiquitous entertainment, the contexts of media use have become more heterogeneous. Accordingly, contemporary media brands, especially those focusing on production of serialized content, design their long-term oriented narratives as interactively as possible. Spreading beyond their textual boundaries and drawing together both human and nonhuman engagement, the multi-layered narrative worlds offered by Netflix's original series create intensely practiced material-semiotic environments of media experience. To address the metastories of "breaking the fourth wall" and "big data creativity" attached to them, this talk reflects on the workings of the Netflix's narrative politics of recommendation (1) in terms of its capacity to re-enact affects tied to other popular narratives, (2) in connection to the data-driven production dynamics merging TV with the internet, and (3) as embedded in changing relations of increasingly global industrial operation, media practice and cultural experience.

## Matthias Wieser

### On moving screens. Attachments of mobile media

Media have become small, smart and portable devices that are on the move as other people and things. They are at the same time means that organize mobilities of people and commodities as well as part of the moving people themselves. They are an everyday companion to communicate, represent and get in touch. Connected to this point is the double meaning of movement as physical movement and affective engagement. People are attached by mobile screens to get attached to other people and content. This talk addresses the affective and material dimension of mobile screen practices in diverse settings as gaming, art and forced migration.



## 2D INEQUALITY, WORK AND WELFARE

(CHAIR, JEREMY VALENTINE)

### **Lisa Adkins\*, Mona Mannevu and Hanna Ylöstalo\***

#### **Employment Activation as an Infrastructure of Feeling**

Across OECD countries the use of employment activation programmes is intensifying. We focus on one programme operating in Finland which aims to activate the labour of the highly credentialized unemployed via programmes of unpaid training. Drawing on blog data from programme participants, we suggest that while apparently offering individualized solutions to private troubles, this programme affords particular structures of feeling regarding work and working. Specifically, it opens out a situation whereby people feel compelled to work even as this work does not offer strategies to organize and make everyday life. This situation should be understood as part of the new normal of contemporary capitalism in which work and working offer not a wage or an activity that supports life but only hopefulness for such a wage and life. We propose that activation programmes be understood as sites through which the affective registers of the new normal are actively constituted.



### **Suchitra Mathur**

#### **Love's Labour Lost: Domestic Work in Neo-Liberal India**

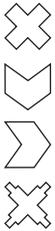
The intersection of gender and class hierarchies in the arena of domestic work has been analysed by feminist scholars in terms of the economic implications for women as well as the affective dimension of this labour performed within the intimate sphere of the family. In this paper, I will explore the interpenetration of the economic and the affective in the representation of domestic labour in two self-proclaimed Indian feminist texts – *A Life Less Ordinary* (2006), acclaimed as the first Indian autobiography by a domestic worker, and *English Vinglish* (2012), a film depicting a housewife's struggle for self-respect within her family. Through this juxtaposition of domestic worker and housewife – the two roles defined by household labour – I will analyse the class politics underlying the valorisation of the affective as a source of value in such representations of domestic work(ers). In the process, I will interrogate the erasure of domestic labour as a specifically gendered material reality within the framework of the patriarchal family characteristic of urban neo-liberal India.

### **Emma Mitchell**

#### **Vulnerability and welfare provision: on being and performing "the vulnerable"**

The language of vulnerability is in popular usage in many spheres of public life, not least social policy. It has the conceptual potential to grasp the

structural dynamics and complex entanglements of problems associated with need and disadvantage. Yet, when operationalised in welfare policy and practice, social groups can come to stand as indicators of vulnerability and become categorised as “the vulnerable”. In this paper I’ll focus on the intersection of cultural scripts and daily experiences of vulnerability by looking at social security recipient’s interaction with welfare bureaucracies that deliver increasingly conditional support. I draw on my PhD research, which explores the dynamics of vulnerability and responsibility from the perspective of those who are typically identified as vulnerable and compelled to be responsible in contemporary Australian social policy. My aim is to bridge the analytic focus on the construction of disadvantaged people as “the vulnerable” and the genuine vulnerability that can characterise experiences of disadvantage and inequality.



## 2E DATING FOR SINGLES: LOVE, MARRIAGE AND RELATIONSHIPS IN CONTEMPORARY KOREAN, JAPANESE AND AUSTRALIAN POPULAR CULTURE

(CHAIR, JODI MCALISTER)

This panel charts the shifting discourses of normative relationships in Australian, Japanese and Korean media and popular culture. Through analyses of reality TV, popular media and cinema, it posits popular culture as a space for contesting and renegotiating normative and culturally acceptable notions of courtship, romance and marriage. Whilst these cultural texts reveal how discourses of marriageability and love have responded to changes in demographics and technology in contemporary consumer societies to include a distinctly post-feminist sensibility, the papers in this panel will demonstrate how these narratives also work to reaffirm the centrality of heteronormative patriarchy as their dominant ideology.

### Lara McKenzie

#### Mediated matchmaking: Making marriageable singles on Married at First Sight Australia

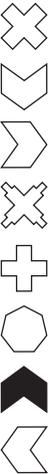
Lara McKenzie’s paper explores depictions of singles’ marriageability on the Australian series of Married at First Sight. Reality romance television shows have enjoyed widespread popularity in recent years, including formats such as Married at First Sight. On this program, “singles” are “scientifically” matched by “relationship experts”, and then meet for the first time at their wedding ceremonies. Married at First Sight purports to document singles’

lives prior to, during, and following their weddings, showing the process of coupling through mediated matchmaking. Drawing on theories of marriage and romantic love, this paper highlights how the stated desires, actions, and appearances of singles establish them as potential husbands and wives. For instance, prior to their televised marriages, they are seen participating in social and self-improvement activities designed to assist them in finding a permanent partner. They repeatedly express their desire and readiness for marriage, and their despondency at not yet having married.

## Laura Dales

### “Appearance? Personality? Is there a problem? Reasons that you won’t be picked”: Marriageability and femininity in contemporary Japan

Laura Dales’ paper explores the relationship between marriageability and femininity through the lens of popular media and literature examples of *konkatsu*, or “marriage-seeking activities”. Japanese women and men are marrying later and less, and marriage is no longer the universal norm it once was. While marriage remains a social marker of mature femininity, unmarried women have increasingly challenged designation as “losers” (Sakai, 2003; Dales 2015). However, despite the increased visibility of alternative (unmarried) femininities, the articulated desire to marry remains high: in 2010 almost 90 percent of single Japanese people reported that they “intend to marry someday” (IPSS 2011). The gap between marriage aspiration and marriage trends reflects a confluence of broader socio-economic patterns, as well as gendered ideals of marriageability. What makes a woman an attractive candidate for marriage reveals emerging tensions and shifts in existing notions of ideal femininity.



## Joanna Elfving-Hwang

### Geriatric Romcoms: Ageing and Romance in South Korean Romantic Comedy Films

Joanna Elfving-Hwang’s paper discusses the “geriatric turn” in recent South Korean romantic comedy films. The rapidly ageing society is one of the most pressing social and economic issues in contemporary Korea, and also one that is often treated with a mix of anxiety and benevolent concern in mainstream media. These representations have actively posited the elderly and their ageing bodies as “unproductive Others” (de Beauvoir 1970), undesired and cast outside mainstream society’s concerns and priorities. This paper discusses the ways in which recent Korean romantic comedy films, a genre which has hitherto been seen as incongruous to ageing, has recently emerged as a discursive space to contest hegemonic assumptions about ageing as a process of inevitable process of decline and loneliness. The way in which discourses around appearance are

utilised in these cinematic representations point to the existence of age-specific and aspirational notions of romantic love in ways that problematise prevailing negative stereotypes about lives of older adults in South Korea.

## 2F CULTURES, SUBCULTURES, AND SOCIAL MEANING

(CHAIR, ALICE O'GRADY)

### Tim Highfield

#### Smashed mouths: Internet cultures and the embrace and subversion of nostalgia

Nostalgia and popular culture are intrinsically linked, through representations of the past and adaptations of older, familiar cultural texts for new contexts. Online, cultural nostalgia features in user-created digital content, from memes to spoof trailers, mash-ups, and fan fiction. This paper examines how cultural nostalgia informs and is inverted by internet cultures. Online content plays on popular tastes and familiarity with texts, but may also critique or mock a common cultural canon. The research uses as a case study the mash-up albums *Mouth Sounds* and *Mouth Silence* by Neil Cicierega (both released in 2014). Both albums put emphasis on songs and other popular culture once ubiquitous but since derided (e.g. the band *Smash Mouth*). The albums represent an extension of practices of remixing, distorting, and playing with existing work, but also a subversion of nostalgia and of cultural tastes, creating new content that challenges interpretations of popular, cultural nostalgia.

### Shams Quader

#### Forms of capital in the Dhaka metal scene

This paper examines the metal scene in Dhaka, Bangladesh, and attempts to explain how the resources crucial to its birth and continued existence can be understood through Bourdieu's different forms of capital. This local metal scene, which is part of a larger alternative music, is a youth-based male-dominated, non-commercial and non-professional music scene based on international genres of metal, located in the unique urban socio-historic milieu of this postcolonial developing country. For this research, a total of fourteen participants involved with this scene were interviewed, supplemented by participant observation at local gigs and analysis of related texts. This local metal community revolves around the activities of primarily middle-class, part-time, male musicians who share particular economic, cultural and social resources that afford their participation in it. Economic and cultural capital involves resources such as

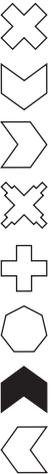


privileged upbringing, ability to invest time and money in such semi-professional activities like playing and being involved with metal music, covering costs of buying necessary gear like music instruments, amplifiers, multi-effect processors, microphones, etc., and learning instruments like guitar, bass and drums from music schools or professional music teachers. Being involved with the local metal milieu also entails participating in shared spaces like jamming pads, recording studios and small venues, having access to English-language education, which in turn enables the understanding of foreign music content as well as bringing together people with similar socio-economic and cultural backgrounds, and having access to foreign cultures and music through record stores, travels, cable TV channels and the Internet. Of equal significance alongside such economic and cultural capital is social capital. This includes maintaining social networks with, and receiving the approval of, certain influential agents known as Murubbis or Boro Bhais.

## Zhongwei Li

### Exploring the Field of Subcultural Consumption: the Case of the “Cut-out Generation” in 1990s China

Combining Bourdieu's (1977; 1983; 1984) field theory and the tradition of (post-) subcultural studies, this paper proposes a model of the field of subcultural consumption for the analysis of modern youth (sub)cultures. It aims to problematize the binary of “the subcultural” versus “the commercial”, and to demonstrate a co-evolutionary mechanism between them in which power circulates at multiple levels. A field of subcultural consumption is characterized by its distinct logics of practice driven by the accumulation of two dominant species of capital: economic capital which priorities the logic of market exchange, and “subcultural capital” (Thornton, 1996) which is based on the system of subcultural values. While the two dominant species of capital (and logics of practice) usually seem antagonistic, their dynamic interactions in effect sustained the operation of the subcultural field. This model is applied to my analysis of a specific case of music subculture: the “cut-out (dakou) generation” in 1990s China (de Kloet, 2005).



## 2G IMAGINING THE CONTEMPORARY URBAN (CHAIR, MALINI SUR)

### Dinesh Yadav

#### “Staging” Tradition in New Delhi: Packaging of Indigenous Performances in Urban Settings

Cultural organisations such as Sangeet Natak Academy (SNA) and Indira Gandhi National Centre for the Arts (IGNCA) are situated at the heart of

the Indian capital city of Delhi and are surrounded by government offices, residences of Ministers and the elite of Delhi. IGNC and SNA have been organizing traditional theatre, dance, and music festivals since the last few years within such an environment. These performances are executed in makeshift, contingent settings that imitate the original atmosphere. In the process, such synthetic settings ignore aspects of the original ethos of the performance. And this is accepted by an untrained, urban audience as a successful representation of Indian indigenous performance. The attempt will be to grapple with this incomplete and exploitative packaging of traditional art. This paper will use visual and textual material to address the issue of exoticizing traditional Indian performances for an urban audience.

## Paromita Bose

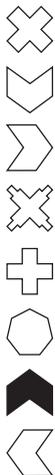
### Changing Cityscapes: Real City, Mythic Hero

Bombay witnessed a series of inter-religious riots and bomb blasts and a rise of xenophobia in 1990s, post the demolition of the Babri Masjid. The saffronization of the city in 1960s, the gang wars of the 1970s and the rise of the D company and the underworld had converted the "liberal" image of Bombay. The city needed a saviour to redeem itself of this image. Abandoned as a child, Suraj had witnessed several brutal crimes which had affected him psychologically and emotionally. The quest for truth and the necessity to transform Bombay into a crime free city, inspired Suraj to create a new identity for himself, that of a superhero, a redeemer – Doga (in Raj Comics). In the bleak present of Bombay, where the State had failed, violence had scaled, Doga tried to bring order back into society. This paper, will aim to read Bombay via these narratives thereby understanding two disparate yet coexisting identities of Bombay and addressing questions of identity, religion and violence.

## Oznur Sahin

### Civic engagement through the performativity of Islam and secularism in Istanbul

Turkey, a predominantly Muslim country, is a secular democracy with no official state religion. However, secularism coupled with the nation-state building process – which is generally considered in relation to Western civilisation – permeates the space and everyday life practices of people in Turkey with all its political connotations. Drawing on this context, my paper focuses on spatial practices in Istanbul that are shaped in a dialectical manner between Islam and secularism. Taking the secular and religious as analytical keys, I examine discursive and performative practices of the secular and religious through annual celebrations and commemorations organised in the districts of Istanbul. I discuss the



relationship between civic engagement and the secularity/religiosity of events with particular attention to women's participation in urban life.

## 2H DATA CULTURES: BEYOND THE GIVEN

(CHAIR, SAL HUMPHREYS)

Following its etymological roots, data means “the given.” Arguing that data is however not simply “given” but constructed and utilized in particular ways, this panel probes a contextualized approach to data cultures and the politics of data. It addresses the translation between data and knowledge as well as articulations between micropolitics and macropolitics. The aim is to think across scales—from the local to the global and the body to the city—and understand the various implications of data-based modalities of management and organization. Hence the panel inquires into the parallels and differences between proprietary social media platforms, smart-city applications and collaborative, open-source initiatives.

### Grant Bollmer

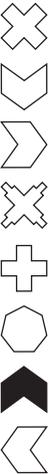
#### Scalable Intimacy/Captured Emotions

“Intimacy builds worlds,” claims Lauren Berlant, “it creates spaces and usurps places meant for other kinds of relation.” Today, the political battles that define and mobilise intimacy involve conflicts that negotiate banal local attachments with a technological network that promises global connectivity. This talk places into dialogue questions of intimacy – seemingly minor interactions that reveal the quotidian bonds that make our lives and worlds – with questions of scale provoked by the “global intimacy” of social media. Drawing on the arguments of Zizi Pappacharissi’s *Affective Publics*, as well my own *Inhuman Networks*, I examine attempts by Facebook and other social media platforms to capture and analyse emotions as data that are then used to build a “world” that seems to exclude conscious human interaction. Thus, I chart how “intimacy” can be used to functionally reimagine “the human,” excluding the local attachments implied by the term “intimacy” for an imaginary global “connectivity.”

### Rolien Hoyng

#### The Politics of Free Flow: Data Mobilities and Territoriality in Hong Kong

Focused on Hong Kong, this paper explores how data routing informs management techniques and rationalities in techno-centric urban governance apparatuses that are articulated to norms such as “transparency,” “open data,” “connectivity,” and “free flow.” Drawing from



mobility studies, data flows – including their direction, pace and pattern – are managed and channelled in particular ways, and, we can add, transition into knowledge at particular points. It is this mobility that produces the order of urban life and space, tying micropolitical routines to macropolitical agendas. However, given Hong Kong's political conjuncture, data logics are concomitant with diverse and contested imaginaries of freedom, which are centered alternatively on mobility, such as unchecked free flow, and territoriality, such as sovereign entitlements and liberal rights including free speech. Accordingly, this paper explores a series of paradoxes of mobility and territoriality by comparing techno-centric apparatuses of governance to alternative practices by activists. Rather than free speech as an abstract right, I highlight emerging imaginaries of informational freedoms in practices by Hong Kong's civic hackers and digital activists.



## Daisy Tam



**Listening to Noise – people as sensors, data, information, knowledge. A case of food rescue in Hong Kong**



This paper draws from my current project on food rescue practices in Hong Kong. I will be presenting the technological and theoretical aspects of the project, highlighting the difficulties as well as potential for collective action through common practices of capturing, sharing and communicating data.



The technical part of the project explores the potential of the crowd as a means to enable a more ethical food system. The crowd is noise – dispersed individuals who are loose and unconnected. How can the crowd become a form of human-power sensed network that allows us to tune into the message? How can noise be used to challenge the existing system and allow for different sets of interdependencies to emerge? How can this model of commonality exist without collectivity? Such questions will be explored through the lens of Michel Serres, particularly his work on “the Parasite”.



## 21 TELEVISION AND AUSTRALIAN NATIONAL IDENTITY

(CHAIR, CLAIRE HENRY)

### Kate Warner

#### History Wars and Australian Television Drama

Many people learn history from television. This history differs from academic history but usually remains enmeshed in official historical discourses. It becomes “popular memory;” a melange in which fiction and science are self-reflectively

mixed, making clear the construction of historical stories. Australian indigenous historiography has long been a site of conflict. The developing understanding of the massacres, genocide and oppression perpetrated against Australia's indigenous people has been made controversial in so-called "history wars" by conservative politicians and writers. This ongoing disputation has meant that television programs about Aboriginal Australia are perceived as being involved in controversy. Recently, there has been an upsurge in television dramas created by and featuring Indigenous people such as *Redfern Now*, *The Darkside*, *Glitch*, and *Cleverman*. I will examine how these works represent the history of Australia and Aboriginal people, investigating what they reveal about those histories and the controversies of historical revision.

## Jon Stratton

### Representing multiculturalism in Australia in the twenty-first century

In early 2016 two shows were screened on Australian television, one about a Lebanese-Australian family who win the lottery and move to Sydney's exclusive north shore, the other about a Chinese-Australian family who live on the Gold Coast in which the parents' marriage is falling apart. Both shows were sit coms. Both were focused on families. Both ran for six episodes. *Here Come the Habibs* was broadcast on the commercial Channel 9 while *The Family Law* ran on the government part-funded Special Broadcasting Service (SBS). *The Family Law* was praised for being an accurate and sensitive interpretation of multiculturalism. *Here Come the Habibs* was criticised for being full of stereotypes. The two shows offer an opportunity to think about the representation of multiculturalism in the decade after the conservative government of John Howard dismantled much of the formal apparatus that had undergirded official multiculturalism in Australia since the late 1970s.



## Jess Carniel

### Part of the party: Eurovision fans in Australia

In recent years, Australian Eurovision fandom has reached its peak, with millions of viewers tuning in to SBS for the finals weekend in May 2015, when Australia was first permitted to participate in the contest as a wild card entry. Yet Australians have been watching Eurovision for decades, since it first started screening in 1983. Drawn from a project seeking to develop the first cultural history of Eurovision fans in Australia, this paper explores how the Australian fanbase for Eurovision has emerged from two occasionally intersecting sites: the second and third generations of post-WWII European migrants, and the LGBTI and ally communities. Australian fans are drawn to Eurovision's ethos of inclusiveness and acceptance, which appeals to both ethnic and gender minorities, and facilitates the development of local and transnational communities and identities.

## 2J ART AND CHINESE POLITICAL TRANSFORMATION (CHAIR, ADIEL PORTUGALI)

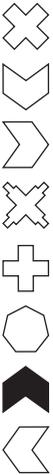
### Guoqian Li

#### Andy Warhol and Communism through the lens of his Pop Mao images

After Nixon's visit of China in 1972, using his signature pop aesthetic, Warhol created a series of paintings of the Chinese Communist leader Mao Zedong, comprising of painting, drawing, prints and even wallpapers. The original image he used was transcribed from the "Little Red Book", the quotations of Chairman Mao. It was published during Chinese Cultural Revolution era (1966-1976) and was widely circulated in western regions during the Cold War. Among his many artworks, Chairman Mao is the rare foreign motif he chose to depict and he painted it into numerous versions. Living through the Civil Rights Movement and Cold War, Warhol witnessed how American hegemony was challenged both domestically and internationally. Chinese Communism at that time was the prioritized "enemy" America targeted on since within America, Maoist ideology of nationalism and racism nurtured American Black Panther Resistance Movement while outside of America, China and Soviet Union were the enemies in the battlefield of Vietnam War. In this paper, I will examine Warhol through an international lens, to uncover his thinking about communism in relation to his appropriation of the Mao image. I will use of Foucauldian discourse to couch my understanding of Warhol as a subject of his times. My arguments of Warhol's connection with communism would cover three main aspects. Firstly, I will trace the ways in which Warhol's early living surroundings influenced his view of communism. Warhol's poor neighborhood had strong ties to Communist-lead activism and union organizing. Additionally, most of the art professors whom Warhol worked with at Carnegie Tech, including R. L. Lepper and Samuel Rosenberg were left-wingers of the social realisms school. Secondly, Warhol's imagination of China or his depiction of Mao images was nevertheless infused with his reflection of American experience. In other words, his vision of communism demonstrated through his depiction of Mao images can be deciphered through his view of the contemporary America and its capitalism. Besides that I will also examine the representation of Chinese communism in American visual culture of the 60s and 70s and explain in what ways it shapes Warhol's response to communism especially in considering his homosexual identity.

### Qian Gong

#### The Red Sister-in-Law Remakes: Redefining the "Fish-and-Water" Relationship for the Era of Reform and Opening

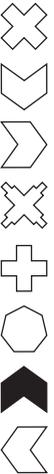


Ode to Yimeng (Yingmeng Song), a major ballet production created in May 1974, was based on the novel of Red Sister-in-Law (Hongsao). It is one of Red Classics that deals with revolutionary “base area,” and in essence, about how Communist Party won the support of the subaltern, the backbone of the Chinese society at a tipping point of modern Chinese history, when CCP triumphed over the Nationalist army. The story of heroine, Sister-in-Law Ying, who saved a seriously wounded Communist soldier with her breast milk and nurtured him back to life, was once metaphoric and metonymic of the symbiotic relationships between army and the people. This paper argues that the post-Mao remake in the format of television drama has significantly re-defined the essence of the “fish-and-water” relationship in the spirit of traditional Chinese values and, in particular, Confucian values.

## Fiona Lee

### National Archives, Racial Repertoires: The Afterlives of Chua Mia Tee’s National Language Class (1959)

National Language Class, a painting of Chinese students learning Malay in anticipation of making a new nation, occasions a reflection on what Singapore has become and what could have been. This paper examines the theatre company, Spell#7’s dramatization of the painting into performance, asking what analyzing inter-media translation offers in understanding the politics of race, language, and nation. If active forgetfulness is essential to nation-making, then Spell#7’s dramatization materializes these memory erasures as a set of bodily gestures through which teacher and student communicate. These actions constitute a racial repertoire, underscoring the performative, embodied nature of race, and present racial subject formation as a pedagogical exercise that facilitates the nation’s active forgetting. Developing new methodologies for thinking the relationship between aesthetics and politics, I consider how the forms and histories of painting and performance—usually studied separately—shape one another while illuminating their respective blind spots in producing cultural knowledge.



## 2K RESHAPING CONTEMPORARY GENDER

(CHAIR, MARGARET MAYHEW)

### Kaisu Hynnä

#### Communicating fat pride and fat sexuality in the Finnish fa(t)shion blog More to Love

Although activism is often seen referring to demonstrations, activism has, from the late 1990s, intertwined with popular youth media. Popular context makes activism visible, but also affects the way things are presented. One example of this is “fat activism” – activism that fights against fat-discrimination

in society. Due to the claims of popular media, fat activism puts an emphasis on the attractiveness of fat-identified subjects. This paper analyzes the Finnish fa(t)shion blog *More to Love* (2009–2013). The blog's quest to change its followers' reactions to their bodies is discussed as "fat pride" (in comparison to gay pride). Pride and shame are understood as affects with both discursive and material dimensions. Central questions discussed are: how are fat sexuality and pride communicated in the blog texts and photographs, and how may pride and other affects be realized in the living, breathing bodies of the bloggers and their followers.

## Naomi Merritt

### Queering the Pose: The Disruption of Heteronormative Visual Pleasure in Drag Fashion Modelling

Fashion modelling is an important frame of reference for drag queen culture in two key ways: firstly, in terms of the bodily stylisation that endows models with a gendered identity, and secondly, through fashion's promotion of idealised female bodies as sites of heteronormative visual pleasure. In conventional fashion modelling, poses and gestures associated with either masculinity or femininity are rehearsed and repeated to become culturally accepted (and potentially problematic) signifiers of gender. This paper draws upon theories of gender performativity and the gaze in order to examine the "queering of the pose" in drag queen culture: that is where the pose is "made strange". This paper will argue that while poses that serve to reinforce gender norms dominate mainstream fashion, moments of resistance and subversion that move beyond the gender binary and disrupt heteronormative visual pleasure can be found in the "queer" poses of drag models.

## Kristy Seymour

### Briefs: Gender bending in Australian Contemporary Circus

This paper reports on a case study from my doctoral research: *Bodies, Temporality and Spatiality in Australian Contemporary Circus*. The focus of my paper will be investigating how the work of Australian contemporary circus collective "Briefs Factory" pushes the boundaries of gender and identity through creative risk. Briefs describe themselves as "an all-male sharp shootin' cabaret of burlesque with balls, high-flying circus bandits & savage gender offenders." A mash-up of circus, vaudeville, drag and burlesque, featuring some of Australia's most prolific contemporary circus artists, Briefs is based in Brisbane, Queensland. Their work has had a highly significant impact on the contemporary circus industry nationally and internationally. They have undertaken successive tours to London, Edinburgh and Berlin.



Recent reviews characterize them as an “Aussie Cirque du Soleil meets Ru Paul’s Drag Race”. Performer and creative director, Fez Fa’anana explains, “Briefs likes to toy with notions of identity, masculinity and politics in a glittery way”. By examining the work of Briefs Factory I will demonstrate some of the conceptual frameworks and thematics that are shaping the structure of my doctoral research into Australian contemporary circus. Exploring ideas of gender performativity, body theory and the notion of “other”, this paper aims to uncover the position of Australian contemporary circus companies as innovators in the art form.

## 2L CHALLENGING ACADEMIC CULTURES

(CHAIR, RUTH BARCAN)

### Ron Krabill

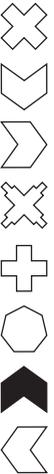
#### Radical Reciprocity: Challenging Discourses of Global Citizenship in Higher Education

University mission statements worldwide claim that a central goal of higher education is the production of global citizens. Yet what is meant by a global citizen remains amorphous, as do the particular mechanisms by which higher education might construct such citizens. This paper follows Mahmood Mamdani’s work in *Citizen and Subject* (1996) to claim that the discursive production of global citizens in higher education depends on the production of global subjects as well. The construction of the global citizen – enlightened, cosmopolitan, humanitarian, well-resourced, active – takes shape only in contrast to the global subject as the ignorant, provincial, violent, impoverished, passive recipient of the citizen’s humanitarian action. Buttressed by sentimentalism in media representations of the humanitarian, students often expect that becoming a global citizen means simultaneously embarking on a humanitarian project of their own in the postcolony, regardless of the impact of that project.

### Mayumi Ishikawa\*, Junko Otani\*, Michael Annear and Xin Gao\*

#### The rise of “world class” universities and changing scholarship in Asia: competitions, engagements and representations

The global drive for “world class” universities has transformed Asia’s research universities. They have become competitors for superior positions in the university rankings, proactively recruiting international students and scholars and publishing internationally so as to improve research quality assessment

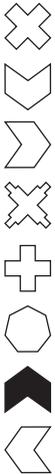


indicators. Such developments foretell different futures for higher education, offering both hope and concerns for regional convergence and divergence. On the one hand, globalization increases the contact and mobility of scholars and students as well as sharing of information, values, and questions. It also promotes competition, resulting in increased productivity on shared research agendas. On the other hand, the quest for “world class” universities increases the risk of homogenization by the dominant use of English and the erosion of attention to local research agendas. The paper thus asks several questions at the crossroads of future directions of transforming/globalising universities.

## **Claudia Kunschak**

### **Transforming academic culture: Points of contention and opportunities for engagement**

Globalization has brought with it an internationalization of academic culture that has both supporters and detractors but is probably here to stay. Top level administrators tend to relish it as it brings new customers, markets and income; students mostly support it even though they might not take advantage of all options now available to them. It is at the mid-level, among faculty and staff, where daily challenges and ideological or habitual differences manifest themselves. In order to illustrate these points of contention and opportunities for engagement, this paper will compare internationalization efforts at two large comprehensive universities in Japan and China where the researcher has been affiliated as faculty and administrator. Data include participant observation, interviews and focus groups as well as policy documents. A triangulation of data shows a delicate balance between disputes over hegemony and efforts of collaboration that mirrors institutional ambiguity in implementing the principle of internationalization.



## **2M COMPLEXITY AND CHANGE IN DIGITAL PIRACY**

(CHAIR, VIRGINIA CRISP)

## **Sean Fuller**

### **Contemporary online media piracy: Content acquisition and media change**

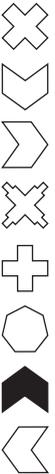
This paper considers the impact of internet piracy on television in terms of industrial standards, the interface between television and governance, and even television content. Piracy in this sense is defined by lawmakers and

industry figures, but also by consumers of pirated content, the pro-piracy movement, and by the communities formed around sites facilitating illegal file sharing. But it also takes very different forms in relation to television today than it took in relation to the trade in video and DVD copying or even music downloading in the past. I want to emphasise discourse on the ethics of piracy and who engages in it, including its justification as a “victimless crime”, and consider the significance of its sheer prevalence. This requires considering internet piracy as an important cultural phenomenon, tied to changing practices of consumption, changes to televisual form more broadly, and to technological change, but marginal to the profit models by which the television industry is traditionally sustained. Conceptually, I want to approach these issues not just through the lens of internet and new media studies, but also by returning to Raymond Williams’ discussion of television as a technological form that is always, and inseparably, also a social form. Foregrounding the changes to television that mean it is now assembled with the internet in many ways, I want to situate the relations between television and internet piracy through Williams, and in relation to more contemporary literature on “media change”.

## Yu Ji

### Beyond User-versus-Creator Matrix: Complicating Online Piracy

New technologies have cast online piracy as a central component of contemporary debates about copyright. Peer-to-peer (P2P) file sharing and free downloading of copyrighted material have challenged established copyright regime. Some scholars also point out that the emphasis on private ownership of intellectual property may exacerbate existing economic and cultural inequalities, and threaten cultural development (Macmillan 312). However, every year, creative industries allege billions of dollars loss caused by online piracy. They have claimed that it harms the rights of copyright owners and influences future quality of cultural products. Governments in a number of countries have responded to their appeals by announcing the illegality of file-sharing and unauthorized downloading, such as the Digital Economy Act in the United Kingdom in 2010 and the Stop Online Piracy and Protect Intellectual Property Acts in the United States in 2011-2012. The most aggressive response towards these debates is the campaigns of the Swedish Pirate Party. Standing for the users’ digital rights, the founder of this party and his followers fiercely contest the existing copyright law system in order to defend online piracy. Thus, online piracy has become a polarizing term, which is hailed by some people and reviled by others. The debates about and activities around online piracy have presented good case studies on how different stakeholders (copyright owners, intermediaries and users) defend their roles and pursue their rights in new media, how policy is made intending to catch up with the rapid pace of technical development. This



thesis focuses on the political and cultural side of online piracy—particularly approaching it from the perspectives of different stakeholders, namely copyright owners, users and Internet service providers. Through mapping various academic understandings and analyzing the failure of direct and indirect initiatives of regulation, this thesis demonstrates the rationales of reforming current copyright law, which suggests that existing copyright law should not be entirely applied to cyberspace; at last, it elaborates potential ways of reforming current copyright legislations and suggests practical ways of Internet governance in relation to piracy. Meanwhile, the Internet is a place which subversively blurs the boundaries between production and consumption. The tensions between copyright owners and Internet users could be seen as the conflicts between dominant mainstream cultures and emerging subcultures. In this sense, this thesis also could be taken as an example of how Internet governance and cultural studies intersect.

## Donna Wong

### Digital Sport Piracy – Who are the pirates and what do they need?

The outlook of sport pirates are often aggregated and subsumed under a generic typology of digital pirates in surveys and studies. The underlying message suggests that individual behaviours and needs are presumably the same for all digital pirates engaging in diverse infringing activities such as music, movies and software. Consequently, digital sport pirates are poorly understood which possibly explains the inadequacy in offerings and measures addressing the problem. This research aims to establish an understanding of individual piracy behaviour and ascertain motives underlying the need for digital sport piracy. Current discourse has focused predominantly on industrial views of and measures to stop sport piracy. There is limited research that provides a picture of the piracy phenomenon from the other side of the spectrum. This research seeks to fill in a knowledge gap through examining the phenomenon objectively from the key party involved – consumers of such products (i.e. pirates).

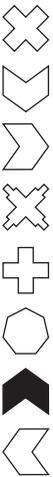
## 2N ASSEMBLING PUBLICS AND PUBLIC IMAGES

(CHAIR, KATE MILTNER)

### Martha Evans

#### How Political Prisoner 46664 Became Nelson Mandela: An Examination of the Anti-Apartheid Movement's Role in Creating a World Icon

Anthony Sampson notes that after Nelson Mandela's imprisonment in 1964, he virtually vanished from overseas reporting during the 1960s and for

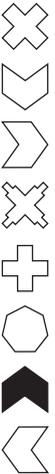


much of the 1970s. Yet, in 1990, the live televising of his release from prison attracted vast global audiences, symbolising the fall of apartheid. How did this forgotten prisoner become synonymous with the struggle for freedom? This paper chronicles the African National Congress (ANC) and Anti-Apartheid Movement's (AAM's) strategic use of the Mandela figure (and family) in mounting a worldwide protest against apartheid. This paper looks at the international and local media's reactions to popular campaigns and cultural events (such as the 1988 Wembley birthday tribute concert). The paper argues that the strategic alliance between key activists, the ANC, the AAM and a variety of cultural collaborators played a pivotal role in hastening the demise of apartheid simultaneously raising the profile of one of the world's most-loved global icons.

## Ben Little

### The Assemblage of Russel Brand's Celebrity Activism

Comedian Russell Brand's movement from the entertainment field to political activism has been well documented. His output incorporates a vast amount of material across film, print, digital and live performance. Making sense of this transition requires modification to Bourdieu's field theory (1984). Thus, starting from Olivier Driessen's elaboration of the idea of the "celebrity apparatus" (2013), this paper will argue that to understand Brand's impact in the political arena, we must do more than measure his success in terms of the "market populism" (Frank 2000) of the celebrity field. Instead, to study Brand's political interventions, a careful balance is needed between intention, the apparatus deployed and an assemblage that forms in response (DeLanda 2006). Drawing on material from my forthcoming book co-authored with Prof Jane Arthurs (Palgrave, September 2016), I will look at Brand's 2010 Hollywood swap-shop "Buy Love Here" and his housing campaigns in East London as case studies.



## David Nolan

### Making Journalism's Publics: Historicising Political Assemblages

Although Michael Schudson argues "journalism and democracy are not the same thing", journalism's authority is persistently claimed by reference to its representation of "the public". This paper considers what Actor-Network Theory (ANT) adds to historical analyses of the role of journalism in public life. ANT's most significant contribution is an approach that treats "publics" as inevitably and irreducibly produced through assemblages that are constitutive of and a target for political struggle. This shifts away from assessing "whether or not" journalism is representative of an extant or normative public, to analyse how members and ideals of "the public" exist as

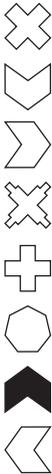
actors within a much wider network of technical, organizational and political materialities. The significance of this for an historical analysis of journalism is demonstrated by focusing on how The Guardian claims and materializes “open journalism”, and a consideration of how this can be situated within the contemporary politics of public-making.

## 20 SEXUAL AND GENDER PRODUCTION AND/IN THE DIGITAL

(CHAIR, ALEXA APPEL)

### Amy Shields Dobson

#### Sexting, intimate and sexual media production, and social justice



Sexting has generated public debate about the risks of using digitally networked mobile devices and social media for intimate and sexual communication and image production, especially for girls, women, and youth. The social and cultural value of intimate and sexual media production remains under-emphasised. Following Couldry and van Dijck’s (2015) call to research social media “as if the social mattered”, I argue that research and interventions into sexting and intimate and sexual media production more broadly must re-orient around power and social justice. I position sexting as a set of “media practices” (Couldry, 2012) within broader digital media cultures of “intimate” and “sexual media” production, arguing that while an understanding of the agency involved in sexual media production is key (Hasinoff, 2015), there are other questions that need to be asked to re-orient intimate and sexual media production research. Such a reorientation is imperative in a techno-social context where intimacy, sexuality, and personal relations have been rapidly monetized through digital media platforms (Illouz, 2007; Andrejevic, 2011; Skeggs, 2014) in ways that work to propose a new version of the social (Couldry and van Dijck, 2015).

### Anne Harris and Stacy Holman Jones

#### Transcoding the genderqueer body

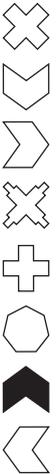
Trans\* and genderqueer scholarship represents a rhizomatic proliferation of identity performances, ranging freely across online/offline landscapes. This essay takes as its departure point Lev Manovich’s concept of transcoding in media ecologies to consider the transcoding of queer bodies in new media. The transcoding of the genderqueer body is a “body-in-code, a body whose embodiment is increasingly realized in conjunction with technics” (Hansen, 2006, p. 20). Such transcodings are what Bruno Latour called iconophilic –

representations that emphasize the movement of the image “from one form to another, to the trans-formation, and the in-formation of the image itself: the body transcoded by technology” into the digital human and by art into aesthetic codes (Nayar, 2007, p.4). We extend these considerations into the ways in which new media not only is changing traditional cultural logics of media in ways that create a composite “new computer culture blend: blend of human and computer meanings” (Manovich 2001, 63), but that create new kinds of postgendered cultural logics and digital trans-human/posthuman subjectivities as well.

## Tingting Liu

### Do social media applications have sexual identity? Neoliberal ethos, state censorship, and sexual culture

For centuries, family networks and professional matchmakers have played a dominant part in the facilitation of love and marriage encounters among Chinese people. However, over the last decade, when web-based media platforms have started to share this task, they have also afforded other more “liberal” forms of sexual relationships. Pleasure-driven, non-committed and/or same-sex relationships (Farrer, 1999, 2002; Pei, 2011; Pei & Ho Sik Ying, 2009) have been proliferating within the social space generated by China’s transition into a market-driven and neoliberal economy sustained by individualist consumption (Rofel, 1999, 2007). Using the popular Chinese hook-up social media app Momo, this paper applies Foucault’s thoughts to explore how the sociocultural context of post-socialist China has produced such a “radical” mobile application. It examines Momo’s recent conservative transition when it sought to attract foreign investment and to survive the state’s censorship, and to raise further theoretical questions concerning sexuality and new media studies. I ask whether we can describe social media as having sexual identities, and how ‘sexual identities of social media’ can be used as a lens for understanding the complex interconnections among other social media platforms and their sociocultural contexts.



## 2P FEMINIST SPECULATIONS

(CHAIR, ALIFA BANDALI)

### Kath Kenny

#### First person narratives, third wave feminism & drug stories: raising consciousness or raising profiles?

Decades after Betty Friedan (1963) and Anne Summers (1975) raised concerns about vast numbers of housewives using prescription drugs, two Australian journalists and feminists, Pryor (2014) and Freedman (2015), published first-person

columns about juggling work and family through consuming anti-depressant and anti-anxiety medication. Drawing on research for a recently-completed masters thesis, I argue that while third-wave feminism's use of the first-person voice is clearly an offspring of second-wave feminism's consciousness-raising, its maternal DNA is sometimes hard to discern. Where second-wave feminists harnessed the first-person story to build collective movements, the third-wave feminists discussed here recruit the personal story in building a personal brand. And while second-wave feminists used personal stories to interrogate problems in women's social worlds, the third-wave feminists' stories emphasise individual choice, adaption and personal transformation (including a medical transformation at the most fundamental level of self). Finally, I consider these columns in the context of celebrity feminism, arguing Freedman occupies a hybrid or transitional position between a tradition of the feminist journalist and author who becomes a celebrity, and a new, reversed trajectory of celebrities who become feminist authors.



## **Sarah Baker**



### **Back to the future: feminist speculative design and alternative pasts**



Critical speculative design is a design practice that creates objects and representations in order to imagine alternative presents and possible futures.



Now over fifteen years old, critical speculative design has emerged as a field in its own right. Using critical theory as inspiration for its speculations, projects often ask questions about the role of new technologies in our everyday lives and the conditions of contemporary consumer culture. Recently, critical speculative design has come under some harsh criticism; the field has been accused of reproducing western privileged perspectives, and of rendering the social inequalities of class, race, gender, and sexuality invisible. Drawing on emergent practical and theoretical work that attempts to address some of these concerns, I explore the possibility of a feminist speculative design. I argue that for a feminist speculative design to be truly transformative it not only needs to acknowledge social inequalities but should challenge the ahistorical nature of much speculative design practice. I propose a complementary method of speculation that works with alternative and forgotten pasts in order to think about possible futures. I argue that by drawing on feminist histories of everyday life, new speculative futures can emerge that pose decidedly different questions and modes of engagement.

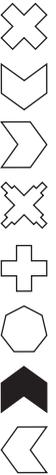


## **Naomi Stead\* and Kelly Greenop**

### **Domestic Micropractices at the Clothes Line**

Domestic laundry practices, in particular the line-drying of clothes, is a particular kind of collaboration between human and natural world. Line drying is an alliance with a given location's climate, and weather, and housing type. It has seasonal and diurnal cycles, and represents a very particular marking of time, of human

life measured in evaporation: wet loads hung out, and dry ones brought in. The study of drying practices thus offer an aperture through which to approach a range of issues around consumption and everyday life, everyday sustainability, gendered labour, domestic practices, and the aesthetics of the everyday. The particular focus of this paper is on the meaning, in personal and political terms, of individual rituals of laundry-hanging. Drawing on a series of seventeen interviews undertaken by the authors, the paper attempts to theorise the decision to line-dry laundry as both an ethical and an affective one. While a number of scholars have studied washing, few have addressed the more particular process of drying. Line drying (as distinct from tumble drying) has a clear role to play in the reduction of household energy use and thus in everyday household sustainability. In this the paper follows Jane Bennett, and her contention that “the bodily disciplines through which ethical sensibilities and social relations are formed are themselves political and constitute a whole (underexplored) field of “micropolitics” (Bennett 2007, xii). The paper sets out to examine the micropolitics of the line drying, but more than this it is concerned with micropractices – whether the socks are hung together, from toe or cuff, pigeon-toed or splayed, facing left or right, with matching peg or contrasted. Likewise it addresses a kind of microaesthetics of drying – of everyday aesthetics (Saito 2007) and ordinary affect (Stewart 2007). Laundry practices have often been framed in terms of drudgery – of slavery to the washing machine or clothesline, marked by endless, deadening repetition. Nevertheless, Richard Wilk asks why “we sometimes experience routines and habits as functional, relaxing, comforting and time-saving, while at other times they are annoying, restrictive, and even intolerable” (Wilk 2009, 147). Using Wilk’s terms, it is possible to see in some individuals” drying practices a certain cultivation – a deliberate pushing forward of the habitual chore into a conscious and deliberate action. For other individuals, and still using Wilk’s terms, drying practices are entirely naturalized – not considered, not social, nothing more than “submerged” physical experiences. The question is not only when and why the particular routine chore of hanging out the washing takes on these two distinct modes, but what that might mean.



## 2Q DIGITAL CITIZENSHIP AND COMMUNITIES: ETHICS AND RESILIENCE

(CHAIR, KATE MANNELL)

### **Graham Meikle**

#### **Social Media and Distributed Citizenship**

This paper proposes the concept of distributed citizenship — to assume a creative political relation with others within digital media networks. Relations

of distributed citizenship are not defined by or restricted to a particular geographical location or polity, but are defined rather by shared meanings and collaborative creativity and action within and through networked digital media. Distributed citizenship describes a set of potentials made possible by social media, and by the altered experiences and awareness of culture, connection and community that result from their widespread adoption and adaptation. This paper will first situate this concept in relation to other relevant models of citizenship. It will then discuss a range of examples that show the contours of an emerging distributed citizenship characterized by creativity, sharing and visibility; by emerging senses of communicative ethics; and by distribution in terms of networks, responsibility and spatiality.

## Keely Blanch

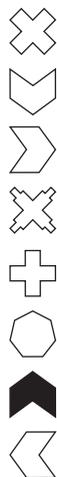
### The paradoxes of (digital) citizenship

Digital technologies offer opportunities to participate in digitally-mediated communities that blur boundaries between digital and material spaces. Responding to these new interrelational spaces, digital citizenship education in New Zealand encourages young people to reflect citizenship values and skills through their digitally-mediated practices. Yet how young people understand the concept of (digital) citizenship has not been fully examined. This paper draws upon semi-structured interviews with 28 young New Zealanders aged between 16 and 25 years old. Poststructural analysis was used to explore their understandings of (digital) citizenship and their own digital practices. Findings indicate that these young people demonstrate both collective and individualistic understandings of (digital) citizenship across interrelational spaces. Whilst “doing” (digital) citizenship, young people’s attitudes towards some digital practices, such as content downloading, flout idealised definitions of digital citizenship. For these young New Zealanders, digital citizenship may be seen as a continuum of digitally-mediated practices building towards the “ideal”.

## Karen Connelly

### A Cyber space of their own – Australian Indigenous community Resilience

Australian Indigenous communities have been subjected to an ongoing series of traumas, including the invasion of their lands, the stealing of their children and the subjugation of their people and culture. These painful events are exacerbated by a white Australian racist narrative that paints them as victims without hope, undermines their place as part of Australian culture and contributes to their continued suffering. This narrative now extends beyond everyday life and mainstream media to social media such as Twitter and Facebook, which has at times been flooded with negative portrayals of Indigenous Australians. However,



Indigenous Australians are reclaiming their narrative and their right to be an integral part of Australian culture. Through the medium of a Twitter account called IndigenousX, Indigenous Australians are showing that despite their suffering they are a strong and proud people, who are adapting to their adversity. My research focuses on the resilience narrative contained in the over 600 tweets of four IndigenousX guest tweeters during January/February 2016. I will argue that IndigenousX acts as a protected space where Australian Indigenous people from all walks of life can express themselves freely about topics that are important to them, thereby contributing to the resilience of their communities. Not only do IndigenousX tweeters feel empowered to talk about difficult issues away from white Australian intrusion, they are also able to show their strength and diversity thereby challenging the racist white Australian narrative and engendering a sense of hope for Indigenous Australian communities.

## 2R MOBILITY AND INSECURITY

(CHAIR, TBA)

### Jessica Pacella

#### On the Road Again? Traveller Identities in Transit and Liminal Living Spaces

Given backpacking and budget travelling fetishize mobility as key to the construction of backpacker identity, this paper explores the concept of “paused mobility” and the significance to the backpacker experience of not always being in constant motion. How backpackers engage with experiences that do not involve the physical movement of self, but instead the more ephemeral state of in-between-ness engendered by lack of movement, gives rise to the significant question of what happens to your traveller identity when you are not always actively on your way to somewhere else? Using examples from a larger ethnographic project involving travellers’ experiences of “rest stops”, this paper further explores how paused mobility, rather than being a site of crisis with regard to backpacker identity, is a key enabler of experiences which contribute to negotiations of backpacker capital. Despite, or perhaps because of, its quotidian banality, paused mobility remains a liminoid site for the traveller as they are forced to contend with the complex notion that being a backpacker means more than simply always being “on the road”.

### Minjoo Lee

#### Again, redistribution or recognition?: Discursive struggles surrounding Japanese young precariat in late 2000s.

This paper examines discursive struggles surrounding precarity and labor of Japanese young generation in terms of redistribution and recognition



(Fraser and Honneth 2003), especially focusing on two Japanese indie magazines which advocated counter-hegemonic discourses on the issue in late 2000s. By analyzing them within the social background of late 2000s' Japan and the discursive context over the issue, this paper argues that these magazines challenged hegemonic discourses hostile to young people with re-appropriating individual experience as *touzisyu* (people actually concerned), and strived for social recognition with re-claiming their generational identity as *precariat* (Standing, 2014). In addition, rather than insisting socio-economic redistribution, they pursued alternative ways of life that not only problematized the existing socio-economic structure but also refused newly prevailing neo-liberal capitalism. Their strategies of underlining their generational identity as *precariat*, however, restrict the issue only within the politics of recognition without distribution, which suggests the need to re-assess the relationships between recognition/redistribution, difference/ (economic) equality, and identity/class.



## **Ilia Antenucci**

### **Cultures of Security: Securitization and Ubuntu in Cape Town**

The Ubuntu is a framework for modalities of apprehension and social practices based on the acknowledgement of a mutual bond between human beings. Deeply rooted in the Bantu, Zulu and Xhosa communities, Ubuntu has been crucial in the fight against Apartheid and in the process of creating a post-apartheid society in South Africa. I seek to understand the interactions between Ubuntu as a cultural and political benchmark and the practices of securitization in the south-African urban space. Drawing on fieldwork in Cape Town, I investigate how Ubuntu affects the structure of the local security industry; the urban security policies, especially with regard to the poor; the community-based provision of security; and, overall, how it contributes to create a situated culture of security. At the same time, I question to what extent the concept is affected and transformed instead by the increasing influence of securitization in public life.

## 2S THE IMAGE REIMAGINED

(CHAIR, BECK WISE)

### **Robyn Ferrell**

#### **Free Stuff: thinking in images**

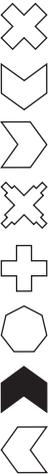
Ideas today are found in screenshots, encrypted in talk of facts and figures, and hidden in screen-size images of objects of desire. "Technological

advances”, “celebrity lifestyles”, “budget shortfalls” – we see these image-objects on TV or on the net, and we carry them around in our heads as unbidden thoughts, as automatic reactions and received postures. Thought is pre-packaged and ideas are outsourced to marketers and experts. We know its spin, but we consume the prescriptions anyway – along with the travel, the clothes, the family, the “lifestyle”, all superficial freedoms offered in virtual worlds. This creative nonfiction paper looks at this image logic and how it “thinks”.

## Siobhan Lyons

### Resisting Media: The “Unfilmable Novel” and the Limits of the Image

In 2012, Frank Kermode of “Kermode Uncut” provided a discussion on books that have never and presumably could never be filmed, owing either to their content or political and/or religious associations, including *The Catcher in the Rye*, *Gravity’s Rainbow*, *Blood Meridian*, and *The Satanic Verses*. While attempts have been made to film seemingly “unfilmable” books, notably with William S. Burroughs’ *Naked Lunch*, a number of directors have either admitted defeat or have simply decided that the book alone will suffice. In an era of rampant adaptation, reboots and remakes, the “unfilmed novel” retains a significant degree of importance precisely through its visual untranslatability. In resisting mediatisation, the unfilmable novel becomes a notorious but powerful cultural artefact. This paper analyses the cultural potency of the “unfilmable novel”, arguing how such a phenomenon informs the complex relationship between the visual and the written, and how, moreover, this influences the power ratio between literature and the media.

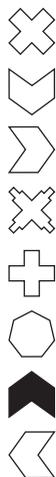


## Felicity Ford

### A Different Time: Disruptive Temporality in Stephen Page’s *Spear*

While time is a structuring presence in our everyday lives that anchors and assigns each moment a fixed and fixable past, present and future, the cinematic space frequently problematizes the notion of temporality through multiplicity, repetition and loss. Discussing contemporary atemporal cinema, Todd McGowan refers to films that distort and disrupt time as being “the cinema of the drive, in which narrative is oriented around a foundational moment of traumatic loss.” In this paper, I consider how the compression of temporality in Stephen Page’s recent dance film, *Spear* (2016) creates a liminal space that allows for social and political trauma from Australia’s troubled history to be re-worked and negotiated. The film was released earlier this year to wide critical acclaim and follows Djali, a young Indigenous man, as he struggles to reconcile the traditions of his community with

modern Australian life. It features almost no dialogue and refuses to adhere to a conventional narrative trajectory. Instead, the dance sequences seem to be born out of memory and rumination: echoing the past and conjuring the future. “Temporal” is commonly understood as relating to time but it also refers to worldly rather than spiritual affairs. This second meaning returns time to the earthly secular and reinforces it as something concrete, something fixed – not to be associated with the imprecise and fluctuating spiritual realm. I argue that Page’s revision of cinematic time allows for an alternative narrative space that prioritizes the importance of memory and feeling over structure and order. This disruption of time and place directly challenges the authority of temporality in order to prioritize the felt imaginary of a very real and traumatic history of systemic abuse on a social, political and economic level. By displacing cinematic time, the film aligns temporal disruption with an alternative, and specifically Indigenous, narrative.



## 2U CHARISMA AND CONNECTIVE MOBILIZATION (CHAIR, MARTHA MICHAILIDOU)

The panel aims at investigating new forms of charismatic connective mobilization emerging in movements and initiatives outside of traditional institutional centres of politics. Common for these is that their cohesion and constitution seem to proceed more from affective bonds and investments, rather than from an adherence to a strict ideological doctrine or organizational structure. The often marginal and amorphous character of these movements, means that the form of their charismatic affectivity is not simply that of adherence to a politico-organizational leadership. We must thus move beyond the thinking of charisma as a property or a rhetorical product of an “extraordinary person/leader”. By drawing on post-human theories, we can understand how the charismatic site of affective investment might emerge in the form of “unlikely” (non-human, damaged, dead, absent, weak) bodies, in turn potentially engendering new kinds of movement adherence, action repertoire and political impact.

### **Christoffer Kølvrå**

#### **Re-imagining charisma on the Extreme Right**

While the undemocratic political imaginaries and often violently excessive activism of European neo-fascism certainly remain marginal to the political mainstream, these actors are nonetheless in these years re-inventing both their ideology, their propagandistic aesthetics and their organizational structures. As such these actors are no longer simply recycling classic fascism but rather reinterpreting its core ideological imaginary for consumption

in contemporary youth culture. This paper focuses especially on how the idea of charisma and of the affective bond of loyalty, discipline and self-sacrifice that it was believed to produce, is transformed through a creative re-configuration of the fascist ideological legacy, including a sometimes irreverent and ironic treatment of the former charismatic leaders (e.g. Hitler), as well as a reverting to a more diffuse form of charismatic investment centred on the anonymous body of the individual “extreme right foot-soldier”, an aesthetization of street violence and a certain strict personal “style”.

## **Britta Timm Knudsen**

### **Negative charisma: Disgusting statues**

Societies subjected to significant change always reinvent their past, breaking with former structures, (in)justices and overdue heroes in their urge towards new futures (Holtorp, Harrison). This paper looks at such de-heritagisation processes and “memory wars” around public monuments in post-apartheid South Africa. It investigates how the charisma of now unpopular former communal “heroes” might be challenged and subverted, through local student-activist initiatives using body-political strategies at various contested heritage sites. The paper investigates how sites representing a long gone Rhodesian “charismatic” imaginary are turned into “abjects” (Kristeva) through modes of protest and sabotage which employ and mobilize the somatic experience of disgust linked to certain “bodily remnants” (nails, blood, mucus, faeces). Such body-political strategies are part of a current protest inventory in SA – the so-called Poo Wars – and likewise it could be seen as a decolonial strategy (Mignolo) contagiously spreading to former colonial centres: Rhodes Must Fall in Oxford.

## **Carsten Stage**

### **Charisma and valuation: The rise of the biological entrepreneur**

Social media – including blogs and SNSs – create new possibilities for mobilization through the exposure of charismatic human vulnerabilities, but also for measuring and multiplying its relational, affective and economic value through scores (likes, shares) and crowdfunding (Gerlitz and Helmond, Gerlitz and Lury). One significant example of this is cancer communication sites, which – often to the surprise of the cancer patients themselves – are turned into arenas for political, social and economic valuation. Cases will include the cancer related communication of Stephen Sutton (UK) and Fabian Bolin (SE), which are characterized by an ability to mobilize media attention, affect, circulation and money. The paper argues that these vulnerable bodies translate their “personal prestige” (Le Bon) into the production and measurement of multiple forms of value on and through social media.



## PARALLEL SESSIONS 3

### 3A NARRATING MARGINALIZATION AND INCLUSION

(CHAIR, RICARDA DRUEEKE)

#### **Fabiane Ramos**

**Welcome to the Australian Borderlands: engaging with the told experiences of refugee-background youth**

In this paper I engage with the idea of Borderlands (Anzladúa, 1987, 1990, 2009) as a metaphor and theoretical concept to frame the complexities of being a young person of refugee-background in Australia. In theorizing Borderlands, Anzladúa explores “in-between” spaces where cultures meet; the emotional consequences of unnatural boundaries; and the identity crisis/contradictions within the self that occur when people live in the margins. The stories at the center of this paper come from my current doctoral research project on the educational journeys of a group of seven refugee-background young people living in Australia. I will borrow Anzladúa’s concept as I attempt to make sense of how these students negotiate multiple worlds every day in their new environments and what kind of strategies they use to deal with the contradictions that are generated from these constant multiple encounters.

#### **Estelle Boyle**

**Mobilising social inclusion: the role of networked technologies in facilitating social inclusion of settled refugees**

This paper situates the social worlds of settled refugees in the context of the network society, exploring how networked technologies impact refugees’ sense of social inclusion. As people who have experienced both mobility and social exclusion embedded in the very concept by which they are labelled, people of refugee background offer a unique perspective on how social bonds and communities are becoming increasingly mobile within global trends in communication and immigration politics. This paper will present an analysis of The Social Studio, a social enterprise that educates, employs, and connects young people of refugee background. This research offers a critical engagement with the social inclusion paradigm, speaking to its complex meanings for settled refugees. In doing so, this paper seeks to move beyond the historical localism of social inclusion rhetoric and instead points to the broader significance of networked technologies in enabling communities that transcend place-based modes of belonging.



## Helena Oikarinen-Jabai

Performative and art based methods as a tool to explore belongings and resilience of young Finnish people with immigrant and/or Muslim background. In my presentation I will introduce my performative participatory research projects. Since 2009 I have explored belonging and identifications together with a group of second generation Finnish immigrant youth. We have created productions, such as photo and video exhibitions, books, a radio programme and a TV-documentary. In the beginning of 2016 I started to research young Finnish Muslims belonging and resilience by using performative methods. In my presentation I will discuss significance and challenges of performative and art based approaches when working with young people who identify themselves to belong to above mentioned groups. I lean on multidisciplinary sources, for example performance studies, postcolonial experimental approaches, gender and visual studies, showing examples of the youth's productions. My experience is that performative methods enable the participants to recognise their own know how, to play with categorizing notions, deal with their "homing desire" and transnational spheres of influence, and to discuss and claim their cultural citizenship.

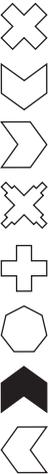
### 3B INTERVENTIONARY LOGICS: GOVERNING, DESIRING AND INDIGENEITY

(CHAIR, TESS LEA)

## Eve Vincent

### Indigenous alterity in an outback Australian town

In the rural town of Ceduna, an intra-Aboriginal distinction is key to the reproduction of social life: between Nungas, whose history centres on a nearby mission and participation in the agricultural economy, and Anangu, Pitjantjatjara-speaking visitors from "remote communities". This paper enquires into the status of radical alterity – locally understood to be embodied by Anangu – in this outback town. Anangu draw first, discourses of moral opprobrium and a repressive responsive, whereby a private security firm is charged with removing from view their socially aberrant otherness. Second, they draw discourses of humanitarian compassion, which, as it turns out, justify, third, further repressive interventions in the form of stringent welfare quarantining. Ceduna is the first trial site for the "cashless welfare card", the latest iteration of Australia's racialised experiments in welfare reform. Fourth, Anangu are invested with a more positive valence – they embody a cultural otherness



that is respected, even revered, by some Nungas for their perceived closeness to “traditional” Aboriginality.

## Liam Grealy

### Paperless arrests and the everyday governance of preventive detention

This paper examines the Northern Territory’s paperless arrest regime as a recent attempt to manage the public consumption of liquor in Australia’s top end. Operative since 2014, paperless arrests legislation provides police with the power to take an individual into custody for four hours if that individual has committed, or was about to commit, a summary notice offence, which would not typically result in a custodial sentence. As part of a larger project on the institution of preventive detention regimes to manage exceptional populations, this paper examines the everyday governance of the paperless arrests regime, including the authorities, logics, and technologies involved. Specifically, I consider the ways that motion and paperlessness orient governmental practices to both move and record people on behalf of racialised notions of public propriety in urban space.



## Timothy Neale

### Why we burn

The significant socioeconomic and socionatural costs of landscape fires are likely to rise as fires become more severe and more frequent in fire-prone regions due to climate change. At the same time, in Australia, institutionalised forms of inquiries and management have helped establish a widespread (and unrealistic) public expectation that fires are always preventable. The popularisation of scientific claims about the continent’s tolerance of fire, abundance of pyrophilic biota, and long history of Aboriginal fire management practices have further cemented this dominant reading of bushfire as, I suggest, an immanent but technically manageable actor in our environment. Through the judicious application of pre-emptive fires (also known as prescribed burning), the argument goes, we can simultaneously eliminate disastrous fires and render ourselves truly ‘Australian’. Drawing upon two case studies, I present a critical account of bushfire management in Australia as an anticipatory regime, giving rise to interventions legitimated by various styles, logics, and practices. To this end, I draw attention to the need to critically examine, in particular, the ostensible embrace of Aboriginal fire management both within the sector and more broadly.

### 3C YOUTH'S CULTURAL AND AFFECTIVE (RE) ACTIONS AGAINST NEOLIBERAL CHANGE IN EAST ASIA

(CHAIR, ANTHONY FUNG)

#### Youngdo Yun

##### More Reactive, More Affective: the Dynamics of the Youth's Affects on the Video Sharing Sites

There has been a drastic change in the social media field and media consumption culture since 2010. After the rapid popularization of smartphones and the increase of internet users, video sharing market also has grown rapidly. This could not be possible without the transformation of media consumption from a linear style to non-linear one, and without the affective and cultural practices of the young generation that is sometimes called the millennials and also called the post-'80 in China. Their prosuming actions and reactions, which make it possible to accumulate economic as well as social and cultural capital, has been the most important part of the social media field for the agents that purchase and regulate it. This paper explores the topology of the social media field, especially video sharing services in China and Korea, and the cultural-political meaning of the reactions of users in terms of affective dynamics between the agents in a multi-layered field.

#### Xiaoming Luo

##### The "Housing Rationale" as a social emotion of Chinese Urban Youth: A Case Study of Shanghai

Since 2000, urban youth in Chinese cities have seen an increase in problems surrounding the issue of housing. Having to deal with issues surrounding their housing has led them to re-think their idea of suitable living standards, modify their everyday behavior on a large-scale, constrain their enthusiasm and imagination for their future, reshape their ideas of what is an ideal career path, and has impacted upon the development of personal and romantic relationships. I will term this new way of rationalizing their living situation the "Housing Rationale", which making a different kind of social emotion in these ten years. This rationale consists of not only a comprehensive economic calculation but also their values, desires and aesthetics regarding their future 'dream' lives and how to achieve this dream in relation to what types of public services need to be provided by local government in the next decades.



## Kyunghee Cho

### The crack of pacifism in 70 years of postwar Japan – the SEALDs Movement and affect

A new student movement, SEALDs (Students Emergency Action for Liberal Democracy-s) appeared in Japan in 2015. Young people began to raise their voices in the streets in opposition to the new security bill. The reason why the SEALDs movement attracted attention is not only because the active demonstration format of college students was unique, but also because such a younger generation held up the principle of constitutionalism, democracy and pacifism in postwar Japan. The assertions of SEALDs were able to appeal to the sense of guilt and self-esteem of the older generation. On the other hand, in the course of this movement, various objections to their historical consciousness caused controversy through differences of faction, generation, gender and nationality. But advocates of them blocked the criticism, emphasizing the formation of an affective empathy rather than any real discussion. This article will be a work to pursue the possibility of different plural form of pacifism, by exposing the historical crack that has been accumulating through 70 years of postwar Japan.



## 3D PERFORMING ECONOMY IN “NEOLIBERAL” TIMES

(CHAIR, DICK BRYAN)

## Mikko Lehtonen

### Conjunctural performing of “economy”

How does singular “economy”, the new God of our times, become produced? Obviously by being performed in political, economic, cultural (academic as well as everyday) practices and discourses with various types of players, settings and effects. How to understand these performatives and their effects? By studying them in their conjunctural settings. The conjunctural approach to performing “economy” stresses that there is no such thing as a singular totalizing “economy”. On the contrary, “economy” is a discursive formation that is constructed from various “economies” and “economic apparatuses” but, nevertheless, has real effects. The task of this paper is to try to think about the tensions, antagonisms and contradictions present in conjunctural performing of “economy”. The conjunctural approach allows us to ask: How different actors perform “economy” in political struggles and in public life and media and what consequences such performatives have in their actual settings.

## Claire Farrugia

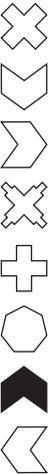
### Entering the Public: Private Acts of Sharing in a Marketised Welfare State

This paper is focused on the sharing practices of women from different African backgrounds living in Western Sydney. It takes as its starting point that sharing is a dynamic socio-spatial practice; the sharing of material resources, support and friendship going beyond de-politicised, functionalist explanations of migrant solidarity and social capital. The paper is particularly concerned with what happens to informal networks of sharing when they come in contact with an increasingly marketised welfare state. Drawing on ethnographic research and semistructured interviews with women who broker between informal networks of sharing and state funded resettlement services, it will argue that sharing problematizes popular and political understandings of what it means to be an active, public citizen. Despite the fact brokers slip between salaried and unsalaried, public participation and back into private spaces of the home, sharing continues to be a key way that women resist marginalisation and account for their presence in the nation.

## David Primrose

### Poor Behaviour?: Behavioural Economics and Neoliberal Biopolitics in the World Development Report 2015

Behavioural development economics (BDE) has rapidly gained prominence as offering a novel diagnosis of, and prescription for alleviating, poverty in the global South. Epitomised by the World Bank's World Development Report 2015: Mind, Society, Behaviour (WDR), proponents have depicted behaviouralism as a cogent alternative to the conceptual and political presuppositions of neoclassical economics. In particular, they have pointed to the tradition's rejection of neoclassical axioms of hyper-rationality and their embodiment in Homo Economicus, in favour of greater empirical realism in describing decision-making. On this basis, BDE investigates the biases, heuristics and contextual factors impacting how the poor make choices affecting their economic well-being, and then design and promulgate institutional arrangements correcting for their decision-making to facilitate rational, welfare-enhancing choices to escape poverty. However, drawing on Foucault's work on neoliberal biopolitical governmentality, this paper presents a discursive analysis of the WDR and other selected policy documents from the global South to make the case that BDE buttresses, rather than undermines, a neoclassical approach to development. Specifically, behavioural theory is presented as an "apparatus of power-knowledge", whereby specific policy techniques are aligned with positivist truths about the market to demarcate what does not exist in reality –



governable yet free economic subjects – and then expose them a dichotomy of truth or falsity based on their market behaviour. That is, the tradition produces and legitimises a vision of Homo Economicus as the normative subject necessary for securing developmental outcomes through the market. This economisation of the social subject, in turn, is demonstrated as depoliticising poverty, in that policy interventions centre on augmenting the capacity of poor subjects for “rational” decision-making as both the means and ends of development. The paper articulates this argument in four sections. First, it presents a brief overview of the key tenets of BDE. It then reveals this tradition to be structured around the theoretical problematic of neoclassical humanism: studying the conditions of existence for the harmonious reconciliation of individual and collective rationalities. Within this problematic, while recognising its empirical falsity, Homo Economicus functions as the essence of subjectivity that would serve as the normative “microfoundation” of that harmonious social order. Section three utilises textual evidence from the WDR and other policy documents to establish how BDE positions this subject as what Foucault terms the “interface” of government-individual relations.



### 3E YOUTH, GENDERED EMBODIMENT AND MOBILITY (CHAIR, VICTORIA CANN)

#### **Lisa-Polly Farrance**

##### **“Overcoming the chaos”: the moments of self-valorisation on a roller derby track**

In the Preface to *Marxism, Cultural Studies and Sport*, Harry Cleaver argues for recognising and understanding the “moments of self-valorisation as they emerge within and against the constraints of capital and the degree to which they are able, however temporarily, to break free of those constraints” including in places like sport. Within these moments, he argues, are the seeds of broader movements for liberation. Cleaver’s words echo those of CLR James in his prolific writings on the politics of sport and cultural expression. They also echo the words of roller derby participants, who describe a liberation that comes from not only becoming physically strong, but becoming physically competent in a difficult and extremely complex sport. “Overcoming the chaos on the track” is a strong theme in the language of those who compete in roller derby. Importantly, they also overcome chaos within a subculture that reshapes both gendered subjectivity and women’s inter-subjectivities, and in ways they describe as profound and life-changing.

This paper will explore these moments of liberated intersubjectivity and self-valorisation, through a five-year case study of women and gender diverse participants in roller derby, based in Melbourne, Australia.

## **Karen-Anne Wong**

### **Homosociality, Intimacy and Awareness: Gender and Sexuality in Yoga with Adolescents**

This paper draws on the final chapter of my PhD thesis, which is an ethnographic study of children's and teen's yoga. Using interviews with participants, and participant observation of yoga classes, I suggest that teen girls who participated in this study unanimously called for yoga as a practice of resistance to heteronormativity. I suggest that this is particularly pertinent within a 21st century context where the parameters of children's gender and sexuality are fiercely guarded on the one hand (for example, by child protection discourse) while increasingly challenged by arguments for children's agency (and, more cynically, a market which has a vested interest in creating children as powerful consumers). Children's yoga classes exist within these contexts and the debates around them, and provide an opportunity for diversified understandings and experiences of gender and childhood sexuality. In many respects the degree to which it happens is, of course, highly dependent on the individual participants and class context, as I will demonstrate.

## **Penny Tinkler**

### **Teenage girls on the move: spatial mobility and the cultural lives of girls growing up in Britain in the 1950s and 1960s**

Studies of the cultural lives of young people in postwar Britain have focused mainly on leisure, consumption and style. Moreover young men, particularly from the working classes, have been the principal subjects. This paper places teenage girls in the foreground and focuses on a hitherto neglected aspect of their cultural lives – spatial mobilities. Drawing on girls' magazines, advertising, newspaper reports and films targeted at young people, I argue that there was a proliferation of representations of youthful female mobility in Britain in the late 1950s and 1960s. Spatial mobilities were constructed as integral to the experiences of teenage girls and the processes, pleasures and risks of growing up in the postwar period. I argue that these representations contributed to the discursive framing of shifts in the actual mobilities of postwar youth and to the creation of an "imagined community" of teenage girls who were on the move and enjoying new places and spaces.



## 3F PERFORMANCE AND MEDIATISATION IN POPULAR MUSIC

(CHAIR, AZMYL YUSOF)

### Nicholas Carah

#### Sensing and Tuning: Music festivals, Instagram and the interplay between human and machine judgment

This paper examines the creation and circulation of Instagram images at the popular Australian music festival Splendour in the Grass. Festival-goers use their sensory capacities to create images that both narrate cultural experiences and tune them into the computational logic of algorithmic media platforms. Festival designers, partnering brands, artists, festival-goers and media platforms like Instagram each attempt in various ways to stimulate the creation of, make judgments about, and shape, flows of images. I examine the loop between the design of cultural space, the creativity of participants and the computational capacities of media. Image creators pre-empt not only the judgments of other humans but also those made by the image-classification algorithms of media platforms. I argue that a critical cultural account of image creation requires a serious engagement with how the use of machine learning to make non-human judgments about cultural life affects the design of cultural spaces and practices.



### Marjukka Colliander

#### Access to Culture via Live streamed Concerts

Access to culture is highly topical issue worldwide. It is argued that everyone should have an opportunity to participate and make arts and culture in all stages of life. Tampere Hall (congress and Concert Centre in Tampere Finland) has responded to this challenge by offering live streamed concerts to those people who cannot attend concerts at Tampere Hall for some reason. Since 2013 some concerts that take place in Tampere Hall have been streamed to various remote audiences such as prisoners, elderly people, and young people in mental hospital. I have studied these live streamed concerts as complex social situations, using nexus analysis as a method (Scollon & Scollon, 2004). In my paper I focus on the perspective of people living in residential care homes and nursing homes, in prison and in mental hospital. What kind of an opportunity for participation livestreamed concert creates for them? What does it offer for older people who live in various conditions? Is technology a solution for making culture accessible to everyone? What technology does not enable? Examining concrete concert situations brings out that the reality of elderly people and care institutions and ideological

objectives of accessibility do not always meet. Art is experienced individually. Any disabilities, different environments and organizational culture impact on this experience.

## Ae Jin Han

### The Mediatized Performance of K-Pop

This research is to investigate the phenomenon of the mediatized performance in K-pop, analyzing the performance context of 'liveness' as exemplified by K-pop live performance and hologram concert in London. The term 'liveness' is derived from Auslander's work of the same name and denotes all forms of cultural production that occur live. The 'liveness' in K-pop idol groups' performances is based on techno-media forms. In other words, this is a contradictory form, and its contradictory nature is explored in this research. The concept of remediation can be usefully applied to K-pop performances' aesthetic form, in relation to the existence of an audience thoroughly familiar with televisual mediation and performances that are then re-mediated into an experience of the 'live'. I demonstrate, from a phenomenological perspective, how the relationship between performers and audiences at live concerts proceeds and reveal how concepts of 'liveness' and remediation are relevant to live K-pop performances.

## 3G DIVERGENCE IS CONVERGENCE: RETHINKING HONG KONG'S HYBRIDITY

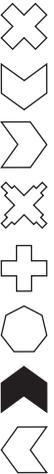
(CHAIR, STEPHEN CHAN)

This panel will weave together the theoretical, linguistic and pop cultural components of Hong Kong cultural configuration from the colonial to the postcolonial eras. All three papers examine how these components breed a form of Hong Kong hybridity that sustains its own cultural imaginations on and off the historical and geopolitical borders. With Hong Kong marching towards 2047, or a year indicative of the "second future of Hong Kong" under One Country, Two Systems, it is now time to reexamine Hong Kong cultural configuration before this future gradually takes shape in the labyrinth of transition and contestation.

## Stephen Yiu Wai Chu

### Hong Kong Studies as Method

"Hong Kong as Method," proposed by Hong Kong cultural critic Koon-chung Chan, highlights hybridity as the soul of Hong Kong culture. Unlike Kuan-



hsing Chen's "Asia as Method" that uses Inter-Asia historical experiences and practices to develop an alternative subjectivity of Asia, "Hong Kong as Method" focuses on Hong Kong's genuinely hybridized local cultures generated over the past fifty years or so. Based on these theoretical reflections, this paper proposes "Hong Kong Studies as Method" as a way to track the momentum of Hong Kong culture. Hong Kong's once vigorous culture is generally agreed to be disappearing owing to the (forced) integration with China. In light of the dystopian take on Hong Kong's future in the award-winning independent film *Ten Years*, this paper argues that what made Hong Kong unique was its experience of typical cultural translations, in which the disposition, propensity, and momentum can be articulated but not easily censored.

## John D. Wong

### Hongkong-Mainland Relations at a Crossroad from the Historical Perspective of Language

Despite the contemporary perception of Mainland/Hongkong as an opposing binary, historical relations between the two tell a more nuanced story. This paper begins with the perception of regional connectedness until the geopolitical upheavals of 1949. The Communist takeover did not precipitate an immediate antagonizing attitude despite the Cold War divide. Linguistically, non-Cantonese Chinese remained popular in everyday life in Hong Kong, and variants included not merely Putonghua but also "dialects" of various communities in Guangdong. As a distinct Hong Kong identity crystalized in the 1970s, a condescending attitude of Putonghua developed and Cantonese gained currency in popular culture. With the handover, Putonghua encroached on Cantonese territory and obscured non-Cantonese "dialects" in the Pearl River Delta. Spanning different historical periods, this paper will accentuate the multi-layered perception of linguistic hierarchy, and highlight the underlying sociocultural meanings of Hongkongers' ostensible views of Putonghua.

## Danny Weng Kit Chan

### Compensation for the Nationless: Spectralizing South East Asia in Hong Kong Cinema

Contrary to its Asian neighbors, Hong Kong embarks on a passage of decolonization that will never reach the ultimate destination of political or territorial nationalization. Throughout the colonial and postcolonial eras, Hong Kong has long been situated historically in between British colonialism predominated by an empty, market time frame and the current Mainland



Chinese re-nationalization via the rhetoric of decolonization. From the Hong Kong horrors of the 70s and the 80s, ghosts, black magic and other forms of uncanniness are imagined and appropriated for its cartography of South East Asia. Such eerie transnationality is in this paper conceptualized as a compensation for Hong Kong national absence, amid its affluence and modernity that have long been rationalizing its presence on a global scale. Transnational ghosts and hauntings hence illustrate Hong Kong's crossroad of nationality and attempt to fill the national vacuum with temporal alterity.

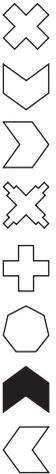
## 3H DATA PRODUCTION AND DATA PRACTICES

(CHAIR, BRETT NEILSON)

### Sal Humphreys

#### Data Retention, surveillance and the media

This paper, emerging from the fields of Media Studies and Law, explores the ideas and practices surrounding the regulation of big data and surveillance. The paper will have two sections. In the first, the formal and informal layers of regulation that exist around data collection, retention, and sharing practices will be explored – the emergent sets of laws, rules and norms as well as the code formations and the ways in which these practices are reshaping our cultures and cultural understandings. The second will focus on how data retention laws, along with various anti-terror laws in Australia are impacting the ability of the media to fulfil its (diminishing) role as democratic watchdog. It will create an overview of the complex situation in an attempt to understand the mechanisms and overlapping layers involved in the flows of power and control emerging through the socio-technical advent of surveillance and large scale data.



### Dong Hyun Song\* and Chang Yong Son

#### The Dilemma of Big Data Policy between commercial principle and privacy protection

This paper examines big data policies in Korea, focusing on reviewing conflict of interest issues. "Disruptive innovation" relating to Information and Communication Technologies (ICT) is having a significant impact on the communication market and society. Big Data is one of those technologies and it is bringing unprecedented benefit to humanity. According to Gartner's Prediction 2015 (Enterprise Irregulars), big data is no longer an innovative technology. Rather, it is a fundamental technology that enhances other new technologies' materialisation and incorporation into society. However, policy makers and government agencies hold concerns regarding the spread

of big data technology in different industries without appropriate legal guidelines and possible data manipulation by these sectors. For example, EC's "Towards a Thriving Data-Driven Economy" (July 2014) and the U.S.'s "Big Data: Seizing Opportunities, Preserving Values" (May 2014) well reflected the state's willingness to use big data as a new tool for invigorating the economy. The government's aim is to develop a state-centric framework in order to control non-state actors' uses of personal data. In the same context, having realized the opportunities big data presents, the Korean government officially announced in January 2016 the revision of the Personal Information Protection Act to support local enterprises' data use as part of an economic reinvigoration strategy. In particular, the Korean government officially announced such policy framework changes to allow the enterprises' personal data uses by shifting for an "Opt-Out" system rather than an "Opt-In" one (YonhapNews, 2016). By doing so, the enterprises will be able to use personal data without the consent of the subject as long as it is processed as anonymized data. However, several incidents relating to the profit motivated companies' illegal personal data trade have been identified. In line with the emergence of the new data morphology in the Korean context, this paper reviews the current policy changes relating to big data uses compared to the unethical uses of the data trade. For this, the paper adopts the theoretical framework of Des Freedman's "policy silence"(2010) and Arjun Appadurai's "-scape" theory(1996) in order to analyse the Korean internet policies on big data as well as to understand the perceptions that stakeholders in Korea have regarding the big data utilization.



## Juhana Venäläinen

### Data centres and the discursive performances of materiality in "immaterial production"

Data centres – the industrial-scale server plants sustaining cloud computing, big data operations, and all of the quotidian social networking – can be understood as the veritable cornerstones of the digital economy. While the creation of economic value rendered possible by these infrastructures has sometimes been examined under the rubric of "immaterial production", it is also becoming more widely acknowledged that the broadening of the digital economy is complexly tangled with the material environment and even has significant environmental impacts (e.g. via energy consumption). In this presentation, I will examine how the underlying materialities of data centres are represented in technology journalism and environmental critique. These different performances of materiality have manifold ethico-political implications: they can do justice to the role and "agency" of the technologies sustaining our common digital landscape, but they might as well raise concerns of the deepening dependence of ICT on scarce natural resources.

## 31 DOING SCREEN STUDIES IN JAPAN: THE BURIED PREWAR FILM EXPERIENCES AND THEIR THEORETICAL SCOPE

(CHAIR, MAMORU ITO)

This panel consists of two themes; One is to demonstrate the hidden screen practices in prewar Japan, by focusing on the media environments surrounding “film itself” that has been the main concern in film studies. The other is to examine their theoretical implications at the intersection between the socio-historical film studies in Japan and the current theoretical trends in media studies. Through this process, the panel aims to find new methodologies to comprehend discussions on vernacular media/screen practices in the context of transnational framework.

### Toshiro Mitsuoka

#### Locating Screen Studies in the Context of Japanese Media Studies: A New Theoretical Framework for Connecting “the Past” to “the Contemporary”

The main purpose of this paper is to present a map of this panel. One of the unique characters of media studies in Japan is their richness in socio-historical researches on vernacular media/screen practices. However, it can be said that the previous literatures have not been fully aware of their theoretical implications within each case study. Meanwhile, the younger generation including the following presenters has turned their attention to “materiality” of media/screen experiences by drawing on the recent theoretical frameworks such as “media archaeology (paper 2)” and “ephemera studies (paper 3).” This paper critically traces the history of media studies in Japan, by focusing on how Japanese researchers have been negotiating with the theories abroad. In addition, this paper will suggest that the emergence of these new attempts could be considered as chances to create a path toward screen studies in Japan.

### Ryo Okubo

#### Japanese Screen Culture in the Nineteenth Century: Focusing on the Various Styles of Mixture between Stage and Screen

The second paper discusses Japanese screen culture in the nineteenth century, especially magic lantern performances and early cinema. It characterizes these screen practices by proposing three distinctive examples: (1) lantern shows in Yose theater (Japanese style vaudeville), (2) lantern shows for education, and (3) rensageki (mixture of theater performance



with projection). In the early period of Japanese cinema, various kinds of *renstageki*, that is, stage performances using film projection, and *benshi* (narrator) performances gained wide popularity. However, this kind of fusion between projection and performance was not born with cinema. It existed before the emergence of cinema. In particular, mixed performances with magic lanterns gained a nation-wide popularity in the end of nineteenth century. Through this process, this paper will discuss the strong connection between various styles of lantern performances and the unique mixture of stage and screen in the early period of Japanese cinema.

## Kazuto Kondo

### Reading/Writing Practices of Spectators: The Influence of Movie Theater Brochures on the Way of Watching during Prewar Era in Japan

The third paper discusses the brochures that the prewar movie theaters in Japan published, and delineates how they mediated cinema experience. Focusing on spectatorial practices before and after watching films, this paper reveals a hidden aspect of Japanese screen culture beyond theaters. From the perspective of exhibition practices, this paper explores how each movie theater began to publish their brochures. Secondly, by tracing the contributors' columns on them, it demonstrates how audiences recorded their onetime film experiences and how such writing practices structured interpretative strategies for film reception. Lastly, by analysing spectators'/ readers' practices among marginal areas such as battle fields, it will conclude that collecting and reading movie theater brochures could be considered as vicarious film experiences in urban life.



## 3J MAKING CHANGE – TEXTILES, GENDER AND POWER

(CHAIR, PRUDENCE BLACK)

In the face of the many challenges facing humanity today, both great and small, artists and activists alike are endlessly asking one question: What can I do to make a difference? This panel brings together a group of three practitioners who use textiles to explore the potential power of the hand-made to address issues of social, political and environmental justice.

## Margaret Mayhew

### Material Entanglements: Craftivism, relationally and critique

This paper is reflection on how the practice of feminist 'craftivism' constitutes itself beyond extra mural sites of community art across the walled spaces

of state confinement. The paper draws on existing critiques by Bratish and Brush in 2011 and Carpenter in 2010 of the celebratory complacency underpinning some popular narratives of craftivism, that do not facilitate a critical engagement with the social relations or political affiliations in which craft and craftivism is entangled. In questioning the assumptions underpinning dominant narratives of craftivism (See Greer 2014, Corbett 2013, ) that there is something inherently activist, progressive or feminist in the circulation of handmade items in public or activist spaces, I draw on my own craftivist practice and examine a range of textile based works by Australian artists and craftivists in order to interrogate the entanglements of relationality and materiality that underpin our understandings of what is constituted by craftivism.

## Tania Splawa-Neyman

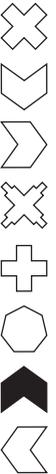
Making with textiles: practicing care within an ecology of objects

In our current everyday lives, textile based objects, garments and the materials of their making are swiftly obtained and then inattentively divested with little regard for the part they play in our own, and the living ecologies of others. As noted by Anne-Marie Willis when discussing ontological changes imparted via design, “we no longer know how to dwell among things” (Willis 2006, under “From Worlding to Thinging”). Regarding our ongoing relationships with textiles, objects made from textiles and the act of making itself, how can these tendencies towards inattentiveness be changed? This question is explored through discussion of a series of ongoing, durational projects wherein all of the author’s garments — cheap, new, old, well-worn, loved and unloved — are considered with respect and are duly sustained within the owner’s ecology.

## Tal Fitzpatrick

### Quilting, activism and the Power of the Gift

As a movement, socially-engaged art continues to struggle against the commercialisation of art and the subsequent subversion of its potency as a medium for activism/political resistance, by avoiding the creation of art objects as well as other forms of documentation (what Bishop describes as art’s ‘third term’). In avoiding the creation of physical objects through practices such as ephemeral art, performance art and relational art, artists have been able to escape the monetisation of their practices. However, a total avoidance of the object does address the challenge of whether it is possible to create physical artworks that escapes the political impotence which follows after being absorbed into the neo-liberal capitalist agenda driving the art market. This paper investigates the potential of the gift, as articulated by Mauss, to act as a strategy for enabling the creation and sharing of objects that maintain their political integrity. Specifically,



this paper will explore the practice of appliqué quilting, providing a practice-based example of how gifting can be incorporated as a strategy for making change as part of a socially-engaged craftivist practice.

## 3K SELF-TRACKING TECHNOLOGIES AND LIVING PERSONAL DATA

(CHAIR, DEBORAH LUPTON)

### Sarah Pink

#### Data Ethnography: An Approach to Personal Data

In certain parts of the world, everyday personal data is becoming part of our digital-material experiential environments. This raises new questions concerning how it feels to inhabit the everyday where data is in the lifeworld, and is part of how our environments, embodiment, emotions and imaginations are constituted. In this paper I approach this question by interrogating what it feels like to live with data. This, I argue should go beyond examining simply how people experience the presence of data in their lives. Rather I call for deeper ethnographic knowledge of how people actively go about making the presence of such data feel comfortable, and/or achieve a sense of wellbeing through it. I do so through the prism of the making, use and experience of personal data through self-tracking technologies.

### Deborah Lupton

#### Feeling Your Data: Personal Digital Data Physicalisations and Data Sense

People's encounters and entanglements with the personal digital data that they generate is a new and compelling area of research interest. People are faced with the conundrum of how to interpret, control and make sense of their lively data. In this paper, I draw on my concept of "data senses" to explore the topic of how personal digital data and their circulations can be made more perceptible and therefore interpretable to people with the use of three-dimensional data physicalisations. These objects invite users to "feel your data". As I show, "feeling your data" has two meanings: the literal sensation of touching these objects and the affective responses that are generated from these encounters. I argue that this has implications for personal digital data meanings, practices and politics.

### Glen Fuller

#### Fitness Analytics, Self-Tracking Assemblages and the Semiotisation of Embodied Activity

At stake for fitness and/or sport enthusiasts is the quality of a given activity as a

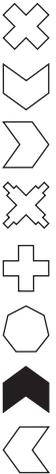


performance of the body in a given localised social environment. The localised environment is defined in this context not only geographically, such as the actual stretch of road or path cycled or run, but also temporally in terms of the micro-history of 'fitness' as a capacity of the trained body and discursively in terms of the different practices for measuring performance. Based on nine interviews, this paper explores the development and adoption of particular sensor-based technologies (speed and cadence sensors, GPS and heart rate monitors) for measuring activity across the biographies of research participants in terms of how the discourse for making sense of activity changes. This paper argues that enthusiast discourse treats the sensor-equipped body (and in extension the bicycle) as a medium for measuring activity.

## Vaike Fors

### Knowing Through Numbers: How Corporeal Data Become Life-based Learning Resources

This paper discusses how embodied and emplaced learning cultures emerge through the use of self-tracking technologies. The findings are based in interviews with accustomed self-trackers, investigating how the produced corporeal data become part of how they experience and perceive their bodies and their environments. The empirical examples presented in the paper elaborate on the tangibility of these data and how they in their visual and touchable forms afford people to turn their attention toward previously unarticulated and visceral dimensions of embodied learning activities that are part of their everyday life. This includes examples of how people experience both gain and lack of meaning of data in self tracking activities, shifting focus from conceptualising data as 'knowledge' per se and instead focus on what and how people learn through their experience of data and how these learning cultures can be understood in a wider pedagogical context.



## 3L KNOWLEDGE PRODUCTION, BOUNDARY CROSSING AND DIFFERENCE

(CHAIR, ANNA HICKEY-MOODY)

## Rob Garbutt

### Paying attention in others' worlds

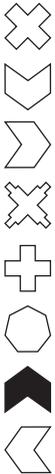
Cultural studies research that develops as research with others rather than as research about, often evokes ontological politics between the worldviews of the researcher and those the researcher is with. How does one chart a path when one experiences the intrusion of world of beings that demand a cooperative and creative response? The path taken here first dwells on Isabel Stengers' (2015,

57-66) urging to respond to the intrusion of other worlds by relearning to pay attention, even to remake our ways of paying care-full attention. To this end Bruno Latour's (2013) exploration of modes of existence is useful. Latour provides a cultural researcher such as myself, who is steeped in Western empiricism, a palette of modes of existing that extends my depleted ontological landscape, and that in turn resensitises the possibilities for paying attention. This enables one to attend in ways that don't require re-forming the world of others in the shape of one's own. Such considerations are illustrated through co-researching Aboriginal heritage and human remains.

## Helen Fordham

### Translating Difference: The function of the public intellectual in a globalised world

Globalisation has destabilised the structures, ideologies and power relations that have traditionally scaffolded the function of the western public intellectual. The impact of these shifts was made visible in a series of media polls held in the first decade of the 21st century which specifically sought intellectuals who spoke across borders. The poll results revealed the expanded and mediatised nature of the intellectual's contemporary public engagements and made evident the way in which the entity of the public intellectual can be deployed by power to legitimate particular geopolitical perspectives. This paper invokes these polls in order to consider the role of the public intellectual in a globalised world. It argues that despite the shifts that have enabled a plurality of intellectual performances, the function of the intellectual remains unchanged: it continues to foster community through the public debate that seeks to hold power accountable. Yet, despite the constancy of this function, it is also clear that the entity takes part in a broader process of public intellectualism not as an authority but as an interpreter, translator and negotiator of differences.



## Cecilia Ferm Almqvist

### Cross roads, crossing borders, and meetings in the common world; a sociological phenomenological view on cross boundary research – Spotify as a case

The presentation will enlighten and discuss the need and challenges of border-crossing research, when complex phenomena that include art, technology and Bildung are to be investigated. A developing project Evolving Bildung in the nexus of streaming services, art and users - Spotify as a case will function as a starting-point for a reasoning regarding what constitutes border-crossing research, and what dilemmas as well as new meeting points that appear in a process where border crossing is at stake. Material to make an analysis possible was gathered during a lunch-to-lunch symposium

where scholars from music education, musicology, psychology, media and communication, English literature, management, Big-data, and sound engineering met and discussed collaboration in relation to the mentioned project. The material was analyzed from a sociological phenomenological perspective. The result of the analysis shows the challenges with, and importance of, meetings in the common world to make border-crossing research possible, at the same time as a belonging to a specific scientific world defines a researcher. Concepts, methods, attitudes, and theories have to, at least to some extent, be redefined based upon new common agreements. Such a process demands researchers to occasionally leave their own “truths” and be open and curious in the common world.

## 3M NEW MEDIA GATEKEEPERS: ECOSYSTEMS OF ACCESS AND DENIAL

(CHAIR, JACK BRATICH)

### Virginia Crisp

#### Pirate Gatekeepers: Distribution Practices within Film Filesharing Forums

This paper considers what role ‘pirates’ have to play within film distribution and to what extent they reinforce or destabilize the existing power dynamics of the cultural industries? Indeed, piracy is often said to threaten the very existence of the film industry by giving audiences free access (albeit illegally) to a limitless smorgasbord of media content. Indeed, for the technically literate, who can afford the equipment, know where to go, and know what they are looking for, rare films have never been more accessible. However, this paper will suggest that in certain contexts film piracy is in fact tightly controlled by online gatekeepers who are in turn subtly influenced by the official film industry. By looking at two filesharing communities that specialize in East Asian cinema, this paper will examine how formal film distribution companies are able to exert considerable influence in the most unlikely of contexts: online pirate networks.

### Janneke Adema

#### Revisiting the Book Review

This paper explores gatekeeping in academic publishing by looking at post-publication reviewing practices. It specifically explores the book review: how has it developed as a publication form and how does it currently function as a filtering device? It critically examines the mechanisms behind book reviewing’s selecting and sorting of academic research, how it shapes what



counts as research, and how there is a lack of transparency with respect to how selection takes place. Following current research on algorithmic culture (Striphas 2015, Gillespie 2014) this paper will argue that many of the new algorithm-based post-publication review practices (from Amazon's recommendations to Twitter retweets), albeit perceived as more objective, continue to thwart our ability to interrogate their underlying decision-making mechanisms. To rethink the book review and with that scholarship in a digital context, this paper will examine potential post-publication review alternatives and in the process will suggest different ways to perceive research-in-progress.

## Margie Borschke

### Gatekeepers and Gatecrashers: What The Vinyl Revival Can Teach Us About The Aesthetics Of Distribution

This talk will consider the advantages and disadvantages to employing the metaphor of gatekeeping to consider questions of filtering, access and denial in our era of digital networks. I will argue that gatekeeping is a primarily a question of distribution rather than production and show how we can learn more about these practices if we consider the aesthetic dimensions of distribution practices and the materiality of media. Drawing on my recent research on media use in popular music culture, I will consider the much-celebrated revival of vinyl records to consider how users employ analog media technologies to work with the biases and affordances of digital network technologies.

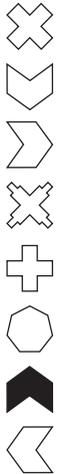
## 3N CULTURES OF CRAFT AND THE ENTREPRENEUR

(CHAIR, GREG NOBLE)

## Geoff Stahl

### Liquid City: The Craft Beer Scene in Wellington, New Zealand

Over the past decade, Wellington's craft beer scene has emerged as a sign of the city's aspirations to cosmopolitanism, a development that manifests a reliance on, and often uncritical celebration of, a particular species of rarefied consumption in the city. Often discussed and marketed as the "craft beer capital of the Southern Hemisphere," this moment presents us with some provocative dilemmas about the ethics of entrepreneurial engagement with the city. Drawing upon Hartmut Häußermann's notion of "culinary spaces" and Zygmunt Bauman's various iterations of "liquid modernity," this presentation outlines some of the key issues emerging out of the rise of



Wellington's craft beer scene. It explores the relationship between craft, "DIY" culture, and neoliberalism and their often uneasy, unreflexive articulations, producing a constellation of contradictions and ambiguities that underpins a localised and vexed version of the sort of artisanal economies that are increasingly found in cities around the world.

## Lisa Heinze

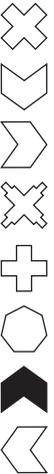
### Unmaking the unsustainability of fashion: Emotional labour and the fashion social entrepreneur

Issues of sustainability are of increasing importance in the fields of fashion and consumer studies, with scholars such as Kate Fletcher arguing for new design methods and Chris Gibson and Elyse Stanes suggesting deeper understanding of fashion consumption to avoid green branding shortcomings. However, these perspectives have not adequately addressed the start-up sustainable fashion designers who are shifting fashion design practices. My paper addresses this gap with focus on the emotional labour experienced by designers as they navigate the ethics of sustainable fashion. I draw upon in-depth interviews with sustainable fashion designers to discuss how pro-social motivations, navigation of ethical complexities, and entrepreneurial risk generate emotional labour in sustainable fashion design work. I argue emotional labour is a defining characteristic of the work that acts as both a motivating factor and a cost to sustainable fashion design. By closely examining the experience of sustainable fashion designers, this paper sheds light on the obstacles that impede the shift toward more sustainable fashion practices.

## Susan Luckman

### Sustaining Analogue Skills in a Digital World: The Importance of Personal Making Histories in Contemporary Craft

The restructurings of the 1970s and beyond which continue to see manufacturing increasingly move from the Global North to cheaper labour markets offshore, has had profound socio-economic impacts. Some, such as the emergence of the 'new' digital/knowledge economy alongside a burgeoning service sector, and the precarious employment models that underpin both, are widely acknowledged. But it is also valuable to consider the rise of the popularity of the artisanal within this larger context. Making things—physical, material things—is re-emerging as a popular, largely middle-class activity; the same is true of buying unique handmade items, "something created by a person and not just by a machine" (Anderson 2012, p. 182). Part of reason for this fetishisation of the artisanal is arguably the increasing distance many people now have from processes of making and,



increasingly, (non-digital) tools which often circulate in the contemporary marketplace as industrial or rustic interior design pieces for the home or hipster shopfront. An idiosyncratic but inert reminder of a previous era 'when we made things'. At a time when governments around the industrialised world are themselves making a fetish of 'innovation', this paper offers insights into possible enabling socio-cultural ecologies drawn from a 3 year funded research project investigating the working lives of contemporary makers. It will outline our findings that three key, often overlapping, formative childhood experiences are seen by most research participants as fuelling their interest in hands-on making with its inherent haptic problem-solving. These are family histories of making/production itself (both amateur and professional, or of "making do" (de Certeau 1988) often arising out of economic necessity and/or growing up in rural areas/on farms. Finally, many respondents speak of early supportive educational experiences, with a disproportionate number of having attended at some stage of their formal education a Montessori or Steiner/Waldorf model school.



### 30 TIME, TIDE AND TRANSLATION: TRANSNATIONAL CONTEMPORANEITY AND STRATEGIC POSSIBILITIES OF DIFFERENCES IN JAPANESE QUEER POLITICS (CHAIR, TBA)

The important roles transnational exchanges of people, resources, and ideas play in social and cultural movements has increasingly attracted scholarly attention. The transnational contemporaneity of diverse social and cultural movements in distinct geopolitical locations has become a familiar phenomenon due to – not exclusively, but nor to a small extent – technological advance. The specific ways in which translation – linguistic, cultural, and/or political – mediates, facilitates, sometimes hinders and, at other times, even creates transnational exchanges is an area that requires greater exploration. Whereas the concept of translation, if understood in terms of relations between "the original" and its delayed version (in a different language), necessarily presupposes a certain gap between the two on a rather linear timeline, in this panel we will focus on the *contemporaneity of translation*: In the socio-cultural conditions that expand across and beyond geopolitical boundaries, and yet are still grounded in specific political/cultural differences, what kind of translations have been taken up as active and contemporary political operations; what and/or how has translation achieved political intervention; to what extent has translation been successful and in which areas has it failed? This panel aims to explore these questions in the

context of sexual politics in Japan. Through three papers, discussing diverse linguistic, cultural and political translative works in Japan from different times over the last twenty years, the panel will point to queer political possibilities in the operation of translation that so far have not been fully examined in the “global” expansion of LGBT rights politics.

## Akiko Shimizu

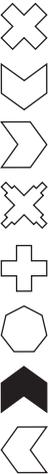
SHIMIZU, Akiko will discuss the important theoretical translations carried out by Japanese literary critics in the mid-nineties. While these works have sometimes been considered as part of a depoliticized and mere intellectual trend almost exclusively confined within academia, and as having very little to do with queer politics in Japan compared to academic contributions made by sociologists, the paper demonstrates how they were carefully and intentionally chosen and presented with specific political contexts in mind and helped to lay the groundwork for queer culture and activism in the mid-to late nineties. -It- This paper will also argue that in fact mainstream sexual politics in Japan since then have developed in a way that has failed to grasp some of the important theoretical/political perspectives, namely feminist and postcolonial, contained in these works.

## Claire Maree

Claire MAREE will examine the contemporaneity of intralingual translations and textual layerings common to popular Japanese television. A microanalysis of variety television and news reports on contemporary LGBT activists and LGBT issues demonstrates how an illusion of authenticity and authority is upheld by layerings of text which appear in synch with the audio track. The “correct” and “authoritative” translation of LGBT is inscribed onto the broadcast product through a post-production and pre-broadcasting process of selective entextualization. In this intralingual movement, sexual minorities are inscribed onto the screen in ways that authenticate heteronormative local interpretations of LGBT rights.

## Kasuyoshi Kawasaki

KAWASAKA Kazuyoshi will discuss the relationship among nationalism, neoliberalism and LGBT politics in Japan and pursue possibilities of queer critics of neoliberalism focusing on cultural translation and gaps, confusions and contradictions created by it. Focusing on the Tokyo Olympics in 2020 which is accidentally promoting neoliberalism, nationalism and LGBT rights in Japan, the paper contextualizes how neoliberalism has been introduced and pursued by nationalist administrations in Japan, especially the Abe administration, which also promotes the “traditional family system”. Then it



analyzes how those elements can also make internal contradictions within contemporary Japanese politics.

## 3P FEMINISMS, FEMININITY AND THE BODY (CHAIR, ELIZABETH GROENEVELD)

### Hannah McCann

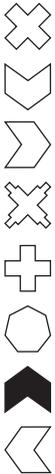
#### Feminism Lost in the Female Body: Undoing Femininity as "Postfeminism"

As several recent critical accounts have argued, the discourse of loss is a characteristic and dominant feature of contemporary feminist discussion (Adkins 2004; Hemmings 2005; Dean 2012). There is a persistent sense in feminist commentary that an older era of feminist activism has not merely been displaced by a new wave, but rather, we have entered a period of "postfeminism". This paper examines how the contemporary feminine female body is taken to be the primary evidence of this landscape of loss and lack. Analysing the work of Ariel Levy (2005), Angela McRobbie (2009), Nina Power (2009) and Natasha Walter (2010), this paper unpacks how imagery of the body is implicitly tied to the story of postfeminism. These works are placed in contrast with an analysis of feminist commentary from Caitlin Moran (2011) and Jessica Valenti (2014) who place minimal emphasis on the body as the site for change. These texts emphasise the potential of the feminine body, its queer possibilities and the pleasures to be had, whilst advocating for a feminist future. For these feminists, their femininity does not interrupt their politics, but nor does it constitute their political foundation. This paper argues for a discussion of contemporary feminism that does not narrate the feminine as inevitably tied to the postfeminist.

### Margaret Henderson\* and Anthea Taylor\*

#### Feminizing Neoliberalism via Corporeal Femininities: Australian Women's Health and Fitness Books as Postfeminist Self-Help

"Move, nourish, believe" goes the mantra of Lorna Jane, a highly successful Australian women's fitness wear retailer; three simple words and a textual form that encapsulate the emerging everyday philosophy of what we term corporeal femininities. In this paper we examine this everyday philosophy as expressed in women's health and fitness books. These books are one of the major sub-genres of Australian self-help books in the early twenty-first century, with a plethora of titles aimed at every female 'demographic'. Forty years after the feminist self-help classic, *Our Bodies, Ourselves*, we see a similar drive expressed in women's health and fitness books to



reclaim understandings and produce knowledges of the female body and health for women so that they may more fully experience and enjoy their corporeality. What occurs, however, is a commodification of the female body and associated expertise, as well as a quasi-spiritualisation of the body. The freedoms and pleasures of physical well-being and activity become articulated by elements of neoliberal discourse, and hence women's physical freedom becomes a way in which to articulate another type of deregulation.

## Madison Magladry

### Working up a sweaty selfie: postfeminism and selfies at the gym

The culture of fitness and wellbeing has extended beyond the gyms and is now visible in workplaces, shops, bars and, perhaps most ubiquitously, the internet. Social media newsfeeds reveal images of users in their gym gear, posing triumphantly in front of the bathroom mirror with hashtags like “fitfam”, “fitgirl” and of course “fitspiration” or “fitspo”. Fitspiration represents a combination of cultural texts with post-feminist attitudes of “positive thinking” that encourage and inspire its members (all female) to become fit. Crucial among this new wave of fitness representation is the gym selfie or sweaty selfie, smartphone photographs the user takes of themselves in the context of a workout. Using discourse analysis and textual analysis, I examine the context of the selfie and its popularity, and critique the gym selfie genre as a potentially empowering but ultimately incorporating medium that offers women avenues of self-representation while reinforcing emphasis on the body and traditional notions of femininity.

## 3Q GENDER, INTIMACY AND THE CULT (URE) OF CONFIDENCE

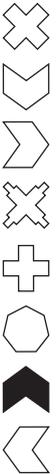
(CHAIR, MARTHA MICHAILIDOU)

This panel examines how confidence materializes in different sites and spaces centred on both public and private intimacies. Located in an intersectional understanding, but foregrounding gender, the papers seek to explore new constructions of intimacy and their entanglement with the contemporary cult(ure) of confidence. The panel brings together scholars from Canada (Sarah Sharma), Greece (Martha Michailidou), and the UK (Rosalind Gill).

## Sarah Sharma

### Sexodus and Refusal: The problem with male disposability

This talk grapples with and locates the male fantasy of exit as it pervades the contemporary moment. Exit lurks within the market, the technologies of the



sharing economy, rightwing Men's rights movements and the leftist refusal of work. In terms of the Sexodus/MGTWO movement, popular media depicts a buffoon in a basement masturbating and playing video games. A deeper look finds a misguided misogynist, but also an articulate one – an educated male well versed in feminist theory with a programmatic plan to withhold reproductive participation from women in a culture that now treats men like a disposable utility. But this pervasive sense of male disposability gives me pause in that it is also a common theme within the precarity politics coming out of the left and the refusal of work paradigm. At stake in both attempts at exit (whether out of capitalism or feminism) is the uneven demand of reproducing the social order and the political condition of indispensability tied to intimacy and care.

## **Martha Michailidou\* and Rosalind Gill**

### **Confidence is the new sexy**

This paper is an attempt to analyse the materiality of the imperative to confidence, currently one of the dominant problematisations of femininity in popular culture. To be self-confident seems to be the new imperative of our time – at least for women. Beauty brands hire “confidence ambassadors”, women’s magazines promote a “confidence revolution” (Cosmo) or dedicate special issues to the topic (e.g. “The Confidence Issue: A smart woman’s guide to self-belief”, Elle 2015) and in the area of intimate relationships confidence is presented as “the new sexy” – more important than how you look or what you can do. It adds a psychological profile to earlier notions of intimate entrepreneurship. This paper documents the turn to confidence and offers a brief genealogy of its development in popular culture, showing how it seeks to remake intimate relationality.

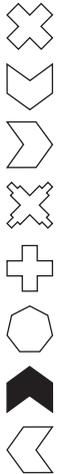
## **3R COLOUR, CULTURE AND CONTESTATION**

(CHAIR, QIAN GONG)

### **Åsa Bartholdsson**

#### **The normalizing power of red, yellow and green: the coloring of emotions and conduct in small children’s popular culture and educational programmes**

Research on colors is often directed to emotional associations to different colors and how perception of colors affects behavior and emotional states. Colors also appear to be considered as, in part informed by the above, appropriate when addressing issues about emotions and conduct with children, both in popular culture and educational settings. Through the use

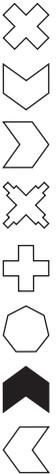


of colors as signs, children should adjust behavior and emotional states, and even identify with being a members of color categories based on personal traits. This paper takes departure in an understanding of colors and emotions as charged with cultural meaning and examines the use of colors in three cases: a Swedish book Tilda of ice and sun, directed to pre-school children, addressing the prevention of bullying; Step-by-Step, an educational programme for social and emotional learning; and “Constructive leadership in the classroom”, a material for teachers. It will explore children’s popular culture and education as arenas where culturally colored categories are established and colors are used as normalizing tools, for “the conduct of conduct” and the instilling of children’s emotional self-regulation.

## Jennifer Daryl Slack\* and Stefka Hristova

### Cultures In-Color

While color has been an object of study in the arts, philosophy, psychology, and race studies, it warrants a different kind of interrogation in conversation with cultural studies. Culture is always in-color, a concept that acknowledges that cultures enact a double articulation to different concepts of color and color relations – sometimes understood as, but not limited to, “color systems” – and to specific uses and affects of colors. Evidence of the power of color and colors draws on what color “is,” both as conveyed through accessible and explicit explanations, but more importantly as lived. Access to lived relations of color is best achieved through examining moments in popular culture where those relations “fail,” such as in the 2015 controversy, TheDress. Rethinking color in this way provides a basis for understanding the subtle and not so subtle ways that resistance to difference is reproduced. It also suggests strategies for contesting that resistance.



## Malini Sur

### The Blue Urban: Colors of Contestation in 21st Century Kolkata

As urban re-development in India focuses on rebuilding old urban centers and designing smart cities, color offers new ways of thinking about the aesthetics of political power. In eastern India, Kolkata’s ruling political party has mobilized the color blue in a concerted effort to glamorize the urban fabric by referencing big urban ambitions, corporate capital and cheerfulness. Political opponents, however, assert that as a state imposed color, blue, limits aesthetic freedom and makes the city un-alluring. This essay intends to transcend this binary. I argue that blue disrupts the city’s chromatic past under the previous Left front rule associated color red, by gathering momentum as a political force that embraces and excludes ordinary city dwellers. State incorporation of blue, that cleverly blurs the

margins of public planning and real estate investments, undoes the city's chromatic histories through a close correspondence between state blues (colors of government offices, public infrastructures, urban barricades and lattices), corporate blues (promising affluent residential living) and the widespread use of blue as an everyday urban color (for shutters, cans, tarpaulin and corrugated boundary walls). Following blue's differing shades, patterns and textures in public spaces, heritage elite residences, construction sites, new housing blocks and slums, I show how landed families, resettled artisans and squatters willingly embrace blue as a color of hope and inclusion, as well as situate it as an exclusionary force in a city whose new vistas keep out the urban poor.

### 3S MESSING WITH THE CULTURED SUBJECT: GENEALOGIES OF FUTURES, THE BEFORE, AND THE AFTER (CHAIR, SIOBHAN LYONS)

This transdisciplinary panel proposes a range of methodological approaches to the materially situated temporality of gender as a cultured subject. The categories of gender, subjectivity, identity, and sexuality are problematised by such notions as affect, agency, performance, entanglement, decolonisation, and spacetimematterings (Haraway 1988; 1991; Butler 1990; 1993; Braidotti 2002; Barad 2003; Mohanty 2003; Angerer 2007; Visweswaran 2010). These notions have both exposed the agnostic nature of power fields (Haraway 2008), and given us licence to “grapple with the messiness of the world” (Stengers 2011).

#### **Kate O'Halloran**

##### **Anti-sociality and Queer Enough Futures**

This paper explores scholarship on queer temporality. Texts on queer temporality post the anti-social turn in US queer theory are pitched as a challenge to so-called linear time lines, to the necessity of equality within a neoliberal, conservative regime. Typically, this means one of two approaches: the rejection outright of the concept of the future (Edelman 2004), or the encouragement of alternative, queer timelines, which are seen as disrupting the hetero/homonormative or linear status quo (Halberstam 2005). Although pitched as “opposing” scholarly trajectories, both insist on a broad-based challenge to “normativity” and preface “better” or anti-social futures on a binary opposition to the ordinary. This binary logic thus invests queerness in pre-determined objects, locations, and timelines. The paper argues that this is out of step with the original theoretical impulse of scholarship on queer temporality (see Freeman



2000; Freccero 2006), and will propose an ethical impulse of queer theory for present and future theorising.

## Erin K Stapleton

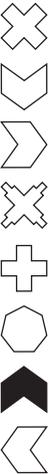
### The Girl that Came Before: Material Genealogies of Sexed Bodies

The contemporary popular imaginary conjures a restrictive, morphologically specific image of the female sexed body as a visible marker of digitally produced cultures, whilst simultaneously offering a slogan-based iteration of feminist discourse that aims to intervene into the exclusive space of that image production. The dissonance between these two narratives produces prescriptive conditions under which the female sexed body might operate (the perfect woman, the bad feminist). This paper will investigate the genealogical production of the contemporary sexed body (Barad 2007; Van der Tuin 2015) to uncover potential for resistance through enacted transgressions (Bataille 2001; Foucault 1978) of those material conditions, referring to recent films *Spy* and *The Heat* featuring actress Melissa McCarthy. The use of the term "sexed body" rather than "gendered body" produces the potential for sexual possibilities that operate alongside situated material conditions under which gender is produced.

## Felicity Colman

### The After-Life: Lovelace and Lucrezia

In critical terms feminists who look at the genealogies of how the terms of "acting," "thinking," and "feeling" have been used and are used in relation to gendered discourses are engaged with critical work concerning the constitution of subjectivity, the human, posthuman, sex, sexuality, and gendering. These debates, once referred to as ideology, are now described as a range of different political registers (Angerer 2007; Howie 2010; Visweswaran 2010; Braidotti 2013; Fraser 2013). This paper addresses aspects of the genealogical work of feminist thinkers engaging in the media literacy of these politics (de Lauretis 1993; Plant 1998; Van der Tuin 2015), whose methods for approaching gendering – in terms of the modal relationships allowed to be expressed by genders – can be useful for thinking the genealogical recoding required for material histories (as Haraway 1988 critiques). Plant and De Lauretis's respective research (amongst others) is a reminder of how cultural literacies need to be developed with non-gender discrimination codes in mind.



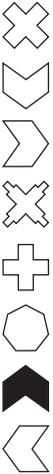
## 3T RETHINKING "TRADITIONAL" CULTURE

(CHAIR, TBA)

## Zarina Muhammad

### Dancing Horses, Possessing Spirits and Invisible Histories: Re-Imagining the Borders of Magic and Modernity in Contemporary Southeast Asia

The realm of the magical and mystical have always been contained within its own world: sustained through its practitioners and believers, and explored by those who attempt to document it through academia and ethnographic research. Within this region of Southeast Asia, esoteric beliefs continue to contribute to the vastly heterogeneous forms of religious practices. My paper aims to examine the “invisible histories” of these magico-religious traditions, the issue of cultural translation and the intersections between artistic practice, ethnographic research, oral histories, intangible heritage and questions of cultural difference, identity and transformation. How can artists, curators and researchers engage with these ideas in relevant and coherent ways? In what ways are these issues pertaining to tradition, history, heritage, environment, culture and identity playing an increasingly significant role in social and public debates, and artistic practice in Southeast Asia? I will address the questions of relevance and the appropriateness of appropriation of these belief systems in the context of visual representations within contemporary Southeast Asian cultural landscapes. By examining the shifting borders underpinning and surrounding the ecosystems of visual arts practice, how can we consider the ways the cultural worker/producer comes into a convergence with certain concerns pertaining to the social, material, political, sacred, spiritual and transcendental realities of this region? How do artists then negotiate and create work through the lenses of these cultural revisions, reinstatements, rejection and anxieties? In doing so, how do these individuals reflect on how these forms, beliefs, practices are reconciled in a world of multiple and contending modernities? What are the residual colonial legacies and cultural tensions that still play a part in shaping and moving through the communities of present-day Southeast Asia?

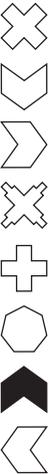


## Vasudha Dhingra Bahl

### The Future is Traditional: Breaking the Myth of a Homogenised “Global Culture”

The processes of globalisation have impacted our cultures in ways more than one. Trends from the last couple of decades suggest the emergence of a homogenised “global” culture, which is influenced, and dominated by the Western culture, more specifically the American type. The latter is characterised by what George Ritzer calls “McDonaldization”. This paper will argue that the development of an American-style monoculture in the world is a myth. Even though some cultures are

more dynamic than others, yet cultures cannot be homogenised, conceptually and empirically. Undoubtedly, multinational corporations and the global media have played an instrumental role in the spread of this particular type of consumerist culture in most parts of the world. But the McDonalds, the Starbucks, the Gaps, the Calvin Kleins, or the Coca-Colas have been facing serious opposition from antiglobalizers, particularly in the Southern countries, for not just the challenge they pose to the local economies but also because of the imminent threat they present to the local cultures. It needs to be noted that although some specific attributes of some local and national cultures may have been reconstituted due to globalisation but they have not been completely replaced by the so-called uniform “global” culture. On the other hand, contemporary trends, at best, represent what Roland Robertson calls “hybrid cultures”, or “cultural confusion” or “syncretism” as in the words of Eric Hobsbawm. The fusion of the local and global cultures as reflected in the process of “glocalisation” should not be mistaken to mean that a “global culture” has been established. Rather, as this paper will highlight, the imposition of what I term as a “macro-culture” on the “micro-cultures”, and their intermixing is not necessarily seen as a positive development, by sceptics and purists alike. The local and national cultures will continue to protect and preserve their cultural spaces which are increasingly being wiped out by a powerful American cultural market. Consequently, the future decades will witness an equally powerful resistance against the consumerist processes of “McDonaldization” from the non-Western world. Additionally, the culturally rich countries mainly from the South, will inevitably make conscious political efforts to revive their traditional cultures. Important also to note is that the resistance would not be in the typical Huntingtonian sense of “The Clash of Civilizations”. Rather, the nature of the cultural protests would be peaceful based on public reasoning and debate over a period of time, and parliamentary i.e. channelized through the political institutions as well. In the end, the paper will also attempt at sharing some observations about the changing cultural landscape of India in recent times. The re-emergence of a right-wing political party, namely the Bhartiya Janata Party (BJP), as the single largest party in the Parliamentary elections of 2014 in India and the immediate consequent revival, by the BJP and its affiliate bodies, of Hindutva, a radical interpretation of the traditional religious ideology of Hinduism, can provide an instructive pointer for the fate of cultures in the times to come.



## Mengqian Yuan

### Community Communication and the Reconstruction of Rural Community Culture: A Case Study on the Rural Square Dance Culture in China’s X Town

Based on a case study on the rural square dance culture in China’s X Town, this paper examines how community communication reconstructs the rural community culture in the contexts of Chinese national project of “New Rural

Construction". This research takes a ritual view of communication by James Carey, considering communication as a process through which a shared culture is created, modified and transformed. I also revisit the theory of "communities of practice" by Jean Lave and Etienne Wenger, which captures the dynamic process of social practices by emphasizing the components such as engagement, meaning, practice, community, identity. Critically combining these theories, this study explores how the community communication of the rural square dance culture has reconstructed the rural reality and how the community of cultural practice has been created and maintained. Through in-depth interview and participant observation, this paper focuses on the interaction among three agents (i.e., the peasants, the rural elites and the local government), as well as the meanings and impacts of their practices. First, I examine the negotiations and conflicts involved in the community communication practice spearheaded by the Rural Dance Culture Association, which reveals the complicated power relationships in contemporary Chinese rural politics. While the rural elites serve as both "opinion leaders" and "scapegoats" amid the tensions between the peasants and local government, the government boosts the legitimacy of this grassroots organization by artfully incorporating the non-governmental community culture into the governmental agenda of "Public Culture Service", thereby not only tactically supervising collective communicative action but opportunistically utilizing it as its political capital for the achievements of "New Rural Construction". Second, I argue that the peasants' consciousness of promoting rural community culture is based on their understanding and anxiety of the disintegration of the rural social order mainly resulting from the wave of rural-urban migration, as well as their imagination about the new position and identity in the social trend of urbanization and globalization. Finally, I demonstrate that reaffirming the sense of rural community is the crucial point to solve the current crisis of rural community culture. This non-governmental participatory practice driven by the peasants' inner demands could be viewed as "the vehicle of the marginalized group" guarding their rural homeland, which can provide meanings in rural life, develop a repertoire for collective action, and reconstruct the identity of rural culture.



### 3U TRANSFORMATIONS IN CULTURAL ANALYSIS (CHAIR, CAROLINE WILSON-BARNAO)

#### **Anne Scott Sorensen** Criticality as anticipation

In the wake of the crisis of modern welfare societies and new global activism political thinkers have reasoned as to the actual pressure on democracy and the need of "democratizing democracy" to stand for not only more of the same – representative – democracy, but for a different

– “radical” – democracy which is also a direct and emotional invested democracy (Agamben 2010; Rancière 2010, Mouffe 2013). These thoughts are again perceived by cultural theorists and actioners wrestling with the idea of “radical” art and the “radical” institution (Rogoff & Schneider 2008, Raunig 2009, Möntmann 2009, Rogoff 2012, Sternfeld 2013, Bishop 2013), respectively. They argue for a “radical” approach to claim equality on behalf of the ones without access and agency and thereby ownership in relation to core democratic institutions and resources. They further propose enhancing an embodied, affective and relational non- or more-than-representational communicative modus, that is a critical but also anticipatory modus by which cultural institutions can be opened onto new forms of experience, knowledge, and forms of social interaction. In this paper, I take this anticipatory criticality as an outset for a case study of the experiment “The museum of Burning Questions” (Bergen, 2016).

## Dennis Bruining

### Cultural Studies and the Agential Realist Turn

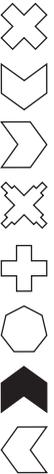
This paper critically interrogates one of the most influential theories that has emerged in the last decade, namely, Karen Barad’s “agential realism”. More specifically, the discussion in this paper analyzes the significant theoretical purchase of agential realism in extant critical and cultural studies by examining its rhetorical power. Focusing on Barad’s articulation of this theoretical framework, this paper thus aims to highlight crucial textual and theoretical concerns. Narrative tactics and rhetorical strategies in Barad’s formulation of agential realism are subjected to critical review and alternative readings that analyze the motives and implications of her claims are offered. Tensions in agential realism’s framing are further probed by analyzing Barad’s (diffractive) reading of Butler and quantum physicist Niels Bohr to highlight a remarkable similarity between the positions of these two scholars; a similarity that currently remains obscured by agential realism’s framing and rhetoric.

## Bob Hodge

### Epigenetic models for cultural analysis

This paper introduces epigenetic models from biology as basis for a new framework for cultural analysis. It outlines the main features of epigenetic models in biology by analysing their emergence in Mendel and Sir William Bateson. It looks at parallel developments in quantum theory (Bohr) and psychoanalysis (Freud). It explores later development of these ideas in cultural analysis, in the work of Bakhtin and Gregory Bateson. It then illustrates epigenetic analysis in cultural studies by looking at an instance of cross cultural communication in conditions of high complexity.

## 3V REPRESENTING HOME AND CHANGE



## Jessica Fuk Yin Kong

### Music, affect, networked social movement: The myth of underlying social change

According to the constructionist approach, cognition and affect work jointly to formulate social practices, including social movements. The affective side of protests, not merely leads to mobilization, but also meaning creation and circulation. In this paper, I study the affective side of the Umbrella Movement, by centering on the role of music. Located in the “cultural desert”, local protest song is not a popular genre. In the Umbrella Movement, however, there were 23 songs produced. What kind(s) of emotions are produced from the songs? How are musical meanings and affects being formulated and circulated in the networked social movement, both online and offline? To answer these questions, this paper starts from mapping out the Umbrella Movement in terms of an emotional perspective. Then, through textual analysis, interviews, and online comment analysis, it is found that locational affect, connective affect, and spatial affect are influential to the existence and growth of the Umbrella Movement, even after its ending.



## Gladys Chong

### Hopeful (Dis)Possessions? Materializing Desires at “Home”

“To live means to leave traces” (Benjamin 1955). Home, often overlooked as a private, apolitical, and even mundane, is vital to one’s experience of ordinary everyday life and—intimately—connected to the formation of one’s subjectivity. Beijing, being the political and cultural centre, attracts a large number of young people from other places of China to explore opportunities and better life. To what extent can the material objects in a dwelling reflect the kinds of youth subjectivity that are produced in today’s China? Inspired by Foucault’s “microphysics of power” and governmentality, this paper investigates the relationship between the youth subjects and the domestic environments, and specifically, about the ways the latter shape their subjectivities. Based on empirical research methods that combined ethnographic observation and interviews, I trace how young people express their conflicting desires and struggles through pluri-sensory study of their domestic material homes.

## Wei Miao

### Shattered Home: Jia Zhangke’s Mountains May Depart

In this paper I will examine how Jia Zhangke's latest film *Mountains May Depart* (2015) addresses the issue of shattered home. No matter rich or poor, not a single character's home in the film is able to escape from being shattered. Except Shen Tao who has never left her hometown, all the other characters in the film have experienced either domestic or international migration, though for various reasons. What repeatedly ensues from these migratory trajectories is shattered home manifested in physical separation, emotional alienation, broken relationship and imminent death. All in all, I argue that the theme of shattered home in *Mountains May Depart* reveals the vulnerability of private life in the era of aggressive economic development and globalization.

## PANEL SESSIONS 4

### 4A ON "BEING AUSTRALIAN": RESEARCH ON ASIA PACIFIC MIGRANTS LIVING IN AUSTRALIA

(CHAIR, JANE PARK)

#### Ruth Phillips

##### Social justice and "nation" in an anti-multicultural context: contemporary Korean Migrants' experience of "being Australian"

Reporting on a mixed methods empirical study of how Korean-Australians perceive their own social, economic and political participation in Australia, this paper explores challenges for social policy and human services in an era of what is termed here as "anti-multiculturalism". The main theoretical contribution of this paper is the application of a postcolonial lens to the data analysis and the wider context of the prevailing social policy context of "anti-multiculturalism". Popular views of "being Australian" and prevailing attitudes to immigration in all of its forms have fluctuated and changed over time but have consistently had a profound impact on political and social policy responses. It is therefore important to consider how social justice work can prevail in communities that are increasingly under the spotlight due to their cultural distinctiveness. This paper explores the broader issues of how difficult it is for migrants to adopt a sense of "nation" in a time of anti-multiculturalism and poses possible advocacy objectives for social workers in the Australian context.

#### Shinsuke Funaki



## A study on the current conditions of social, economic and political integration of the Japanese community as Australians

This paper is based on a case study of current conditions of social, economic and political integration of the Japanese community as Australians. Middle-class migrants like Japanese migrants in Australia experience social disadvantages, including inadequate welfare programs and the challenges of social exclusion. Aiming to address this situation, since the 1980s ethnic community leaders and social welfare professionals with Japanese backgrounds initiated grass-roots social welfare support and educational activities by Japanese community organizations, thus contributing to the building of a multicultural society in terms social integration and social inclusion. Based on a quantitative survey among members in Japanese community organizations in Sydney, Australia that provide social activities to Japanese migrants in Australia, the study explored material and social problems and issues in the building of a new multicultural social work model for middle-class migrants.



## Kyungja Jung\* and Haeyong Jang

### “My business is all about love and care”: Korean Female Immigrant Entrepreneurship in Sydney

A significant number of immigrants establish their own business enterprise in Australia. Among them, Korean immigrants have the highest rate of entrepreneurship, double the Australian average. They are mostly small and medium business owners, which have also been a common career choice for Korean immigrant women. However, the experience of Korean immigrant entrepreneurs in Australia remains largely unexplored and even less work has been done on women's experiences. To fill the gap in knowledge and research, this paper investigates various personal, social, economic and cultural aspects of Korean female entrepreneurship in Australia. Using qualitative approach, we conducted semi-structured in-depth interviews with Korean immigrant female entrepreneurs who owned a range of small and medium businesses in Sydney. Findings suggest that Korean female immigrants start a business for varied and complex reasons and, importantly, perception and roles attached to women and their “Korean” identity play an important role in their choice and success of business. However, interestingly, English language skills were not a major barrier to their set-up and running of a business. These findings, although generated from a small sample and therefore difficult to generalise, will contribute to a better understanding of the intersection of gender, ethnicity and entrepreneurship.

## 4B LITERATURE AFTER AND AS COLONIALISM

### PARALLEL SESSION PANELS AND ABSTRACTS

(CHAIR, MAGDALENA ZOLKOS)

## Kate Leah Rendell

### Literary Crossroads: Randolph Stow, Forrest River Mission and Oombulgurri

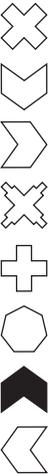
In 1957 the young Western Australian poet and author Randolph Stow journeyed to Forrest River Mission in East Kimberley to conduct “anthropological fieldwork” for his next novel *To the Islands*. In 2015, as a consequence of my literary thesis on Stow’s novel, I made my own journey to East Kimberley to return archival images to the Oombulgurri community. Yet Oombulgurri, the community which arose out of Forrest River Mission in the early 1970s, had been erased as a destination. Declared “unviable” by the Western Australian government, Oombulgurri was closed in 2011 and the remaining community buildings and infrastructure were demolished in 2014 against the specific wishes of the Balanggarra Traditional Owners. This paper emerges therefore at a crossroad within my recent research project. Revealing the limitations of a one-track approach to literary research and finding a possible way forward within the “leaky” disciplinary distinctions between Literature, History and Cultural Studies, this paper presents the unexpected connections between the literary legacy of the novel *To the Islands* and the contemporary reality of colonialism and Aboriginal dispossession in Oombulgurri.

## Johan Anker

### The nature of gender construction in recent Young Adult Literature in South Africa

This paper discusses the importance and nature of gender construction in recent YAL in South Africa in relation to Children’s Literature world wide. The paper refers to research and articles by international critics like Karen Coates, John Stephenson, Roberta Trites, Robyn McCallum, Kokesh and Starnado. The emphasis will be on the nature of ideological and social construction of gender identity and the response of teenagers to these texts. Reference will also be made to the use of feminist critical discourse analysis in the research focussed on YAL. The structure and nature of Young Adult novels and the influence of these literature on identification patterns will be discussed with reference to the role of the author, focalization and narrator, the identification with character and setting and the conflict with social institutions like parents, schools and government. The role of power in this growth of the adolescent, one of the central themes in YAL, will be part of this discussion.

## Laura Lori



## The absent father: parents and family relationships in postcolonial Somali novels

The fall of Fascism carried with it Italy's colonial dreams and in post-war Italy colonial heritage virtually disappeared from public representation in favour of the myth of Italians as "brava gente", i.e. good people. If the latter has characterised the development of Italian republican society, nowadays recent migrations and a new academic attention to the postcolonial question have forced Italian culture to confront its former colonial Others and its present postcolonial self. Moving from the literary analysis of postcolonial Somali novels written in Italian, this paper intends to discuss the life of second generations in contemporary Italy and their relation with their parents, with a specific focus on the representation of the father figure. This study will explore the ways in which questions of gender and personal and national identity are inscribed through the narrative and the storytelling process within the Italian postcolonial discourse.



## 4C AFFECT AND END TIMES

(CHAIR, MATTHIAS WIESER)

### Michael Richardson

#### Climate Trauma, or Affects of a Catastrophe to Come

Once largely the preserve of science fiction, climate catastrophe has become a frequent presence in popular culture: the fictions of Margaret Atwood, Alexis Wright and Cormac McCarthy, film and television such as *Mad Max: Fury Road* and *The Walking Dead*, and video games such as the *Fallout* series. At the same time, climate change is an increasingly inescapable economic and political dilemma. In its micro and macro manifestations, in the threat it poses to existing ways of life, in its upending of entrenched understandings of the workings of the world, in its injury to particular lives and wider ecologies, global warming is traumatically affecting. Yet how do the wounding encounters with such a hyperobject (Morton 2013) manifest in visual and literary texts? This paper traces those variously fleeting, mediated, visceral, ephemeral, atmospheric, and enduring intensities of climate trauma constitute the affects of a catastrophe to come.

### Kyla Allison

#### Finding Happiness After the Apocalypse: Gameplay, Gaming Culture and "The Last of Us"

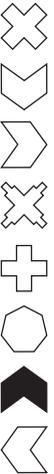
In the post-apocalyptic video game *The Last of Us* (Naughty Dog, 2013) happiness emerges as the problematic rationalisation of a hegemonic "social good." Throughout the game, it becomes clear that happiness is restorative of specific social orders in the post-apocalyptic world. In this hegemonic,

normative form, happiness is used as a structure for the creation of the gaming world and its social structure, how it is materialised and enacted through gameplay, and connects this in-game formation and circulation of happiness to the homogenisation and relative exclusivity of gaming culture. Relating the analysis of specific game mechanics to its themes and then wider mainstream gamer culture, this paper argues that the attachment of positive and negative affect to specific objects, outcomes and characters attempts to reinscribe specific social norms as social goods that even – and especially – prevail in a post-apocalyptic world (Ahmed, 2010). Through this analysis I will demonstrate how happiness is manufactured and directed within the game in order to justify choices and affectively shape the gaming experience.

## Mark Steven

Affect | Film | Finance

“Money,” we are told, “has lost its narrative quality.” Such terminal simplicity naturally belongs to a moment in history when the general formula for capitalist accumulation has entered the autumnal phase of its cycle, the name for which is finance. Financial capitalism, unlike its merchant and industrial precursors, is lacking in narrative because its privileged site of profit extraction has shifted from the humanly populated zones of manufacture into the speculative non-space of exchange markets. While the factories had their epics narrated by the likes of Balzac, Dickens, and even Marx himself, what of our own speciously “post-productive” present? This paper argues that affect theory, with its emphasis on fleeting intensities and inhuman forces, offers a well-fitted critical optic through which to view the typically imperceptible narratives in and of finance capital. It also argues that if any medium has singular access to the affective narratives of finance capital then that medium is post-filmic cinema.



## 4D ALTERNATIVE IMAGININGS OF FINANCE AND MARKETS

(CHAIR, LISA ADKINS)

### Carolyn Hardin\* and Adam Rottinghaus\*

The Hinterland of Finance: Information, Representation, and Risk in Financial Markets

In this paper, we extend our analysis begun in “Introducing a Cultural Approach to Technology in Financial Markets,” (Journal of Cultural Economy, 2015) to information in financial markets. Scholars often assume that the aim of financial information is to represent underlying truths about market

conditions, leaving critics to assess only the degree of representational fidelity. We argue that communication technologies and financial models constitute data as forms of power that reorganize material, temporal, and spatial market relationships. The continued use of credit default swap (CDS) indexes—derivatives used to evaluate the risk of mortgage-backed securities—after their ignominious failure to accurately assess market risk leading up to the crash of 2007, demonstrates that information fidelity was never the indexes' key function. Instead, our analysis reveals that the nested networks of financial derivatives underlying CDS indexes produce complex relationships of power, exclusion, and profit which challenge the representational interpretation of financial information.

## **Dick Bryan\* and Michael Rafferty**

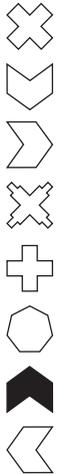
### **Financial foundations of a theory of value**

This paper addresses the ways in which political economy needs to move beyond a simple and simplistic branding of finance as “fictitious” and “unproductive” and move towards a conception of value that includes finance and in particular the shifting of risk to households. This approach not only presents a distinctive perspective on the household as a balance sheet of assets and liabilities (and associated risk profiles), but throws open the need to ground theories of value in units of measure (a numeraire) that is economically, socially and culturally appropriate to the conjuncture in which value is being defined and measured. The paper finishes with an engagement with how this framing is and is not compatible with a conventional Marxian conception of value.

## **Jeremy Valentine**

### **Subaltern Economics: The regime of rent and the model of extraction of cultural value in social network markets**

This paper is a critique of models of the economy of culture which propose that value is created in social networks understood as markets through entrepreneurial valorisation. The model is grounded in evolutionary economics which is based on the work of Veblen and Schumpeter, amongst others. There are three components to the critique. Firstly, the model actually describes a process of revenue extraction through the creation of rents, where rent is understood as the ability to occupy positions exterior to markets in order to appropriate value. Therefore, value is not created and the notion of market does not apply. The entrepreneur is actually a rentier and the creation of rents is a political activity. Secondly, the model is contextualised with reference to an emerging rental regime within global capitalism which is based on the accumulation of value without either



production or market competition. Thirdly, the enunciative position of the model, the pragmatic business facing University subject to state centred network governance, is categorised in terms of Gramsci's notion of the action of the subaltern which creates 'new parties of the dominant groups, intended to conserve the assent of the subaltern groups and to maintain control over them'. This is because 'Subaltern groups are always subject to the activity of ruling groups, even when they rebel and rise up: only "permanent" victory breaks their subordination, and that not immediately. In reality, even when they appear triumphant, the subaltern groups are merely anxious to defend themselves...'. In short, the model of the economy of culture is a response which seeks accommodation with a project to re-structure the conditions for the production of science in order to establish a new hegemonic formation on behalf of existing dominant groups.

## 4E INCLUSIONS AND EXCLUSIONS: GIRLS IN GIRLS STUDIES

(CHAIR, KATHLEEN WILLIAMS)

### Mary Celeste Kearney

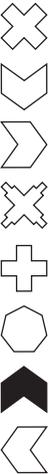
#### Only Extras? Black Girlhood and U.S. Cultural Studies

One of the first images of black girlhood in fictional U.S. television appeared on The Patty Duke Show in 1964. But the girl appears only briefly as an extra during a rock performance dominated by white bodies. Skip forward decades to the burgeoning scholarly interest in girls' culture following the publication of Angela McRobbie's *Feminism and Youth Culture*, and we see a similar inattention to racial difference. Today we are still largely in the same place: Black girls appear infrequently in contemporary U.S. cultural studies. This presentation uses the exclusion of black girls from media culture to understand their symbolic annihilation within cultural studies and to offer possible solutions for recalibrating perspectives that keep too many of us from seeing the black girls in the crowd.

### Victoria Cann

#### Classing Girls: (Re)considering the role of class in British girls' lives

Of the work that emerged from the Centre for Contemporary Cultural Studies in Birmingham, UK, much was concerned with class (consider the work of Stuart Hall, Richard Hoggart, Raymond Williams for example), and a considerable proportion of this work also engaged with youth culture but not necessarily girls culture (with the notable exception of Chris Griffin and Angela McRobbie's work). Of the girls studies work that has emerged from



the buoyant field in the past twenty years, class has remained somewhat on the periphery, with class and its role in girls' lives instead the preserve of social scientists. In this paper I explore the work that has examined the role of class in British girls' lives and draw on my own empirical research to (re)consider the shifting way in which girls have experienced and continue to experience class in the British context. I argue that class continues to divide girls' cultural experiences, with girls providing nuanced resistances and compliances with middle-class hegemony, discourses of Otherness and distinction.

## Catherine Driscoll

### The Trans Girl: Visibility, Anxiety, and Reassurance

This paper considers the challenges posed by contemporary discourses on trans identity, experience and embodiment for the field of girls studies. The growing literature on trans tends to be either socio-medical, and concerned with the management of human subjects, or politically media-oriented, and concerned with representing pre-defined trans subjects. But feminist approaches also need to consider the implications of defining trans girlhood by quantification, whether in socio-medical terms, by hormones and psychometrics, or in terms of such popular representational codes as "traditional gender roles".

Having insisted on the simultaneously social and embodied dimensions of girlhood, girls studies today must have something to say about the difference of trans girlhood, perhaps shaped by chemical blocking and/or application of hormones, or perhaps not. We should be just as interested in the girlhood of girls who become boys, or who become men later in life, as in those who embrace and thus strive to positively define girlhood for themselves. And we should also engage seriously with how older figures of girl-commodity-spectacle are continued in the visualisation of girlhood claimed or abandoned that centres contemporary representations of trans children and adolescents.

These should not be easy adjustments to our understanding of girlhood, or we would not be taking them seriously. There should thus be room for disagreement and even for anxiety over what we make of the powerful accoutrements of femininity – like dolls and mirrors – by which trans girl credentials are proven in order to access biomedical and social support for the young.

4F EAST ASIAN POP-ROCK FROM A

# COMPARATIVE PERSPECTIVE

(CHAIR, HYUNJOON SHIN)

## Hyunjoon Shin

### The Rise (and Fall) of Indie Pop-Rock in East Asia

Although indie pop-rock has often been discussed from an angle of white masculinity in the Western discourse, its geographical routes have already gone far beyond its historical roots. East Asia, often associated with various discourses of “rising economy” in the late 20th century, is a space in which its own version(s) of indie rock have emerged. When it was born in the early to mid-1990s in some major cities in the region, it was a rather isolated musical movement(s) considered to have come into being simply as an effect of cultural globalization. After 20 years have passed, however, the term has been established as the epitome of “living differently” ethos, challenging the dominant lifestyle of East Asian middle class as well as the Anglo-American cultural hegemony. In this paper, the experiences of indie music and its cultures in the urban spaces of the region, especially Tokyo, Seoul and Beijing, are investigated.

## Qian Wang

### Queering the Ambiguity: Identity, Entertainment, and Politics in Chinese Popular Music

Chinese popular music displays increasingly high levels of queer visibility. But visual productions of queer romance and eroticism do not necessarily produce a political presence of gender, sexuality, or the queer. On the contrary, the intervention of government in production and communication and of families in consumption and recontextualisation produce its absence. This paradox creates an ambiguous social space where sameness and difference, performance and performativity, hetero- and homonormativity, entertainment and politics are woven into a sophisticated network in which the queers can make their political statements and opportunists can capitalize on these for publicity and popularity. The ambiguous policy of “No Support, No Oppression, No Advocacy” for queer social movements seems to symbolize official permission for queer liberation in China, and a number of queer songs have been released, but the dual logics of avant-gardism and commercialism in queer representation control the structure of ambiguity and maintain a heteronormative politics and social order beneath a flamboyant queer visibility.

## Keewoong Lee



## Living Home Abroad: Deterritorialized Musical Practices of Western Migrants and Production of Cosmopolitan Cultural Space in Korea

The Hongdae area in Seoul has been the epicenter of Korean indie music. However, it has often been neglected that the Hongdae indie community has been a product of translocal cultural exchange. In particular, western migrants have been important agents in the making of the community, at first as club-goers, sidemen in Korean-led bands or their friends. Lately, however, their involvement in the scene became deeper and more central. There emerged all-expat or expat-led bands, expat-run record labels and live venues, expat event organizers, bloggers and music crews. This rapidly expanding network is creating a new scene and changing cultural geography of the neighborhood. This paper traces how and why this change came about; what forces were in play in its happening; and what effects it produces. Based on in-depth interview, this paper argues that it produces a cosmopolitan space where new rules, aesthetics and sensibilities are being made.



## 4G COLLECTIVE URBAN PRACTICES

(CHAIR, KARMA CHAHINE)

### Åsa Bäckström\* and Karen Nairn\*

#### Sweden's gender (in)equalities: how young women skateboarders materialise femininity in public space

Sweden prides itself as a country where young women can enjoy gender equality. Yet many young women skateboarders experience harassment in public spaces. Drawing from a sensory ethnography, and inspired by the material turn in the social sciences, we analyse how women skateboarders experience the material environments of urban public space, while paying attention to the social and cultural context of Sweden. The urban environment with its smooth marble or rough asphalt surfaces, its alarming sounds and tingling smells, shapes the experience of skateboarding and the construction of femininity. The construction of femininity is also shaped by a social and cultural context that assumes "gender equality" is secure. This paper contributes new empirical findings on what it means to skateboard in public spaces as a gendered minority, and adds to the debate on how a material feminist theory might be developed without overlooking the significance of social and cultural contexts.

## Nikhil Thomas Titus

## Infrastructure, Cinema and the City: Migrant narratives, democracies and the film ecology of Mumbai

Cinema and the city of Mumbai are undergoing a process of gentrification in its infrastructures and corresponding narratives. When a few criminals were traced to video parlours in Mumbai, the police decided that banning video parlours was a solution to the problem. The prolific coverage that such cases receive in the “breaking news” culture of today, combined with middle class morality convey an image of perverseness. Under the guise of infrastructure development for a modern cityscape, the cultural ostracisation combined with neo-liberal development ideologies, result in certain forms being kept out of the mindscapes of the burgeoning elite, also in mass scale displacements of marginalized populations unable to contribute to the consumption paradigm. This results in unique formulations of democratic strategies to foster lateral collaborations between disenfranchised communities attempting to influence policy change.

## GJ Breyley

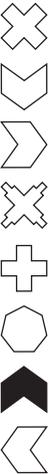
### “Intensive Collectivity”: Collaborative art and music practices in urban Iran

This paper examines the practices of some independent artists and musicians working collaboratively in contemporary Tehran. These artists work across various media, with musicians mostly producing electronic music and sound art. While not “representative” of artistic practices in Iran, they illustrate how people may use creativity to respond to and live with various pressures of urban life. The artists concerned are mostly from relatively affluent backgrounds and, in some ways, privileged in their creative and social possibilities. Their collective consciousness of this privilege – and of the comparative hardships of those in their city who experience poverty and disadvantage – contributes to the values expressed in their artistic practice, such as supportive collaboration, artistic independence and creative “honesty”. This paper focuses on recent examples of collaborative art and music produced independently in Tehran, such as Idlefon’s 2014 CD, “Intensive Collectivity Known As City”.

## Chamee Yang

### Seeing the Future in the Mirror of the Past: The Reclamation of “Creative” History in Seoul (2006-2011)

Taking the issue with the recent discussions surrounding the “Creative City”, I attempt to provide a historically informed analysis of this new urban policy discourse. Focusing on my case study of the Creative Design City project in Seoul (2006-2011), I demonstrate how the project evoked references to the



past to propagate itself as an anticolonial nationalistic project. At the same time, a strategy was deployed to negotiate the present with the past, which was by “emplotting” the distant past to endogenize the creative history in Korea and to legitimize the city’s technocentric future. Following Massey and Benjamin’s method of interpreting the city as texts, I trace multiple forms of cultural texts that interweave the exhibitionary complex in Seoul. Ultimately, I aim to enhance the relevance of interdisciplinary tactics in our task of decoding global city space and discourses.

## 4H DATA CULTURES AND DIGITAL THEORY

(CHAIR, JANNEKE ADEMA)

### Ted Striphas

#### What is an Algorithm? Keywords and the Politics of Computational Decision-Making

The word “algorithm” entered the English language in the 13th century and was, until recently, a fairly obscure term, its usage confined mainly to mathematicians and engineers. But since 1960 its presence in English has increased more than tenfold (Google NGram Viewer, 2014), suggesting the word may now be tending toward conventionality. This is affirmed by news reports about algorithms and the roles they play in online activities ranging from stock trading to social networking, searching, shopping, and more. But what is an algorithm? Computer scientist John MacCormick defines the word as “a precise recipe that specifies the exact sequence of steps required to solve a problem” (2012: 3). His definition squares with dominant contemporary usage, as demonstrated by dictionaries and other reference matter. “Algorithm” typically refers to a set of step-by-step procedures intended to formalize decision making, procedures that are often translated into mathematical formulae and implemented computationally. Inspired by the work of Raymond Williams – particularly his writings on keywords (1983), as well as his material on residual, dominant, and emergent cultural forms (1977) – this essay argues there is more at stake when one utters the word “algorithm” today. It is concerned with latencies of meaning that subsist and persist in contemporary usage as “traces without an inventory” (Gramsci 1971: 324). The piece proceeds by following the word “algorithm” back to Muhammad ibn Mūsā al-Khwārizmī, a polymath who lived and worked in 9th century Baghdad during the so-called “Golden Age” of Islam. Al-Khwārizmī is considered by many observers to have founded algebra, and to have introduced the West to Arabic numerals. His surname is also the source of the word, “algorithm.” Focusing on significant details about Al-Khwārizmī’s origins and intellectual output, the essay illuminates seven main senses



of the word algorithm: (1) a person; (2) a place; (3) a textual system; (4) a number system; (5) a code; (6) a technology; and (7) a moment of reckoning. The essay concludes by reflecting on what this expanded semantics might suggest about the politics of contemporary algorithmic culture.

## Michael O'Driscoll

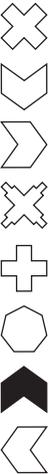
### Talking Computers: Chatbots, Procedural Poetics, and the Ideology of Agential Media

The next step in the evolution of the internet, chatbots swarmed into popular consciousness in 2016 with promises of easier access to ecommerce and information. A chatbot is a basic form of artificial intelligence that simulates human conversation while providing automated services. The evolution of chatbots dates back to 1960, a moment that also saw the emergence of procedural poetics by avant-garde artists, such as Jackson Mac Low, who created systems that reworked extant texts to produce new poems, systems that were ultimately translated into computer algorithms such as *Travesty* and *Diastext*. Mac Low then spent his career reminding audiences that the resulting artworks were not products of chance void of human ego, but were rather the effect of pre-determined processes. On the premise that the illusion of machine agency is both pervasive and dangerous – think of chatbots as a kind of Mechanical Turk that masks human intention and labour – I'll focus on one example from Mac Low's *Stein Poems* (produced through the *Diastext5* program from 1998-2002) and consider how computer-generated artforms can challenge the ideological presuppositions of agential media.

## Chris Rodley

### Theory Bot: Can Digital Culture Theorise Itself?

How to theorise digital cultures has been the focus of a diverse range of cultural scholars from Lyotard to N. Katherine Hayles. This experimental session turns that question on its head: rather than asking how can we theorise digital culture, it examines whether the Internet assemblage itself is generating its own emergent theories. What latent philosophies are already encoded within today's networked culture, and how do such "non-human theories" differ from their familiar human-authored counterpart? To answer such questions, I have created my own autonomous "bot" which generates original cultural theory derived from real-time social data. This builds upon my significant experience in creating successful generative bots such as *MagicRealismBot*, which was featured in *Slate*, *Fusion*, *Dazed*, *TheNextWeb*, *Huffington Post* and elsewhere. The presentation begins with an introductory talk to contextualise the bot and explains how it was devised. This is followed



by a live demonstration, and discussion and Q&A.

## 4| FILM CULTURES AND NATIONAL IMAGINARIES

(CHAIR, ALIFA BANDALI)

### **Roberto Castillo**

#### **'Made-in-China' Nollywood: the new geographies of African diasporic imagination**

Recently, governments in China and Africa have vowed to increase funding for film-makers as part of the One Belt, One Road initiative. China's particular interests include: promoting its cinema and culture across Africa; and tapping into the enormous economic opportunities offered by Nollywood and other regional film industries. Beyond the official discourse, independent entrepreneurs have also been laying down the foundations of a budding Sino-African filmic universe. In the last decade, West African film-makers and musicians have used China as a backdrop for their stories about success, fortune, failure and Sino-African romance. In this paper, I critically trace the evolution of issues around representation, racialisation, and aspiration through three "African" films and three "African" music videos made in China. Africa's diasporic artistic production is often analysed within the African context or in relation to Europe and America. Considering the increasing transnational mobility between Africa and China, there is very little academic work on the cultural politics of Sino-African visual representations. This paper will contribute to a wider and more comprehensive perspective on contemporary African diasporic cultural production.



### **William O'Brien\* & Wairimu Njambi\***

#### **Hollywood Film Representations of Africa and Africans**

How does Hollywood portray Africa and Africans? Images of Africa are indebted to intertwined histories of colonization and racism that have generated a presumed hierarchy of civilizations. This hierarchy represents Africans as placed at the bottom of a purported civilizational scale. Portrayals of Africa and Africans in films from the 1930s to today are shaped by such prevailing views, just as these film images help to shape and reinforce them in their viewers. We will emphasize how contemporary Hollywood films represent Africa at a time when we perceive US American society as being more knowledgeable and respectful of other peoples and cultures. What is remarkable is the degree of continuity in representations of Africa and Africans over time despite superficial changes in portrayals. Finally, we will

address ways that Africans tell their own stories in movies.

## Lars Jensen

### Re-screening the Nation: Rising Militant Nationalism and the Danish Film Industry

How can we understand the rising vigilantism and militant nationalism across a number of European societies today? My paper looks at recent Danish feature films about military intervention in Afghanistan and Iraq Brothers (2004), Little Soldier (2008) and A War (2015) and Danish films revisiting the Danish resistance against German occupation during the Second World War This Life (2012), Flame and Citron (2008), Land of Mine (2015) and April 9th (2015). Rather than analysing the films (in 20 minutes) I am interested in exploring how these films reflect a contemporary Denmark coming to terms with its involvement in wars and how the recent and historical “war efforts” are connected to a national self-perception as being under siege. I will connect the siege mentality to a broader European/Western anxiety about the figure of ‘the migrant’ and explore how it propels a particular narrative of a non-militant nation reinventing itself.

## 4J DECOLONIZATION AND SELF-ORIENTALISM OF INTER-ASIAN ART IN THE 1910S-1930S

(CHAIR, FIONA LEE)

## Shin Ae Kang

### Representing Korean Confucianism Against Colonialism : A Study on Chae Yong-shin(1850-1941)'s Wuyjiuju screen in 1915

Chae Yong-shin was famous as a master of modern portraits which were influenced from Western photography and new art trend of Japanese style and his visual reality is also emphasized through previous researches. However, this paper notices the folding screen painting of “Wuyjiuju” in 1915, which consists of ten panels and shows his remarkable talent with a exquisite panoramic view and the reversal calligraphy on purpose. Originally, Wuyjiuju indicates the Nine-bend stream of Mt. Wuyi in Fujian Province in China, where Zhu Xi (1130-1200) constructed the Ziyang Academy in 1183 and gave lectures to his disciples. Through the Joseon dynasty, it became the most idealistic nature with Zhu Xi's poem and its landscape was a notable subject as a realistic representation of topography and a symbol of Neo-Confucianism. This study examines the historical background on why Chae YongShin produced the screen of traditional subject, comparing with his portraits, and on how he summoned Korean cultural identity under Japanese



colonialism.

## Soojin Jung

### Theory of Literati Painting by Chen Shi-zheng and Ōmura Seigai: Studies of Chinese Literati Painting (1922) with Double Implications of China and Japan in the Modern period

This paper proposes an experimental interpretation of the six watercolor illustrations by Abanindranath Tagore (1871-1951) for a travel book titled *The Charm of Kashmir* (London and New York, 1920). His illustrations are six figure paintings, each with a different background of nature in the wash technique. In addition to the known interpretation of Bengal School's wash paintings in Indian Orientalism, as a product of searching for 'Indian-ness' under the Japanese Pan-Asian influence, I suggest these images present a fairy-tale quality we might discuss as a Peircean "qualisign," regardless of other historical or archaeological implications (for example, through imperial personages such as Asoka and Shah Jahan). Further, similarities and differences in artistic effects, as well as formal characteristics, in relation to East Asian and Mughal figure paintings with a background of nature are to be noted. Though it may sound naive or simplistic, I argue that the visual vocabulary of the time, as exemplified through Tagore's poetic imagery, may bring out an understanding and empathy shared among the Colonial, Imperial, and Pan-Asian contexts.



## Seung Won Jang

### Interpretation of the Poetic Imageries in Indian Orientalism

As a case study, this paper proposes an experimental interpretation of the poetic imageries of Abanindranath Tagore(1871-1951)'s six illustrations for Scott O'Conner (1869-1945)'s travel book titled '*Charm of Kashmir*,' which was published in London 1920. The illustrations were composed of six figure paintings with the background of nature, produced in the wash technique. In addition to the known interpretation of Bengal School's wash paintings in Indian Orientalism under the Japanese Pan-Asian influence as products of searching for the "Indian-ness," it may suggest that the imageries were of fairy-tale quality, i.e. Peircean "qualisign," regardless of certain subjects' historical or archaeological implications (for example, imperial characters such as Asoka and Shah Jahan.) Further, similarities and differences in the structure, composition, line, color, technique, and subsequent effects in relation to the East Asian and Mughal figure paintings with the background of nature are to be noted. Though naive or simplistic may it sound, the certain visual vocabulary of the time, as exemplified through Tagore's poetic

imageries as these, may bring out an understanding about the empathy shared in the Colonial, Imperial, and Pan-Asian contexts.

## 4K THE CULTURES AND POLITICS OF BODY-MONITORING

(CHAIR, SARAH PINK)

### **Sari Yli-Kauhaluoma\* and Minna Ruckenstein\***

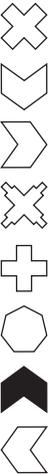
#### **Coaching for Better Life: Optimization Attempts in the P4 Pilot Initiative**

Self-tracking technologies are said to aid people in governing health risks and promoting optimal wellness. This paper examines data practices in an ongoing P4 pilot initiative that is aligned with such aims: advancing life-style changes and optimizing personal health. Comprehensive life-style monitoring data are collected over a 16-month period from roughly 100 healthy volunteers, also through three self-tracking applications: Withings Activité Pop, Moves and Rescue time. Additionally, two personal trainers coach individuals in their attempts to improve their health. The paper examines the volunteers' participation in the self-governance, highlighting their relationship to self-tracking data and coaching practices. The study demonstrates tensions around attempts to promote behavior change and to incorporate self-tracking into everyday lives of the volunteers. The paper ends by outlining how everyday behavioral patterns are currently targeted and how "the behavioral" is converted into a space of collaboration, where decisions and modifications about life are made.

### **Martin Berg**

#### **Fitness APIs as Health Data Superstructures**

Wearable health technologies and fitness apps are increasingly interconnected through APIs (application programming interface) through which data from sensors are transferred, translated and interpreted. This paper builds on a close critical reading of the technical documentation of some of the most popular fitness APIs (Apple HealthKit, Fitbit, HealthGraph and Withings among others) and aims at establishing an understanding of how human bodies and their activities are conceptualised and measured as data through APIs. Departing from these empirical readings, the paper conceptualises fitness APIs as "health data superstructures" that to various extents render certain self-tracking and body-monitoring practices more feasible than others. Such a conceptualisation is important since it allows for further explorations of the limits and possibilities of how wearable technologies are designed, developed and used in conjunction with other



apps and technologies.

## Minna Ruckenstein

### Politics of Everyday Analytics and the Informatics-Behavioral Register

This paper situates the politics of life that the current expansion everyday analytics and related self-tracking practices promote within “the informatics-behavioral register” (Schüll 2016) that rely on the datafication of daily lives. The politics of life, that the informatics-behavioral regime sustain, involve a multitude of disciplinary approaches and techniques that participate in modifying everyday action. Such modifications rely, for instance, on nudging and gamification approaches, underlining the difficulty of converting and translating the everyday into data-driven feedback loops in a manner that people would find appealing. Some applications treat people like Pavlovian dogs, or human cattle, while other personal data uses open reflexive spaces to encourage people to share and discuss aspects of their lives. The paper outlines a politics of everyday analytics that explains this diversity by focusing on the datafication of life, covering issues around commercialization of personal data, emerging data infrastructures and everyday data practices.



## 4L RESEARCH PRACTICE AND ETHICAL ENGAGEMENTS

(CHAIR, YRJÖ KALLINEN)

### Amelia Johns

#### Ethical researcher engagement with digital cultures of marginalised youth

Techno-utopian visions that hail the digital cultures of marginalised youth for the way they unsettle dominant narratives and structures often overlook how power operates within social media, with problems of who gets to define and represent marginalised voices often leading to conflict. In my current research I engage with these tensions via a digital ethnography of the Mipsterz (“Muslim Hipsters”) online community. The heated negotiations of faith and identity which flow through Mipsterz social media brings attention to the challenges for marginalised youth and their media to promote inclusive public cultures. In this paper, I want to focus on the ethical challenges that arise from researcher contact with the field. As digital ethnography always entails ethical challenges that implicate researchers – not as objective observers but as actors who affect the communities being researched – this may provide lessons for future research.

## Ben Light, Peta Mitchell\* and Patrik Wikström

### Digital public sexual cultures and the ethics of location

With the rise of geo-social media, location is emerging as a particularly sensitive data point for digital media research (Leszczynski 2015). The ethical sensitivities around location are further heightened in the context of research into public sexual cultures – that is, research that involves the study of sexual practices in places such as parks, shopping malls and sex clubs. In this paper, we investigate ethical considerations involved in using digital methods to analyse a web-based geo-social platform for users seeking and contributing information about public sex locations. Ethical clearance for human research understandably focuses on risks to the human individual, and the anonymous and public nature of the data on the public sexual culture platform analysed here poses few problems in terms of gaining institutional clearance. And yet on platforms such as this, we argue, the locations (which must be geolocatable for the purposes of the site) call for increased ethical attention.

## Aljosa Puzar

### Masturbation and/as Cultural Studies' Research Practice

In the ongoing search for the elusive pure affectivity and the political meaning it can assume, the non-representational or new materialist ethnographer is tempted to explore the world of solitary pleasures, assuring a next-to-total externality of the ethnographic gaze, but also the adjacent promises of added intensities. The sensitive balance of peer-to-peer, familial, corporate and State-related operations regulating "intimate" and "secret" realms of life leave behind only the rare realms of the purely intimate or even transgressive practices that still largely lack a visible structure and a voice, leaving the cultural studies practitioner blind with regards to their discursive and affective organization. Human masturbatory practices, especially those pertaining to youth and to women, belong to a range of perennially neglected, suppressed and troublesome topics to begin with, across the humanities, social studies and biomedical sciences. Their theorization is often lacking depth, and their descriptions remain difficult. The presentation will show, through generous and brave testimonials of Korean interlocutors and interlocutresses, how the practice of masturbation vacillates between the total silence of affective build-ups and discharges, and utter commodification and exploitation, posing some new demands on analytical and critical toolbox of cultural studies.



## 4M TRANSMUTATION OF POLITICAL CULTURE AND MEDIA ARTS: DEMOCRACY, IMMIGRATION AND CENSORSHIP

(CHAIR AND DISCUSSANT, YOSHITAKA MORI)

The panel explores the ways in which media technologies, arts and cinema have interacted as a part of socio-political transmutation of culture. The conventional meaning of “democracy”, “nation” and “citizenship” are questioned and shifting as the neo-liberalism had spread globally with violent and militaristic consequences. Our first paper discusses a correlation between the recent emergence of a new generation of political subjects and developments of personal media technologies in Japan. The second paper focuses on the current refugee crisis it questions the meaning of art in contemporary society. The third paper shows a way in which an oppressive censorship and revolutionary film culture accidentally produced a masterpiece black comedy in Korea.



### Yoshiharu Tezuka

#### Media Technologies and Transmutation of the Post-war Democracy in Japan

Tens of thousands gathered in front of the parliament protesting against amendments to the security legislation through the summer of 2015. The event was marked as a long awaited emergence of a new generation of political subjects – a clear sign of change in Japanese political culture. The paper examines how the differences of this new generation are being articulated as the political subject – as kokumin (nation or people) – and considers how the meaning of “democracy” is transmuting. How this transmutation is causally related to the decline of freedom of speech in conventional mass media, and a new freedom of speech found in personalized digital media network?

### Tomoko Shimizu

#### Bare Life and the Politics of Fiction: A Genealogy of Art and Migration

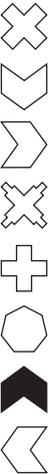
The 20th century was may be a century of warfare; it was also a century of refugees and immigration, as Hannah Arendt argued in *The Origins of Totalitarianism*. In the 21st century the issue of the refugee has reached to a crisis point, but is the situation still the same? After imperialism, colonialism and then post-colonialism, multiculturalism and assimilationism, the issues now need to be reconsidered. Looking back over the history of how refugees and immigration has been treated in media art, this paper examines how

recent media art explores the current global situation, which responds to what Giorgio Agamben called “bare life.” In examining how art or art activity are addressing this situation, I will also ask what is the meaning of art in contemporary society, focusing on some contemporary media and art works of Christoph Schlingensiefel, Ai WeiWei, Banksy Kyunchome and other artists.

## Hyangjin Lee

### Declaration of Idiot: Cinema of Censorship in 1980s South Korea

Declaration of Idiot (1984) is an accidental masterpiece of South Korean national cinema that offers an unconventional expression of the absurdity and oppressive nature of the film censorship that was imposed during Korea’s second military dictatorial regime (1981-1987). The director Lee Jang-ho said he never intended to make a political statement. He has even remarked, tongue in cheek, that the film was so strictly regulated that it was made “by the government, not [himself].” The film is a black comedy that deals with the everyday struggles of listless youths in the fast developed society, ridiculing its the radically increased gap between rich and poor. With its road movie style and its unusual narrative structure filled with oddball characters – not to mention its dearth of A-list stars – the film had all the makings of a commercial failure. Yet, it enjoyed immense popularity amongst young audiences. This study will examine this ironic victory of director Lee and his accidental masterpiece, Declaration of Idiot, focusing on the conflicting relationship between revolutionary film culture and oppressive censorship in 1980s South Korea.



## 4N TRANSGRESSIVE GENDER ACTS

(CHAIR, KRISTY SEYMOUR)

## Yunji Park

### Masculine Girl Prince and the Sexual Transgressor in 1950s South Korea

The 1950s has been regarded as a barren decade in Korean history when culture was limited to expressing the hardship of postwar years. Such evaluation, however, is largely based on studies of male intellectual scholarship. Economically more empowered than previous times, women figured in contemporary cultural discourses more conspicuously than ever, embodying conflicting social values. In my analysis, I examine one of the distinctive ideals of womanhood: the Girl Prince, the masculine actress who played a male hero in Women’s National Drama, Yösöng Kukkük and her role as sexual transgressor by explicitly revealing her own masculinity. Through the transgression of patriarchal social customs, I argue that

the Girl Prince blurs traditional definitions of gender and sexuality. Calling into question what it meant to be feminine and masculine, actresses in the Women's National Drama played both male and female roles, granting women a greater range of sexual expression. This paper's queer reading of the Girl Prince resists traditional interpretations that reduce her to a commercially motivated woman masquerading in men's clothes, instead of situating her as a figure of liberation whose marginalized sexuality contributes to a subversion of gender roles.

## Kameljeet Kaur

### Transgressive acts and the female body

Despite domestic violence cutting across race, culture and class, the category of "honour crimes" isolates domestic violence in South Asian communities as a culturally-specific form of violence. This paper interrogates the use of "honour" to illustrate the ways in which honour crime becomes a site through which British South Asian communities are demarcated as uncivil. British South Asian women are not only victims of physical and mental abuse, as we see in other cases of domestic violence, but also victims of a symbolic violence after the fact. The paper proposes that the circulation of moral codes is used as one means to control, govern and regulate South Asian communities in Britain (under the imperative "save"), which reaffirms a British national identity that is feared to be under threat from the rise of multiculturalism. The paper illustrates how Aristotelian legacies of inner and outer honour were political in regards to demarcating members of the Greek polity, and argues that these legacies continue to resurface in colonial anthropological discourses of shame and guilt cultures, which provides the basis for the current honour crime language. This paper contends that these ideologies continue to shape hegemonic scripts about post-colonial subjects as people that are controlled by immoral values by racializing bodies and constructing them as Others to mark the boundaries of civilised people.



## Cecily Devereux

### Erotic dance and/as colonial history: The performance of indigenous femininity in early North American strip culture

There is a long history of the functionalizing of images of indigenous femininity in North America as signs of settler emplacement. Advertising media in the 19th and 20th centuries routinely mobilized images of "Indian maidens" in the naturalization of settler commerce and capitalism. Many other cultural practices, however, can be seen to be doing similar work; this paper suggests erotic dance is one of them. Although it has a long cultural history, erotic dance emerged as a business in an imperial and colonial context around the middle of the nineteenth century. Rooted in expansionist culture, practices of displacement, and the spectacularization of imperial bodies in place, the business of erotic dance, this

paper suggests, is a foundational site for the reproduction of ideologies of race and power that would be central to the development of strip culture into the twentieth century.

## 40 VISUAL CULTURE AND SEXUAL MODERNITY (CHAIR, SONIA WONG)

### Laura Saarenmaa

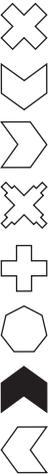
#### Adventures of an export salesman: travel, race, and sex abroad in a 70s Finnish pornographic magazine

During the 1970s, pornographic magazines that envisioned the Finnish man sovereignly enjoying sexual pleasures in Eastern Europe, the Middle East, and the Far East became extremely popular in Finland. In this paper it is argued, that pornographic magazines functioned as geographical as well as sexual maps; through the medium of magazines, Finnish readers were educated to think of themselves as privileged, “white,” “Western European” men. In examining the travel stories of Kalle, this paper contributes to the recent debate on the ambiguous position of Nordic countries vis-à-vis their colonial legacies. Recent studies have questioned the Nordic status of innocent exteriority in colonial projects and reconsidered Nordic countries as invisible participants in the postcolonial order (Eide and Nikunen 2010; Henningsen et al. 2009; Keskinen et al. 2009). In this paper, colonial complicity refers to the processes in which postcolonial imaginaries, practices, and products are used to define what is understood as sexually desirable – and sexually available – for white-skinned, wealthy “Scandinavians,” as the travel stories of Kalle invite their Finnish readers to envision themselves. After the Second World War, the agricultural, war-damaged country of Finland was one of the poorest areas in northern Europe. In addition, Finland’s political sovereignty was constantly challenged by the neighboring Soviet Union, which fed the Finnish people’s national inferiority complex in relation to the West and other Nordic countries. Drawing on the Foucauldian notion that sexual narratives do not simply reflect colonial power relations but also produce them (Stoler 1995), this paper scrutinizes the historical and geopolitical conditions of the construction of Finnishness as Western whiteness.

### Ka Fai Cheung

#### The creation of liquid-modern erotica: Digital portraitures of “Sze-ying”, outdoor private photo shooting of amateur teenage models in Hong Kong

This paper focuses on “Sze-ying” or outdoor private photo shooting activity of amateur teenage models, to explore the production and representation of



digitized erotica by Hong Kong local amateur photographers situating in the fluid second modernity. Photography not only retains past memory but also produces reality, which becomes a medium for the liquid modern individuals to recreate their imagined sense of erotica through the manipulation of the camera, the model and the scene. How does the amateurs' digitized representation of female body visualize a late modern notion of erotica? This overarching question is answered by textual analysis of 200 digital portraits supplied by 20 amateur photographer informants, supplemented by interview with each of them. It was found that erotica is produced through highly manipulated mise-en-scene of a doll-like girl in a decontextualized locality, which resembles a total possession of hypersimulated romantic relation with the ideal girl from the photographers' gaze.

## Thi Huyen Linh Nguyen

### Contemporary Vietnamese LGBT movies: comedy vs tragedy and the colours of the rainbow

The proposed paper investigates the representations of LGBT characters in two Vietnamese movies, comedy *Let Hoi decide* (2014) and drama *Rainbow without colours* (2015), which both achieved great commercial success and triggered heated debates among Vietnamese facebook users over LGBT issue during their show times. Placing LGBT people in society and family background, the case study movies portrayed LGBT people in opposite and somewhat extreme ways, which make the audience either laugh or cry. By analysing the film texts, the paper seeks to shed light on the depiction of homosexuality in contemporary Vietnamese movies. I will also study the public reception of the case study movies by evaluating the social debates through film reviews and discussions on facebook posts. Given that rainbow colours are symbol of LGBT pride, Vietnamese movies still have a long way to go before a colourful rainbow can be truly shown to the audience.

## 4P MISOGYNY AND FEMINIST CONTESTATIONS ONLINE

(CHAIR, ANTHEA TAYLOR)

## Elizabeth Groeneveld

### FEMEN's Fame and Feminist Shame: The Online Battle Between White and Intersectional Feminisms

On September 12, 2015, protest group FEMEN disrupted a conference on Muslim women – *la Salon Musulmane du Val d'Oise (SMVO)* – held in Val d'Oise, France. FEMEN is a primarily Europe-based network of radical feminists who are known for

engaging in topless protest. Following the protest, reports of and commentary on the event circulated online, via news outlets and social media websites. This paper will first analyze FEMEN's intervention, using an intersectional feminist lens. I argue that FEMEN's so-called feminist politics are part of an increasing conservatism that uses the language of women's empowerment as a foil for neo-imperialist, white supremacist, and anti-immigration agendas. The second half of the paper will focus on social media responses to FEMEN on Twitter. I argue that this commentary is revealing of two things: (1) the ways in which FEMEN's fame is reliant upon the Orientalist drama of what Gayatri Spivak (1988) has famously called "white women saving brown women from brown men"; and (2) a larger battle between White Feminism and intersectional feminisms that uses social media as its primary venue. FEMEN articulates three core ideologies: feminism; sextremism; and atheism. I analyze FEMEN's radical feminist philosophy, which sees gender oppression as the primary and most fundamental oppression. This framework is limited, insofar as it fails to take into account crucial differences among women of race, class, sexuality, ability, and other identity vectors. FEMEN's politics fail to take racism, classism, ableism, and, perhaps most crucially, imperialism into account. Thus, I argue that the feminism articulated by FEMEN is a form of White Feminism. This critique of FEMEN was articulated in anti-racist feminist tweets commenting on FEMEN's intervention at the Salon Musulmane. Online anti-racist feminists identified FEMEN's gender politics as Western-centric; whitewashed; Islamophobic; racist; and/or imperialist. Specifically, anti-racist feminists focused on the ways in which FEMEN's politics deny the agency of and are disrespectful toward Muslim women. Antiracist feminists point out the ways in which Muslim women seem to be singled out by FEMEN, and expose their Orientalist double standards around religion, gender, and garments. These intersectional responses to FEMEN are crystallized through the hashtag #FeministsAgainstFEMEN. The dominant affect articulated by online feminists against FEMEN was shame, embarrassment, and disgust. The latter half of my analysis considers these affects, which often took the form of calling FEMEN a disgrace to feminism, or just plain gross. Drawing on Sara Ahmed's (2013) discussion of feminist emotions, I ask if shame might be a productive feminist feeling. Thus, in its broadest terms, this paper takes up the ways in which certain types of feminism, such as the White Feminism espoused by FEMEN, are seen as more newsworthy than others, and assesses the ways in which intersectional feminists on social media are offering counter-narratives that tell different stories about feminism and fame.



## Andrew Mcdonald

### All Feminists Should be Gang Raped: Identifying and naming networked misogyny

As the World Wide Web has evolved over the 21st century, notable trends in discourse, and new imagined communities have emerged, with one of the

more significant being that of networked misogyny. Networked misogyny, or online anti-feminism, e-bile, Men's Right Activism, or female hatred, takes place across a wide number of online avenues, often posited by perpetrators to be post-feminist spaces, to the point where it is virtually an expected norm of online discussion and web 2.0 interactions. Despite this, a relatively small amount of academic scholarship has been devoted to the documenting and diagnosing of the discourse involved in these cultures. Perhaps owing to the confronting nature of the language, the documenting of networked misogyny has been left more to popular commentators, yet I argue that it is job of scholarship to properly speak of this discourse in full, so as to properly document and diagnose this problem, with the ultimate goal of proposing a solution.

## Kate Miltner

### Welcome To The Catlady Basement: An Ethnographic Exploration of "Hateblog" Reblogging Donk

A "hateblog" is a blog whose main purpose is to critique and mock its targets for the amusement and satisfaction of its audience. This paper is an ethnography of Reblogging Donk, a hateblog focused on American internet personality Julia Allison. While Reblogging Donk may seem cruel and incomprehensible to outsiders, it cannot be simply dismissed as the work of internet bullies wounding innocent victims for fun. Instead, it must be examined within the context of anti-fan behaviors, particularly those endemic to online communities focused on gossip and reality TV. This paper discusses the ways in which Reblogging Donk is a "moral text" (Gray, 2005) that provides a great deal of insight into contemporary discourses and practices surrounding online fame and femininity. Furthermore, Reblogging Donk complicates the conceptualization of online "hate", and showcases how both media and social contexts play a deeply influential role when it comes to these behaviors.

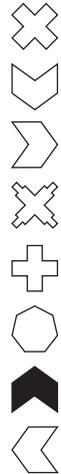
## 4Q DIGITAL SOCIAL WORLDS

(CHAIR, MARJORIE KIBBY)

## Suneel Jethani

### Self-tracking and body dysmorphia: materiality, mediation and a pragmatic reassertion of the social.

Wearable sensor-enabled devices and health and fitness data collecting mobile applications feature heavily in the portrayal and understanding of body weight. While such technologies are generally viewed as having positive



impacts on health and body image, their role in body dysmorphic disorders remains under theorised. In this paper, I examine user discourses occurring online around a range of unexpected and idiosyncratic practices associated with the use of self-tracking technologies that are functioning to introduce and/or repathologize dysmorphic cognitions of self (e.g. cheating, addiction). I argue that the use of self-tracking technologies to monitor weight complicate the relationship between body image (one's attitudes, beliefs and perception of their body) and body schema (perception of activity, pain, and physical potential) in ways which alter the diagnosis, treatment and prognoses of body dysmorphic disorders. I suggest that a more nuanced understanding of these relations are important to the development of new and innovative devices within this particular class of technology. Further, as wearable devices and data collecting applications become increasingly present in domestic, work, educational and clinical settings their potentially iatrogenic impacts invite materialist analyses which foreground the technical process of mediation via algorithms, the representation of data via interfaces and dashboards and the potential mechanisms through which an enhanced dialog between users, healthcare professionals and developers about increased data literacy, adverse event reporting and consumer protection might be achieved.

## **Helen Thornham\* and Sarah Maltby**

### **Bobbing for Chips: Dog Boards, Lifelines and the Digital Mundane**

This paper draws on empirical data with British military personnel funded by an ESRC grant, in order to investigate what we call the digital mundane in military life. We argue that social media and smartphone technologies within the military offer a unique environment in which to investigate the ways individuals position themselves within certain axes of institutional and cultural identities. On the one hand, the convolutions, mediatory practices, and mundane social media rituals that service personnel employ through their smartphones resonates widely with, for example, youth culture, digital mobile cultures. On the other hand, service personnel are unique demographics – at risk on a range of personal and institutional scales through social media use and the various actions of tagging, self-disclosure or sharing (for example). Investigating normative mobile and social media use reveals nuanced and complex mediations with social and mobile media, that draws on, and extends non-military practice into new (and increasingly normative) terrains. Sexting, tagging, selfies and messaging, for example, constitute normative and quotidian behaviour and high risk information sharing that potentially damages the military on reputational and operational scales. In this paper we draw on our empirical material in order to ask about what the digital mundane means for the military – in terms of identities and practices. But we also identify strong parallels outside the military in terms



of the sociotechnical affordances of the particular Apps and social media the military utilise, which suggest that contrary to these practices being unique to a masculine and even misogynistic military culture, are in fact endemic of a much wider gendering of mobile culture that is shaping normative communication practices more widely.

## Punit Jagasia

### The Cultural Regulation Of Facebook’s Privacy Policies

Cultural regulation is described as the modes of negotiation and resistance that Facebook is subject to, by its users and non-users and the subsequent effects of this power struggle on Facebook’s policies and practices. My argument is that throughout its short history, Facebook has been culturally regulated. Facebook users have repeatedly challenged Facebook’s policies and terms, in multiple ways. An example is the ongoing class action lawsuit against Facebook, in an Austrian court, filed by the group, “Europe versus Facebook”. An analysis of this lawsuit highlights the juxtaposition of forces at play in the power struggle and development of Facebook’s policies. Facebook, on its part, has selectively responded to user criticism by changing some of its policies. This paper, then, serves as both, a critique and a roadmap for Facebook’s cultural development, and looks to ascertain the process of Cultural regulation of Facebook.



### 4R MOVING BETWEEN THE US AND THE AFRICAN DIASPORA – THE SIGHTS AND SITES OF BLACKNESS IN POPULAR CULTURAL PERFORMANCES (CHAIR, SARA TOMKINS)

This panel takes up Kamari Maxine Clarke & Deborah Thomas’ (eds.) intervention in *Globalization and Race: Transformation in the Cultural Production of Blackness* (2006) to explore contemporary and historical global and local performances of Black identity in media and popular culture. In particular, panelists interrogate the cultural role of the United States in the hegemonic production of Blackness and Black popular culture. We explore how Black media texts speak back to controlling notions of identity by interrogating how academics, audiences and publics come to know Blackness through technologies of the visual. Together the panelists document how performances of politicized and radical Blackness are enabled and disabled in the contemporary era of neoliberal globalization. Jane Rhodes examines the cinematic production of black identities in the United States and Britain in the post civil rights era. From filmmakers like Mario Van

Peebles and Gordon Parks in the U.S. to Isaac Julien and the Black Audio Film Collective in Britain, this paper looks at independent black cinema influenced by black power and the black arts movements on both sides of the Atlantic. These artists enabled an exploration of resistant black politics, gendered identities, and shifting forms of “black communities” left out of mainstream mass culture. Films like *Sweet Sweetback’s Badass Song* (US 1971) and *Daughters of the Dust* (1991) to *Handsworth Song* (UK 1987) and *Young Soul Rebels* (UK 1991) generated controversy and debate among black subjects while injecting new aesthetics and sensibilities into popular culture. They shared numerous tropes of blackness while also presenting the particularities of the black experience in the United States and British contexts. These and other black cinematic texts crossed the Atlantic, contributing to each community’s forms and styles of expression. Ralina Joseph looks at the ways in which the most successful Black female celebrities today, including superstar Beyoncé, actress Kerry Washington, and showrunner Shonda Rhimes, garner success in mainstream markets by simultaneously courting colorblindness and also resisting anti-Black ideologies. Joseph questions how their performances of “Black sights” illuminate the need for a new multiplicity of “Black sites” in popular culture across the diaspora. Isabel Molina-Guzmán examines the online debate and choice.org petition by Black cultural activists and Afro-Latina Zoë Saldaña’s public response to her casting in the independently produced Nina Simone biopic. The discourse points to the cultural tensions between U.S. constructions of African American identity and Blackness as performed through the African Diaspora. Speakers: Ralina Joseph, Jane Rhodes, Isabel Molina.



## 4S RETHINKING SUICIDE AND SOCIAL LIFE (CHAIR, KATRINA JAWORSKI)

### Saartje Tack

#### Suicide, Suffering, and the Insufferable Question of Agency

Accounts of suicide are often framed by narratives of prevention, in which the grounds and consequences of such framing remain uninterrogated. Suicide prevention relies on the positing of suicide as a consequence of suffering, which victimises and pathologises the individual who chooses suicide. Suffering as the result of mental illness is presumed not only to be curable but, importantly, in its curability lies also the requirement of – or, obligation to – cure. As such, suicide is rendered unchoosable, in that choosing against cure renders one irrational and, consequently, one’s choice invalid. Furthermore, the consistent presumption that suicide is the outcome of suffering does not simply describe but also reinforces this normative presumption, thus rendering suicide as the outcome of an agentic choice in

non-pathological/pathologised circumstances impossible. In this paper I ask, then, what it means for theorisations of agency if certain acts are constituted as impossible choices.

## Arjun Shankar

### Thinking with Suicide: Agricultural Decay, Death, and Aspiration in South India

This paper sets out to understand how ethnography can be a useful tool in understanding farmer's suicide in relation to other social processes in a rapidly globalizing India. Based on fieldwork in rural areas adjacent to Bangalore, India, I describe and analyze my ethnographic encounters with Manoj, who works for a prominent Indian education NGO, and Nagraj, a ninth standard student in a village outside of Bangalore city, after the death of their fathers, part of the growing number of farmer's suicides in India, to consider the impact of loss and suffering as it is connected to the changing state of agriculture in post-liberalization India. What I find is that the impact of such widescale change is not just made visible through the loss of homes, livelihoods, family, etc., but also in psychosocial changes – changes in values, aspirations, and dreams – that induce new social configurations. How do death and life sit at a “crossroads”, creating possibilities in moments that might also be symptomatic of a deepening decay in agricultural communities? I apply an anthropological conception of affect to analyze these two stories, opening a space to think productively with suicide, not just as moments of intense grief and loss, but also as producing complex potentialities that do not neatly fit into simplistic paradigms predicated on the binary between the decay or flourishing of life.



## Hae Seong Jang

### Suicide and Emotional Wellbeing among Indigenous youth in Australia

This study is about self-destruction, and emotional wellbeing in Indigenous Australia. It is based on fieldwork in the rural community of Yarrabah, in Queensland, which was established by Missionary Ernest Gribble in 1897. I am well placed to conduct fieldwork in this community because I have done extensive fieldwork in the area, leading to the writing of the monograph, social identities of the youth in 2008 for which I was awarded my doctorate at the University of Sydney. In this new phase of the case study of Yarrabah, I use the method of ethnographic interviewing with women and men in their twenties. The interviews will be in situ because the interviewees will be studied in their original communities. With the aim of exploring how and why the young Indigenous people face difficulties and extreme decision such

as self-destruction. With a focus on the crisis of emotional wellbeing and how these dynamics have evolved, this study presents the life histories of victims of suicide. It extracts the stories in two ways, namely by interviewing relatives of those who committed suicide, by interviewing survivors who attempted suicide in the community. This study provides new material for discussion of the ways in which the crisis of Indigenous emotional wellbeing, broadly understood as “personal or general problems in society” rather than structural phenomenon in Indigenous Australia (Jang, 2013), are experienced by young Indigenous people. The focus on Queensland is particularly important because, according to the Queensland Government Suicide Prevention’s report, “Queensland has a significantly higher rate than nationally and the highest rates are evident in young people, particularly young men, and in Indigenous populations” (the Queensland Government, 2003: 3). Colin Martin Tatz (2005: 55) in his book, *Aboriginal Suicide is Different* also notes that “youth suicide, unknown amongst Aborigines three decades ago, is now double, perhaps treble, the rate of non-Aboriginal suicide. Despite the high rate of suicide among young people, scant attention has been paid to this phenomenon compared to Indigenous “problems” such as alcoholism and drug abuse (Jang, 2013). As the young Indigenous people of Yarrabah are continuously influenced by social institutions such as the family, the school, the community and the mass media throughout their life, this research explores how the social discourses from these institutions have influenced and shaped the crisis of the emotional wellbeing of the young Indigenous people; why their emotional wellbeing has been structurally venerable much more than non-Indigenous population in Australian society.



## 4T POST-SOCIALIST CULTURES

(CHAIR, BIN WANG)

### Huiyu Zhang

#### The Hidden Class: The Practice of Contemporary Chinese New Workers’ Culture and Its Possibilities

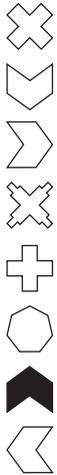
China’s reform and opening up since the 1980s has made China’s economic rise a visible reality. During this process, the old workers of SOE in the planned economy era gradually lost their position of historical subject, the socialist political practice which emphasized on class struggle and which made the working class the historical subject has been declared to be a failure. The Chinese migrant workers by being employed as “cheap labor” who have sustained China’s manufacturing have become the new groups of workers. These New Workers in the mainstream culture have been transformed into those hidden class who cannot articulate their voices.

They have always been presented as two types of images: the first are those underclass and vulnerable groups who are in need of social assistance, the second are those “intruders” who threatened the life of middle class. However in those New Workers’ Culture which possess more autonomy, those hidden others have become the subjects who have been able to articulate their voices. I have conducted research on New Workers’ Culture which is mainly based on three different cultural practices. The first has been the musical trope Working Youth Art Troupe established in 2002 (which now has changed its name into New Workers Art Troupe), reshaping the subjectivity of workers from the perspective of labor; Second is Workers’ Spring Festival started in 2011, borrowing the form of the CCTV Spring Gala evening party, which is intended in direct response to the distortions and prejudices imposed against workers by the mainstream media; Third are those poems of New Workers in these years, exposing the alienation and the plight of dehumanization of the workers working at the streamline during the industrial production. These New Workers’ Culture has showed the workers’ discontents and dilemma, however, it does not provide the new political and social landscape.

## Ying Lu

### The Loss of Socialist Ideal: Daily life and Identity of Dayuan Teenagers

Since the foundation of People’s Republic of China in 1949, a great number of the party, political, military and cultural institutions have been established in Beijing, which resulted in large-scale space reorganization. As the existed residences were not capable enough to settle the increasingly immigrated population of these institutions, a large number of communities were built respectively by the institutions in the suburbs of Beijing, namely Dayuan (Compound). In 1991, Wang Shuo, a Chinese writer who had grown up in Dayuan, published the novel *Ferocious Animals*, the content of which was based on the daily life of teenagers living in Dayuan. This essay attempts to investigate the identity of these teenagers within the specific space of Dayuan, through the methodology of close reading. Examining the daily life narration in this novel, it can be easily found that these teenagers have a certain kind of collective superiority in their contact with the teenagers outside Dayuan. Such identity comes out of the highly closed and self-sufficient space of Dayuan, whose characteristics were presented as static and stable. Sheltered by the socialist system, these Dayuan teenagers are more likely to be inspired by a belief that they are revolutionary successors, in their happy-go-lucky daily life. The combination of loyalty and innocence also becomes mental dynamics of China’s Cultural Revolution. On the other hand, there are differences in the collective identity of Dayuan teenagers in their internal communications, which are linked with the position differences

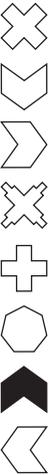


of their parents. In this meaning, their daily life has deeply reflected the paradox of socialism: The building of Dayuan, a type of the generally and extensively established Danwei System, was to realize the socialist ideal of equalization and homogenizing. However, as the party-state intends to eliminate class differences by mobilizing powerful organization, the organization has formed a new hierarchy in itself.

## György Túry

### The Changing Functions of Culture in the Post-Socialist Context

In my presentation I will look into the various relationships that have existed between culture and official politics, and oppositional movements after 1989 in the post-socialist context, with special emphasis on the case of Hungary. I will provide an overview of the major changes that characterized these relationships between the end of socialism and 2010 and will specially detail those phenomena that have appeared in this terrain with the political changes after 2010. It was in that year that Viktor Orbán came into power with a landslide victory, which was repeated four years later. The prime minister (in)famously and publicly flirted with the idea of “illiberal democracy,” risking the possibility of putting the country into the same category as, for example, Erdogan’s Turkey, or even Putin’s Russia. Hegemonic and counterhegemonic patterns have emerged in the sphere of culture in the wake of and as reactions to such political operations. I will look at the ways in which culture has been used to legitimate such political manoeuvres and will also look at how counter movements have reacted to them. The “migrant crisis” of 2015 and 2016 serves as a hugely relevant case in point: official government politics clashes with oppositional views over such fundamental issues such as human rights, the status and identity politics of refugees, gender questions, human trafficking, etc. Through mass media, public and street art, government sponsored billboard campaigns against the refugees, and the renaissance of political art and poetry, no other sphere of life shows more clearly the nature of opposing powers and views than that of culture.



## 4U GENRE, TASTE, CRITIQUE

(CHAIR, GREG NOBLE)

### Timothy Laurie

#### To Have Done With Genre: The Problem of Repetition in Cultural Studies

The notion of “genre” is commonly used to describe a phenomenon that becomes intelligible through patterned repetitions. However, the most significant feature of genre theory is not necessarily the invention of rules

to identify patterns, but rather the creation of rules for accommodating the new within the old. This paper argues that critical debates within cultural studies about the empirical status of contingencies (events, inventions, affects) intersect in important ways with ongoing commentaries on novelty and adaptability in genre analysis. Taking as examples newsmedia around rappers CL (South Korea) and Junglepussy (United States), the paper examines the overlapping use of both genre classifications and political determinations to inscribe unfamiliar performances with familiar meanings. In doing so, the paper argues that repetition itself is a problem for scholars of culture interested in mobilising categories that carry political weight without overburdening cultural accidentals with the imperatives of the already-known.

## Glen Fuller

### The #tay4hottest100 New Media Event and the Reflexive Circulation of Discourse

In early 2015 there was a media-led fan campaign to vote Taylor Swift's track "Shake it Off" into the Hottest 100 music poll run by Australian youth-oriented radio station Triple J. Approximately 4500 tweets from over a 1000 Twitter accounts were posted to the hashtag. It is a small example of an event consisting of overlapping controversies and the possibility of communication between different critical positions. This paper engages with the two main critical positions – 1) Taylor Swift fandom and the gendered character of popular music, and 2) the commercial character of popular music and the independence of Triple J – that developed and reflexively circulated across multiple platforms as a part of overlapping publics. Publics here are characterised not so much a knowable space (i.e. captured through big data techniques), but what Warner describes as the "unknown element" that enables a "hope of transformation".

### Nicholas Holm Critical Capital: From the Aesthetic to the Critical Disposition

In *Distinction*, Pierre Bourdieu famously proposes the concept of an "aesthetic disposition": a capacity to conceive the world in terms of form rather than function. Acquired through education, this disposition serves as a key marker of cultural privilege. Building on subsequent critical discussions regarding the applicability of aesthetic disposition (or lack of) beyond Bourdieu's own context, I will argue that in the contemporary cultural context, formal appreciation has been supplanted by popular critique as a marker of a privileged and educated orientation towards culture and that this "critical disposition" is directly relevant to the project of cultural studies. Addressing the importance of popular critique in online platforms and discussion I will argue that the elevation of critical over formal orientations towards culture speaks to the success of certain forms



of cultural studies, but also threatens to reduce critique to a form of cultural positioning and game playing.

## 4V CULTURAL LOCATION AND PERSONAL TRANSFORMATION ON TELEVISION AND FILM (CHAIR, JESS CARNIEL)

### Grace Torcasio

#### California as utopia space in AMC's Mad Men

In AMC's *Mad Men* (2007-2015), California is set up as an oppositional space in comparison to the series' New York setting. Within a series that meditates on the relationship between Don Draper's personal nostalgia for his past, and the audience's nostalgia for an idealised depiction of the 1960s, California is imbued with utopic qualities, serving as the spatial realisation of Don's desire for home. This presentation will focus on the season two episode "The Jet Set" where Don absconds on a business trip to California to spend time with the European "jet set". California is presented as an ethereal fantasy space, containing a sense of uncertainty and the promise of amorphous potential and possibility. "The Jet Set" reveals how California functions in the show as a frontier space for Don, with this delivered through its temporal and spatial juxtaposition to New York. An examination of California as utopia within the series will expose the multilayered spatial and temporal relationships between nostalgia, a time that has past, with utopia, a place that never was.

### Jodi McAlister

#### Chemistry, Connection, and Conversation: What The Bachelor and The Bachelorette Australia can tell us about romantic love in Australian culture

Unlike the United States, The Bachelor/ette franchise – affectionately known as "Bachie" – is relatively new to Australia, its first season airing in 2013. Since the inception of the franchise, a strong culture of online engagement, and Bachie is regularly a major part of Australian cultural conversation. This paper will examine the way in which romantic love is represented, narrativised, and responded to in the Bachie franchise. It will pay particular attention to the online response to the show, examining both popular recaps and other modes of engagement, such as live-tweeting. Using theorists such as David Shumway and Carla Kaplan, this paper will use Bachie to paint a picture of the Australian affective imagination. What narratives of love are presented, and which are the most popular? What can this tell us about the way romantic love is constructed in Australian culture?



## Sofia Rios

### Turning Fifteen: Mexican Film and TV Remakes

This paper will compare the 1960 Mexican film *Quinceañera* (Fifteen Year-Old Girl, Alfredo B. Crevenna), the 1987 telenovela *Quinceañera* (Carla Estrada), the 2000 telenovela *Primer amor... a 1000 por hora* (First Love... at 1000 Km Per Hour, Pedro Damián), and the 2012 Nickelodeon Latin-American television series *Miss XV* (My 15/Miss 15, Pedro Damián). How is the same story retold through different audiovisual media? The explicit variations of these texts not only point to differences in industrial practices but also a transformation of social norms and mores. This research seeks to contextualise and historicise the production of these narratives in order to understand the way they have shaped and reflected the representations of Mexican young women over a period of 50 years.



## 4W YOUTH PARTICIPATION, CITIZENSHIP AND DEMOCRACY

(CHAIR, PHILLIPA COLLIN)

### Yiyi Yin\* and Anthony Fung\*

#### Youth Online Cultural Participation and Bilibili: An alternative form of democracy in China?

This paper examines one of the most popular youth opens platform and video sites in China, Bilibili. Facilitated by specific bullet-commenting technology, the commenting system embedded on Bilibili allows to post and share videos and to engage other participants on an equal basis. It essentially constitutes hundreds of open and parallel discussion forum for each specific video posted. The kind of online youth participation could be read as an alternative version of digital democracy that manifests and builds on grass-root creativity, collective intelligence and affective labor. This paper examines this emerging culture by analyzing how members interact and attempt to act free of political and commercial forces. It depicts how they try to shelter their de-politicalized public space, and at the same time embraces cultural and political resistance toward capitals and dominant power. It reveals how political subjectivity of Chinese adolescents being visible in such cultural practices.

## Fiona Suwana

### Digital Media and Indonesian Young People to Support Democracy

This research aims to examine how Indonesian young people have been able to use digital media to support democracy in Indonesia, as the world's third largest democracy. The Internet is perceived as a media that can potentially promote

greater democracy due to its more open forms of communication compared to traditional media, therefore creating more opportunities for freedom of expression. Moreover, Internet use has increased rapidly in Indonesia, particularly among youth between 18-25 years old. Democracy and participation in public culture require not just a willingness to consume information, but to create; share; and use information. While, digital media practices in Indonesia have promoted the participation of more young people than ever before to engage in political and civic activism, Therefore, this presentation explores the capacities and motivation of Indonesian student leaders in five universities and one college in Jakarta to do civic engagement and political participation by digital media.

## Soo Ah Kwon

### The Global Youth Empowerment Project

This paper critically examines the shift in contemporary transnational youth governance from a politics of resistance to politics of empowerment as deployed by the United Nations and its partner organizations. Drawing on ethnography at global youth conferences, this paper investigates the spaces in which cultural (re) production of a transnational and “ideal” global youth subject is constructed and negotiated among the elite group of global South and North participants. This empowered global citizen and democratic subject is juxtaposed against the potential misery and “risk” that the “bad” uneducated, antcapitalist, undeveloped (global South), and unsafe (Arab) youth presents to global economic development and security. The author argues that the normative construction of participatory democratic governance is predicated on familiar circuits of colonialism and emergent forms of global racial capitalism. The paper analyzes how affirmative relations of power of youth empowerment can limit alternative possibilities for collective action and understandings of democracy.



## PANEL SESSIONS 5

### 5A NEGOTIATING THE IMAGINED “HOME”: PERSONAL EXPERIENCE, DIASPORIC COMMUNITIES AND MEDIA

(CHAIR, JANE RHODES)

## Alifa Bandali

Rethinking Feminist Homes: The Use of Personal Experience in Non-profit/NGO Work in the Malaysian Context

The idea of “home” in feminist texts have been taken up to examine personal experience, location and positionality. Feminist homes have been used to not only consider feminist politics, but also a politics of location. I use the concept of the feminist home to convey what home could mean for women in non-profit/NGO work. This paper draws on ethnographic fieldwork conducted at a women’s human rights organization in Malaysia. It examines the tensions between working from a universal feminist framework and how the women I interviewed situate their feminisms both inside and outside of their work. I suggest that their embodied feminisms are entrenched not only through their personal and collected histories, age, nationality and ethnicity, but also in their occupational location. Their renditions of feminisms are tangled in a politics of location both professionally and conceptually in their “feminist homes”. This paper utilizes Chandra Talpade Mohanty’s and Biddy Martin’s “What’s Home Got to Do with It?” to situate women’s experiences in non-profit/NGO work from their critique in the power and appeal of “home” as a concept used in feminist literature.



## **Shima Shahbazi**

### **That’s Where Home Is: Transnational Memoir Writers and Decolonizing the Epistemologies of Home**

For transnational and diaspora writers, home is not just a geographical location, but also a political and historical perspective which defines their identity. Home as a concept enriches writing, especially for minoritized groups. This paper draws on Linda Hutcheon’s “postmodern historiography” (2003) to examine transnational women writers’ narratives of history. I explore the voices of women minorities in these works and the capacity of transnational women writers to express a critical, reviewing and revisiting perspective of history and representations of “home.” I draw on the memoir *The Orange Trees of Baghdad* written by Leilah Nadir – a Canadian born Iraqi writer. I argue how Nadir’s micro-narratives of the Iran-Iraq war, the Gulf war and the American occupation of Iraq enable a critique and questioning of grand-narratives in history that are defined by dominant discourses of power and represented in the media. Linda Alcoff’s readings of the concepts “experience” and “testimony” allows for an analysis in the representations of microhistory from the Iraqi women’s perspective. Leilah Nadir’s memoir attempts to decolonize the imaginary of “Iraq” in the minds of both Iraqis and non-Iraqis, as both “Home” and “non-home.”

## **Ehsan Golahmar**

### **Our Home Is not Yours: A Social Semiotic Reading of European and Australian Cartoons about Refugees**

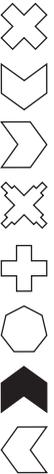
Cartoons are multimodal texts used vastly in different kinds of media today. The multimodality of these texts paves the way for researchers in the fields of media and cultural studies to employ semiotic frameworks for analyzing them. Accordingly, the main aim of this study is to provide a social semiotic reading of cartoons about refugees in a number of European and Australian magazines. The point which is of special significance in such a reading is how the asylum-seekers are othered in these cartoons. In other words, how they are represented as the Other in such texts is highlighted in this study. Since the practice of migration can be considered as leaving the old home in order to find a new home, it seems that the concepts of “home” and “homeland” play a significant role in the representation of refugees as the Other in the cartoons. Thus, via providing a critical social semiotic reading, this study focuses on the metaphorization of “home” in these texts in order to explore comparatively the role of this concept in the process of othering the refugees in the European and Australian media.

## 5B POSTCOLONIALITY AND TRAUMA THEORY (CHAIR, FELICITY FORD)

**Simone Drichel**

### Colonialism’s Relational Trauma

Although Frantz Fanon’s encounter with the white child’s gaze – “Look, a Negro” – has long been considered a paradigmatic moment of colonial trauma, the conversation between trauma theory and postcolonial studies is only slowly, and somewhat reluctantly, gaining momentum. The reasons for this reluctance, I propose, lie in the very different conceptions of trauma that are being mobilised in the two fields. As Stef Craps notes in *Postcolonial Witnessing*, “Cultural trauma theory continues to adhere to the traditional event-based model of trauma, according to which trauma results from a single, extraordinary, catastrophic event,” adding that this—fundamentally Freudian—model does not lend itself to understanding the “traumatic impact of racism and other forms of ongoing oppression.” This paper argues that the kind of trauma that marks the colonial encounter is better conceived of as relational trauma and that, as Fanon puts it in the context of his discussion of the “so-called dependency complex” of the Malagasy in *Black Skin, White Masks*, “the discoveries of Freud are of no use for us here.” Instead, I propose, it is the work of object relations theorists (esp. D. W. Winnicott and Masud Khan) that can offer the kind of “psychoanalytic interpretation of the black problem” that Fanon calls for, allowing us to bring to light the pathological dynamics of a relational trauma that an event-based model inevitably remains blind to.



## Ahlam Mustafa

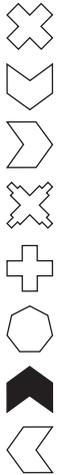
### Memory of the Nakba as an Identity Marker: the Question of Remembering Insidious/Chronic Trauma

This study examines the ways in which the Nakba of 1948 “catastrophe”, integrated culturally, socially, and politically into the Palestinian identity. Through the analysis of Radwa Ashour’s novel “The Woman from Tantoura”, I argue that the Nakba as a traumatic experience provides an example of how postcolonial modes of traumatic narrative reflect an alternative perspective of the traumatized self. The prolonged and multifaceted nature of this traumatic experience triggers a series of reactions towards traumatic events as variant as the traumas themselves. The result of which was reflected in a fractured self that is torn apart between the obligations of remembering, and the desire to forget past atrocities. Through exposing the mechanisms by which the Nakba affected Palestinian identity construction, I aim to question the Western models of identity formation, as well as demonstrate the possibility of integrating traumatic experiences into a functional self.

## Magdalena Zolkos

### Traumatic Repetition and/or Post-trauma: Reading Hanya Yanagihara’s *The People in the Trees* with Freud and with Malabou

The concept of trauma has become one of the key critical tools in theoretical humanities and in literature to think about the impact of violence on individual and collective subject formation, including questions of temporality, memorialization, witnessing and creation of archival imagery of what has been idiomatized as “catastrophic events.” What has become apparent, however, is that the Eurocentric trauma theory has traditionally relied on a specific cultural and philosophical notion of violence, which Freud describes in *Beyond the Pleasure Principle* as the breaking through the body’s “protective shield”—violence, then, has an event-like structure, and it interrupts the realities of political and socio-economic life, rather than remains enmeshed within and constituted by them. The paper offers a reading of Hanya Yanagihara’s 2014 novel *The People in the Trees* from the perspective of two ostensibly conflicting theoretical approaches to trauma: psychoanalytic and neurobiological. It positions the Freudian psychoanalytic view of trauma as a repetitive psychic event vis-à-vis the neurobiological concept of “post-trauma” proposed by Catherine Malabou in order to engage with the poetics of violence in Yanagihara’s novel, and, in particular, with its scripting of colonial exploitation and dispossession as forms of relational traumatization.



## Jeanne-Marie Viljoen

### Integrating identity in the context of ongoing violence: reading the Khan Younis massacre through Joe Sacco's Footnotes in Gaza

Žižek argues that violence is composed of a visible and an invisible aspect, which together form a perpetual cycle of violence. The visible aspect of violence is what is generally addressed by the mass media via the Western practice of trying to approach this violence ever more closely and directly. However, he warns that this direct focus on visible violence distracts our attention from the invisible violence, which we ignore. He further suggests that the best way to address invisible violence is by approaching it indirectly through aesthetic representations. Chute proposes that the graphic narrative is a particularly good aesthetic form through which to build a political intervention because of the way that it aligns the personal and the political. This paper offers Joe Sacco's Footnotes in Gaza as an effective way to approach the violence of the 1956 Khan Younis massacre in Gaza, a context of ongoing violence. Approaching both the visible and invisible aspects of violence in a context of ongoing violence through Sacco's text, provides a way to develop a political intervention.

## 5C AFFECTIVE WORLDS

(CHAIR, SUSAN GANNON)

### Nick Fox\* and Pam Alldred\*

#### Memory, space/time mattering and the production of social life

Memory is conventionally considered as a psychological phenomenon, or as a source of data on experiences, identity construction or maintenance. Here we instead treat memories as material and as a key process in social production, social continuity and change. We apply a post-anthropocentric, "new materialist" ontology, in which bodies, things, social formations, ideas, beliefs and memories can all possess capacities to materially affect and be affected. We explore the part that memory can play in producing the present and hence the future, by looking at data from in-depth interviews in a study of adults' food decision-making and practices. We examine how memories deriving from childhood affect current food practices, and how these contribute to the materiality of people's consumption of food stuffs and to both overweight/obesity and to efforts to lose weight. We conclude by reflecting on the wider importance of memory for social production and for significant social change.



## Genine Hook\* and Melissa Wolfe\*

### Affective violence; on notice

This theoretical paper explores a re/turning of patriarchal practices performatively (re)produced through gender norms. We are concerned with modes of living as survival (or not) that are impacted by allocations of gendered power. Thinking with affecting and affected bodies through the often-quieting violence of everyday reveal ways affective violence creates privilege. This work rethinks or rather renormalizes regulatory- patriarchy not as an exterior force of repression but as a phenomenon of non-linguistic affective violence produced within everyday gendered practices. We argue that compulsory heterosexuality that governs far more than the institution of the family, is critical for the maintenance and privileges of affective violence (or re/turning of patriarchal practices). We work hard to move away from the re/productive trap of the blaming an oppressive subject (Universal Man) and attend to the power of affective relations within contexts (orientations) and how they not only beckon us but how they may be affirmatively traversed.



## Marie-Luise Angerer

### Affect Ecology: The Paradoxical Materiality of Affect

Against the background of media technological shifts processes of affection should be understood in terms of connecting, interrupting, and translating. Affect ecology interprets affect processes on at least three levels: \*sensing (nature and subjectivation) affecting computing (social and psychic algorithms) \*nonconsciousness and its temporality (plasticity of the brain and emotional self) The paper argues that affect could be understood as a new "Schwellenbegriff" interfacing the living and the technical organism on a pre-subjective phase. With Whitehead's "blind feeling" and Diderot's "sense of feeling" this a-subjective phase will be introduced as connection, interruption, and translation of the psychic and social dimension.

## 5D COMMUNITY ECONOMIES RESEARCH IN AUSTRALIA AND ASIA

(CHAIR, MIRANDA JOSEPH)

## Gerda Roelvink

### Caring for the Environment

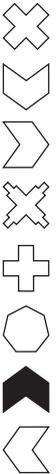
The call to care for the environment is nothing new to farmers; for example, a prominent farming network in Australia, Landcare Australia, includes the term care in its very title. Climate change and mass species extinction

has brought a renewed urgency to care for the land and other species. The kind of relationship that such caring enacts, however, is by no means straightforward. To take care of another can imply a relationship of control and management over the other. Landcare Australia, for instance, aims to “repair and viably manage our precious natural resources”. Care may also be thought of as an orientation to the other through which one is deeply affected and transformed. This paper explores relationships of care through the case of radical farming practices in Australia that enact the latter sense of care. Particular attention is given to the operation of affect in these caring relationships.

## Megan Clement-Couzner

### Queering gender and the economy

In this paper I explore the resonance between queering understandings of gender and deconstructing understandings of capitalism and economy. To do so, I draw on Nancy Fraser’s analysis of social movements, that breaks their claims into conceptual categories of redistribution and recognition, and affirmative and transformative ideal-types. I argue with Fraser that a deconstructive politics of gender is compatible with a transformative politics of economy, but beyond this, I argue for a further deconstruction of economy than that which Fraser outlines. I suggest that there is a productive resonance between a deconstructive approach to gender and race, with a deconstructive or “queering” approach to economy, known as diverse economies. I suggest that Gibson-Graham’s work on diverse economies offers a potentially transformative approach to economy that need not result in sedimentation of dominant gender and capitalocentric norms. This resonance has important implications for approaches to feminist, queer and diverse economies activism.



## Hermann Ruiz

### The temple: a metaphor for the spiritual commons (a conceptual experiment)

The spiritual commons as defined here refers to an understanding of spiritual life as a place of encounter. Using the metaphor of the temple, I want to re-read spiritual life as a trajectory that finds a place of encounter with multiple other trajectories thanks to shared common ethical protocols that make the encounter itself possible. This encounter performs social life in its more mundane forms such as eating, news updating, alliance making, storytelling, etc. The aim of this re-conceptualisation is to learn from these spiritual practices to re-think our current understandings of co-existence in a form of diversity that goes beyond issues of belief and belonging and prioritises issues of connecting and sharing.

## Katherine Gibson\* and Ann Hill

### Building resilience in more than human community economies

The modern hyper-separation of economy from ecology has severed many of the ties that people have with environments and species that sustain life. A first step towards strengthening resilience at a human scale involves appreciating the longstanding ecological relationships that have supported life over the millennia. The capacity to appreciate these relationships has, however, been diminished by economic science which encloses ecological space within strictly delimited confines. A significant rethinking of the economy and the dynamics of development is called for. This rethinking involves resituating humans within ecological systems and resituating non-humans in ethical terms. It involves attending to the diversity and dynamism in ecologies and economies and it involves situating humans and nonhumans as co-creators of community economies. The theoretical argument of this paper is that through recognising our ethical co-existence in more than human community economies we can better sustain life in the Anthropocene.



## 5E GIRLS' SPACE IN CONTEMPORARY JAPAN: CONTAINMENT OR SUBVERSION?

(CHAIR, REBECCA SUTER)

This session explores gendered spaces in contemporary Japan—both material and conceptual—by focusing on what the presenters call “girls’ space.” “Girls” in this session vary; they could be female adolescents/young adult women or middle-aged women who wish to liberate themselves from various social roles expected of mature women. All these girls here attempt to find ways to make use of or reconfigure the masculinist spaces within which they are contained. The presenters discuss the tension generated in these attempts by looking at museum space, Japanese popular culture (space), and theatre space.

## Mariko Murata

### “Girl Talk” in the Museum: Understanding Women’s Consumption of Art Space

The presentation considers the relationship between women and museum space. While art museums and galleries provide the perfect place for “girl talk,” the environment is often described as being “a man’s world.” (Here, “girls” mainly refer to middle-aged, middle- or upper-class women with abundant leisure time.) But why then, do women audiences enjoy being in such a male-oriented atmosphere? Do they reinforce the museum norm

or does their consumption of museum space give them any chance of subversion? While issues of gender mainstreaming tend to focus solely on either representations of women within artworks or the inequality in museum professions, this presentation tries to understand what the consumption of museum space could mean for Japanese women.

## Sonoko Azuma

### “The Men of Her Dreams” in Japanese Popular Culture: Voices of Taiwanese Female Audiences of the Takarazuka Revue

The presentation analyzes the all-female Japanese musical company Takarazuka Revue as a space where girls fantasize their ideal men, based on the interviews with Taiwanese female audiences. The company stages heterosexual romances, and each performer specializes either in a male-role or in a female-role. Takarazuka has been popular in Taiwan, resulting in its two oversea tours there in the past few years. As in Japan, the Taiwanese audience members consist mainly of girls and women. Their interviews suggest that they enjoy various Japanese popular cultures in their daily lives, and they perceive similarity of male figures in the Takarazuka Revue, girls' manga (graphic novels), and boy pop bands. In Japan, these male figures reflect girls' rejection of traditional masculinity, and the Taiwanese interviewees show similar sensibilities in their appreciation of these figures. With a particular focus on Takarazuka, this presentation explores the features of these ideal men – “the men of her dreams” – constructed in the girls' space of Japanese popular culture.

## Nobuko Anan

### Longing for Girls' Enclave: A Case Study from Contemporary Japanese Women's Theatre

The presentation explores the ways performance troupe Yubiwa Hotel conceptualizes “girls' space” in its productions. With female playwright/actor Hitsujiya Shirotama as Artistic Director, Yubiwa Hotel is characterized with its obsessive attachment to girlhood, which Hitsujiya considers as diametrically opposite to motherhood as the embodiment of reproductive functions. For example, its production, *Lear* (2004), is about girls who resist motherhood. (The production is only loosely inspired by Shakespeare's *King Lear* in terms of the issues of aging.) The park created on the stage functions as girls' enclave. It is also their battleground to fight against the unseen force which tries to push them out of this space. The park here resembles girls' schools reconfigured in a certain kind of Japanese girls' culture. They are disciplinary institutions which help to protect the “innocence” of girls as future reproducers of the Japanese citizens, but girls have re-imagined



them as a space where they can put off their future roles and fantasize eternal, “innocent” girlhood. The presentation contextualizes Yubiwa Hotel’s performance in a history of this type of Japanese girls’ culture.

## 5F POPULAR REPRESENTATION AND THE NATION

(CHAIR, ISABEL MOLINA)

### Kim-Marie Spence

#### Popular Music as the Nation’s Business?

Much of global popular music and its associated economy emanates from UK/US and the wider Europe. However, other forms of pop music have been gaining global relevance. One such is Reggae. This paper analyses how, despite reggae being a global force, its local message of redemption and lower class origin prevent the translation of its cultural value by Jamaican (local) policymakers. The paper highlights the importance of pre-existing social positionality of the art form in determining its policy relevance and attention. The significance of this lies in its application to other creative economy development projects and the contradictions inherent in the differences between cultural and economic value. This paper is part of a wider research project on creative economy development in the non-West.

### Sonjah Stanley Niaah

#### Consuming the Nation: “Brand Jamaica” and the Case of the State as “Celebrity”

This paper is part of a larger project on the international significance of a small island which punches above its proverbial weight category in global pop culture. It establishes a correlation between the consumption of reggae in the form of festivals and events, and the Brand which is “Jamaica”. I argue that the contradictions, challenges and celebratory dimensions of pilgrimage, the consumption and commodification of reggae and Jamaica more broadly, can be seen as a sort of “Jamaicapopolitanism” in both a diasporic and global sense. It therefore develops on cosmopolitanism as a theory, extending it beyond engagement of the reggae product, to the consumption of Jamaica as nation. Importantly, Jamaica’s cultural and creative industries and the articulation of brand Jamaica has to take account of the global reggae economy around events, consumers and producers. The movement of music, people, and philosophies needs to be understood in all its dimensions because it is a crucial fulcrum around which Jamaica’s cultural and creative industries hinge. This paper also makes an assessment of visual,



performance, philosophical and cultural products, and clashes over them, in marijuana use, human rights, and use of Jamaican symbols, for example, to advance conceptualization of the Jamaican state in a dynamic, borderless production of its brand. I argue that Jamaica's reach and importance render its particular form of statehood as a sort of "celebrity". Through detailed view of reggae festivals therefore, and the inherent movement of patrons, music and their ideas about living, statements are made about the politics of musical pilgrimage broadly, and the politics and significance of the global consumption of Jamaican popular culture specifically.

## Karen Langgård

### The dilemmas of being in charge: Discourses in Greenlandic fiction and songs about mineral and oil extraction

In colonial times (1721-1953) it was easy for Greenlanders to dream of the richness to be found in the mountains of Greenland – and we find this mirrored in the Greenlandic fiction and national songs. Likewise it was easy to protest in poems and songs against the Danish State's plans about extracting oil in the 1970s when Greenland was constitutionally part of Denmark (1953-1979). But what happened when Greenlanders got home rule (1979-2009) without rights to the subsurface and later self-government (2009-) with rights to the subsurface and the non-renewable resources? Which discourses and discussions do we find in the society – and are they mirrored in fiction and songs?



## 5G SEXUALITY AND URBAN SPACE

(CHAIR, JESS KEAN)

### Ayaka Yoshimizu

#### A Ghostscape at the Site of Displacement

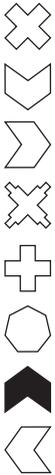
In January 2005, a raid organized by the Prefectural Police in Yokohama, Japan, evicted independent sex trade businesses run by migrant women, predominantly from other regions of Asia in the marginalized district of Koganecho. The police and a group of local residents promoted the eradication of baishun [prostitution], using slogans about making the neighbourhood "safe" and "secure" and free of illegal foreigners and HIV carriers. Based on my ethnographic fieldwork, I present an embodied sense of what happens after displacement in the neighbourhood at the level of everyday practices and encounters. While the material traces of the displaced migrants have been erased through the physical transformation of the neighbourhood and the authorities' reinterpretation of the neighbourhood's

past, this paper attempts to evoke a “ghostscape,” an affective memoryscape that demands our attention to the lives that were displaced and concealed from our view.

## Jan Philipp Filmer

### “Keep Sydney Open”: Lockout laws and the “sexual purification” of urban space

In January 2014, Barry O’Farrell announced reforms to the NSW Liquor Act in an attempt to curb alcohol-related violence. In February, the State Government passed new laws requiring 1.30am lockouts and 3am last drinks in venues within the newly defined Kings Cross and Sydney CBD Entertainment Precincts. Drawing on a comparison with New York’s zoning laws of 1995, I show that queer publics are particularly vulnerable to governmental interventions targeting adult businesses. Adult businesses catering to queers are spaces within which sexual minorities contest and negotiate heteronormative hegemony. These sites allow for the concretization of what Lauren Berlant and Michael Warner refer to as “queer counterpublics”: civic collectives that provide shelter and essential resources for precarious communities. While heteronormative culture is sustained and reproduced by a wide range of institutionalised resources, queer culture depends on more ephemeral elaborations: public sexual cultures such as gay bars, sex shops, and drag shows to name but a few. However, more and more of Sydney’s queer venues are forced to close due to a severe decline in revenue caused by the 2014 reforms. I want to ask if the lockout laws produce an urban space that increasingly shuts down queer sociality and, accordingly, functions to regulate queer subjectivity. In other words, do Sydney’s new lockout laws function to reproduce heteronormative hegemony?



## Paul Kelaita

### Suburban Queer

This paper considers the ways in which the suburbs are implicated in critical assumptions made around queer identity. Through an examination of Bhenji Ra’s *Slay Your Oppressor(s)* (2016) a performance art piece set in a suburban shopping strip in Sydney’s outer south-west, I address the relation between queer visibility and forms of belonging. Mixing martial arts with voguing Ra enacts a queer form of self-defence that responds to the violence encountered by visibly feminine gay men and transgender people in the Campbelltown area. The work points toward the descriptive limits of queer by invoking the tensions between identification, embodiment and place. Combining Amelia Jones’ critique of “post-identity” discourses with histories of contemporary art and suburbia in western Sydney, I attend to the way that

suburban queerness reveals a distributed form of belonging that revolves around the structure of “queer”.

## 5H DIGITAL CHILDREN: PLAY, SURVEILLANCE AND DIGITAL MAKING

(CHAIR, EMMA KELTIE)

### **Bieke Zaman\* and Donell Holloway**

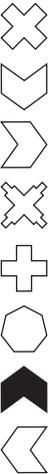
#### **Looking back, Moving Forward: Reflections on an interdisciplinary project on children’s hybrid Media Experiences**

Over the past years, we have seen an increased interest of the toy and gaming industry in hybrid products that combine physical and digital components. However, to date, little is known about how children and their parents perceive and deal with innovative hybrid play scenarios. In this presentation, we report on the findings from an interdisciplinary research project. The project revolved around the design and evaluation of interactive multi-platform media experiences for young children (4-6y) involving physical, tradable, personalized cards as well as 3D-printed toys. The findings of three waves of data gathering (analysis online reviews, survey, user experience testing) show that hybrid playful products can tap in the potential of physical play and alleviate parental concerns on digital play. However, whether hybrid toys effectively bring together the best of the offline and online world depends on the actual implementation within families and schools.

### **Donell Holloway and Lelia Green**

#### **Say hello to the Internet of Toys**

The Internet of Toys refers to a future where toys not only relate one-on-one to children but are wirelessly connected to other toys and/or database data. While existing toy companies and start-ups are eagerly innovating in this area, problems involving data hacking and other privacy issues have already occurred. The Hello Barbie and VTech hacks in late 2015 are recent examples. This paper reviews and discusses issues around the data security and safety of The Internet of Toys for child consumers who are usually too young to fully understand and consent to data collection or understand other security issues. The array of sensors added to Internet connected toys and the complex architecture servicing Internet connected toys make for a complexity that could be designed to confuse parents and toy purchasers and which will further weaken children’s data privacy and security. With data around children’s screen-based activities already collected by corporate players, this paper calls for more research and public discussion regarding

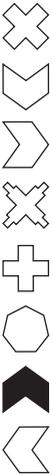


Internet connected toys, as well as new policy initiatives to provide better protection for children's privacy and security into the future.

## Tama Leaver

### Intimate Surveillance: Normalising Cultures of Monitoring from Conception to Infancy

From ultrasound photos and pregnancy apps to home-delivered Bluetooth foetal heartrate monitors connected to smartphones, monitoring and surveillance are increasingly prevalent throughout pregnancy and the early life of infants (indeed, often beginning long before conception in cases where medical assistance is required). Recording, digitally encoding, sharing and comparing in-utero activities with established norms can be a source of reassurance, or great anxiety. These activities are increasingly part of domestic settings, not just medical spaces, situating monitoring as a normal part of everyday, intimate life. The notion of intimate surveillance thus captures an inherent contradiction: the intimacy of parents and loved ones situates these actions as driven by the very best of intentions, but surveillance necessarily entails the viewing, recording, encoding, analysing (and increasingly, informatic sharing) of the unborn and infant. Moreover, normalised activities during pregnancy and infancy situate surveillance as directly linked with parenting and caring. This paper explores these emerging cultural norms, the relationship with broader notions of surveillance, and the challenges of generating, sharing and respecting significant amounts of data about the unborn and infants in contexts where discussions of privacy and boundaries are urgently needed.



## 51 CINEMATIC SUBJECTIVITY AND DESIRE (CHAIR, HELENE STRAUSS)

### Beck Wise

#### The God Machine: Machinic Vision, Human Difference, and the Objective Gaze

Donna Haraway famously argued that the grounding principle of scientific objectivity is “the god trick of seeing everything from nowhere”, such that scientific knowledge is constituted through an imagined gaze that is disembodied, unengaged and inert: absolute, and thus irrefutable. In this paper, I argue that visualising machines embody that imagined gaze, rendering it concrete as the work of looking is outsourced to machines. I examine two sites where x-ray machines visualise and assess human difference: first, the familiar spectacle of the airport full-body scanner;

second, an advertising campaign designed to counter implicit bias. Public discourses cite the x-ray machine's objectivity and its absolute vision to establish the authority and disciplinary power of its images, but I argue that technological design and algorithmic decision-making in fact operate to reinscribe and reify the differences the machine is said to ignore, situating racist and ablest heteropatriarchy as natural and eternal.

## Samantha Lindop

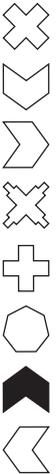
### Her: Machine Love and the Possibility of Disembodied Desire

This paper examines the way real-world directions in algorithmic technology and social robotics are explored, confronted, and critiqued in the creative cultural medium of film, focusing on Spike Jonze's *Her* (2013). Men have been fantasizing about constructing the perfect replicate woman since antiquity, with fables such as Ovid's Pygmalion. Consistently, the idealized artificial woman is imagined as hyper-feminine and physically "perfect," compliant, and available. Alternatively, in *Her* these conventions are disrupted through the films focus on a man who falls in love with his highly intelligent, non-corporeal computer operating system. This raises questions about what constitutes love and desire, and in a world increasingly mediated by technology, the kinds of directions social acceptability and norms surrounding human relationships with machines will take in the future.

## Hester Joyce

### The Aesthetics of Solitude: "I want to be alone" films

In the last five years there has been a cluster of films that feature a single character who is primarily "alone" – among them: *The Hunter* (2011), *Life of Pi* (2012), *All is Lost* (2012), *Gravity* (2013), *Her* (2013), *Tracks* (2013), *Wild* (2014), *The Martian* (2015). Films with isolated and/or solo characters are not new, earlier examples include: *The Quiet Earth* (1985), *Castaway* (2000), *I am Legend* (2007), *Into the Wild* (2007), *Grizzly Man* (2005). The paper surveys recent "alone" films and identifies the effect a singular character has not only on narrative decisions but also on the films' aesthetic choices – what selections are made to take the place of interaction, relationships, dialogue and action, which effects are stand-ins for "others". In recent examples, the pretext for solitude differs but the state of being alone motivates distinct narrative features that attempt to tether or to connect the character to/with others through a variety of aesthetic means. The paper argues that these explorations of aloneness are reflective of the tension within today's highly connected social media environment, between increased loneliness and yearnings for solitude.



## 5J CULTURAL PRODUCTION AND CURATION (CHAIR, RIMI KHAN)

### Mary Elizabeth Luka

#### Creative citizenship in Canadian and American cultural production: Two case studies

The concept of creative citizenship emerges at the intersection of broadcasting distribution, cultural policy, digital media production, creative labour and the arts. The collaborative nature of the work that may be scrutinized in television and internet programming rests on developing understandings of the fluidly networked relationships among artists, producers, policy makers, broadcasters and specific narrowcast audiences. In creative citizenship, the creative worker in a variety of professional roles is central for the generative nature of their work as the most passionate of narrowcast audiences, as well as through co-creative production.

During a significant technological transition (including analogue to digital broadcasting), mobilizing innovation in identity and meaning production by all concerned holds promise for shifting creative and civic engagement practices. Through a consideration of two public broadcasting case studies (CBC ArtSpots in Canada and Art21 in the U.S.), the implications of such opportunities for the cultural industries is better understood.

### Gay McDonald\* and Laura Fisher\*

#### Morning Star/Evening Star: bilateral curatorship between Melbourne and Glasgow

In the last several decades we have witnessed a global proliferation of offshore exhibitions, ranging from commercial shows to government-led cultural export to biennales and art fairs. Many such shows are developed at a frantic pace for single outings and short tours. However there is a rare variant of curatorial practice that is the outcome of slowly nurtured relationships between institutions and practitioners and which gives rise to unusual forms of locally embedded cross-cultural exchange. In this paper we analyse a key instance of this kind of curatorial initiative called Morning Star/Evening Star (1996-2001). This series of bilateral exhibitions and residencies, staged in Melbourne and Glasgow, involved small-scale contemporary art institutions in each location and included curators and artists like Max Delany, Juliana Engberg, Charles Esche, Toby Webster, Rosslynd Piggott, Simon Starling and Nathan Coley. Morning Star/Evening Star has had a considerable legacy, in particular for the curators who continue to navigate the transcultural movement of art and artists. Also noteworthy is that these curators, perhaps afforded a degree of methodological autonomy by their



respective (and small-scale) institutional settings, deliberately eschewed orthodox models of international cultural exchange that often privilege cultural diplomacy, trade relations and celebrations of nationhood. Drawing on interviews and archival research, this paper will argue that there is much to be learned from this kind of slow-growing collaboration across borders and the situational authenticity it achieved in the exhibitions' respective locales.

## Joanna Iranowska

### What is a “good” copy of Edvard Munch’s painting? Photographic prints on display

Paintings in museums might occasionally be replaced by a photoprint mimicking the original. This paper is an investigation of what constitutes a “good reproduction”. The study focuses on how museum experts evaluate reproductions of oil paintings by analyzing three cases of displaying digitally printed copies of Edvard Munch’s oil paintings between 2013-2015 in the Munch Museum and in the National Gallery in Oslo, Norway. A series of semi-structured interviews with the experts, working at and for the museums that were involved in producing and exhibiting of the photoprints, serves as empirical material. The stories told by the interviewees were grouped into five categories of valuing, which I have chosen to call “registers” following Annemarie Mol and Frank Heuts (2013). The described valuation practices have to do with delivering experiences to the public, obtaining mimetic resemblance, solving ethical aspects and economic issues, and last but not least, with the time perspective.



## 5K NORMALCY, DISABILITY, AND INJUSTICE

(CHAIR, GERARD GOGGIN)

## Linda Steele

### Violence Against Women Offenders with Disability: Exploring Intersections of Disability, Temporality and Affect

This paper explores police responses to violence reported by women offenders with cognitive and psychosocial disabilities (“women offenders with disability”). This paper discusses the recorded police contacts of a small sample of women offenders with disability who have had multiple contacts with police over their life course as a victim of sexual and physical violence, alleged offender and “mentally ill” person. The paper argues that through multiple contacts with police as victim, alleged offender and “mentally ill” person the police events records build a narrative of each woman over time

which renders them excluded from “victim” status. Ultimately, the paper concludes that in order to contest these women’s status as “ungrievable” victims of violence scholars and advocates can give greater attention to the relationship between disability and violence and to the specific place in this relationship of temporality and affect.

## **Jessica Robyn Cadwallader**

### **Between Pathology and Injustice: The Case of Therapeutic Forgetting**

Foucault’s observation of the differences and interchange between law and medicine in their dealings with perpetrators – between punishing an act, and disciplining the body to produce a godly soul – take a different cast when looking at victims. The concept of trauma, and the pathology of post-traumatic stress disorder, have in some circumstances enabled recognition of injustice (and what is required to remedy it). This has led to the use of pharmaceuticals to “blunt” traumatic memory. But critical disability studies have also raised questions about the impact of medical knowledges in defining disability and pathology as a trait of an individual body, rather than understanding disability as a social and economic construct. This paper will explore a series of tensions between law’s response to injustice as a social fact, and medicine’s response to trauma as an individual pathology.



## **Elizabeth Stephens**

### **Inventing the Normal Body: Composite Images, Anthropometrics and Public Health Exhibitions, 1880-1945**

The history of the normal is much shorter than often recognized. Until the beginning of the twentieth century, the word “normal” was used almost exclusively in professional contexts, and was rarely heard in everyday speech. Much remains to be said about the precise history by which the word normal came to move from professional discourse into the public sphere during the first half of the twentieth century. Some of the most important and influential work on this history has been undertaken in the context of critical disability studies. The aim of this paper is to contribute to such work by examining what and how the term normal meant over the crucial period of its popular emergence in the first half of the twentieth century, focusing on a number of key instances in which the concept of the normal began to circulate in the public sphere, focusing on the scientific research, legal frameworks and popular opinion that shaped its emergence.

## 5L THINKING ABOUT NORMATIVITY THROUGH EDUCATION, TRANSGRESSION, AND SELF-CARE (CHAIR, KYLIE CARDELL)

### Alexandra Coleman

#### “Good Life” Genre(s): Higher Education and Becoming Middle Class?

University promises the “good life”. A degree is sold as an essential commodity: as something one must have to go places, to be someone, to have a life worth living. It is a fantasy that works to construct working-class existence as deficit. It is a fantasy of escape: the end point is a middle-class life, a middle-class way of being in the world. This genre of the “good life” works to block a recognition of other good life genres – that is, other negotiations of what it means to have a meaningful and satisfactory life. Not everyone is interpellated by the capitalist fantasy on offer. Using Bourdieu’s work on the “perseverance of being” and Hage’s work on the “accumulation of being”, this paper will attend to the ways working-class university students from Western Sydney negotiate this genre of the “good life” and the tensions and symbolic struggles that emerge through this process.

### Yrjö Kallinen

#### A culture of transgression

This paper is based on an ethnography on the experiences of a delinquent youth group in Tampere, Finland. The initial shared understanding between the youth seems to stem from shared experiences of low structural positions, broken backgrounds and exclusion. However, the cultural logic of transgression occurs at the crossroads of these various overdeterminations and mutual efforts to actively self-determine the immediacy. I explore the transgressive nature of these reciprocal cultural practices. This particular relation to society is based on a strong internal sense of mutual solidarity and sharing and simultaneous external thrill-seeking transgression and theft. It is profoundly carnivalesque in its drive for excess and revelry, infallible counter-normativity and deeply ambivalent, concurrently laughing and hostile, creative and destructive, worldview. My focus is on the ambivalence of this cultural carnivalism as a way of living out social contradictions.

### Amber Gwynne

#### “It’s up to you”: readers and the construction of reading in self-help books for depression

Since the early 1980s, popular psychology books concerning depression have emerged as a significant sub-set of the commercially successful self-help



genre, encompassing an increasingly broad spectrum of approaches. Self-help research to date has focused primarily on evaluating efficacy in structured trials or giving close readings from numerous critical frameworks. While these two bodies of research offer important insights into both the positive and problematic potential of self-help discourse, neither adequately addresses how actual readers choose and use texts that explicitly claim to help or transform. Reader-reception frameworks provide a much-needed middle ground in the study of psychological self-help books. This paper draws on recent survey and interview data to characterise some of the ways that readers experience and enact self-help texts, highlighting the agency and authority they employ to negotiate and engage with a key site in which a variety of definitions of depression and recovery are elaborated and contested.

## 5M POLITICS OF MEDIA CENSORSHIP AND REFORM

(CHAIR, RACHEL COLE)

### Arjen Nauta

#### Navigating the grey zone: Chinese television practitioners and censorship

In my paper, I show how Chinese television professionals deal with censorship issues in their daily work. Although the State Administration of Press, Publication, Radio, Film and Television (SAPPRFT) edicts clear regulations on television structure and content, my research shows that negotiation is often possible and a large grey zone of acceptability remains through which television makers navigate their ways. Based on 10 months fieldwork (conducted in 2015-2016) focusing on Hunan TV, I content that media regulation is constantly challenged and negotiated in daily practice. Simultaneously, I show how the Internet provides new opportunities for grassroots content production and how efforts to constrain issues such as homosexuality culminate in its proliferation, whereby the prohibition thus becomes caught up in a circular imaginary production of its own making.

### Yafei Lyu

#### The Cultural Policies and Censorship System of Importing Hollywood Films in China

In this paper, I will discuss how Hollywood interplays with Chinese film market, and the relation between Chinese cultural policies and the importation of Hollywood films since 1994. The first Hollywood film was introduced to China on a revenue-sharing basis in November 1994,



since then, the quota system of importing foreign films has been officially established and the Hollywood films have attracted the attention of Chinese film-goers. Apart from the quota system, Hollywood films also have to pass the censorship system when entering to Chinese film market. Because China does not have a film rating system, all the foreign films need to be censored by censorship committee of Chinese government before distribution and exhibition in China. In addition, Hollywood productions cannot decide the release dates, and they have to coordinate with their Chinese importers. Meanwhile, the growth of box office receipts has kept a break-neck speed in Chinese film market. Since 2008, the annual revenue of film market in China has increased by average 30% each year. If keeping this growth speed, many experts predict that Chinese film market will surpass the United States and become the largest film market in the world by 2018. Restricted by the cultural policies of Chinese government but attracted by the explosive growth of box office in China, Hollywood films have tried various approaches, such as making alterations, deleting sensitive scenes, adding Chinese elements to cater to Chinese audience and Chinese censors, or seeking to co-produce with Chinese film companies in order to get access to Chinese film market. This paper will utilize a method combining qualitative with quantitative analyses to discuss this interplay between Hollywood and the Chinese film market, and draw on data such as each year's box office list since 1994 and the chart of the annual national revenue in Chinese film market to elucidate aspects of the relation between Chinese cultural policies and the importation of Hollywood films.

## **Sebastian Martin Valdez**

### **Politics by Other Means: Human Rights and Media Reform in Argentina**

This paper examines the ways in which human rights are mobilized as part of the development and implementation of broadcast policies in Argentina. Human rights are a prominent moral-legal discourse within the domestic political field and they have served as means to phrase citizens demands, formulate public policies and envisage new forms of governance. By focusing on a highly debated media reform – the Audiovisual Communication Services Act, I discuss how human rights have contributed to a transformation of the terrain of politics in the country. In particular, the paper focuses on how the expansion of human rights discourses, instruments and regulations have entailed a transformation at the level of government and activist practices in contemporary Argentina. The paper presents the main findings of my ongoing doctoral dissertation and it is grounded on ethnographic fieldwork in the cities of Mendoza and Buenos Aires, Argentina.



# 5N DEATH AND THE GOTHIC IN POPULAR CULTURE AND PUBLIC SPACE

(CHAIR, DAVID MINTO)

## Panizza Allmark

### Shopping Malls and the Gothic

For the past ten years I have photographed shopping malls across the world. Shopping malls have been described as “halls of mirrors” and “galleries of illusion” My visual practice conveys this surrealistic engagement with shopping malls, documenting the spectacle of the mall and elements of late capitalism. My photographs provide evidence of something that has happened and suggests a hidden political significance that beckons investigation. I examine the shopping mall through a Gothic lens utilizing the theorization of the Gothic as concerned with the repressed aspects of society, an obscured past and a disturbing present. Drawing upon actual events, such as protests, terrorism and murders that have occurred in malls, I highlight that despite the shopping mall’s attempts to provide a controlled space which is an escape or retreat from everyday experiences, the “unpleasant” aspects of everyday realities in the wider world still penetrate the surface.



## Kate Fitch

### Undead PR: Representations in popular culture

Recognising popular culture as a transformative and critical space, this paper investigates the use of popular tropes of the “undead” in public relations campaigns and in fictional representations of public relations. For example, vampires and zombies populate both television and film representations of public relations and campaigns in order to engage target audiences. An analysis of HBO’s TV series True Blood (2008–2014) offers multiple potential readings of public relations that resist, and challenge existing meanings (Fitch, 2015). Such analyses offer alternative discourses to the constraints of professional rhetoric and construct other realities, recognising the inherent contradictions between professionalism, corporate social responsibility, ethics and the reality of neoliberalism and the market logic of an occupational practice that is firmly linked with the development of capitalism. The use of humour and irony subverts normative expectations of “ideal” public relations and illuminates its “dark side”.

## Outi Hakola

### Mimicking Dying: Aging and Death in Television Comedy

Humor and the comic are central to social life, yet laughter is not always pleasant and decent. Youth-oriented American culture often marginalizes aging and dying

people. This tendency is recognizable from the comic representations of aging and dying which brings forward the politics of ridicule. This raises a question how derision works towards cultural exclusion while at the same time pretending to be harmless. I will examine how and when humor is used in television comedy to knowingly represent aging and dying people as comical otherness. I use examples from sketch comedy show Saturday Night Live and Comedy Central's televised stand-up comedy specials. These television comedies have roots in variety entertainment of vaudeville which emphasizes physical and embodied comedy. I also concentrate on the physicality of mocking. How embodied elements and physical references of the comedy represent aging and dying, and what sociocultural implications these representations include?

## 50 QUEER CULTURES, MEDIA AND THE EVERYDAY

(CHAIR, GRACE SHARKEY)

### Kerryn Drysdale

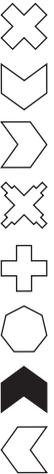
#### When Scenes Fade: Everyday Investments in Sydney's Drag King Culture

Events hosting drag king performances were a regular feature on the lesbian social circuit between 2002 and 2012 in Sydney, Australia. Established within a broader tradition of live performance culture but also significant within an urban lesbian night-time economy, Sydney's drag king scene provides a site for mapping social meaning as it intersects with cultural phenomenon. Yet, little evidence of this decade-long engagement exists. By drawing on data collated from a series of group discussions held between thirteen participants at the time of the scene's demise, my research reveals the movement by which a contemporary social moment is realised as an historical investment. Via the case study of Sydney's drag king scene, I make an argument for considering how everyday archival practices preserve otherwise ephemeral social experience. In doing so, I offer insight into the temporal conditions that might structure all scenes: their emergence through to their expansion or contraction and, inevitably, their fading.

### Stefanie Duguay

#### "The more I look like Justin Bieber in the pictures, the better": Analysing performances of LGBTQ women's cultures through image-based mobile media

As women who identify as lesbian, gay, bisexual, trans, or queer (LGBTQ) become increasingly visible in mainstream media, social media provide networked infrastructures for remixing popular representations with everyday identity



performances. On Instagram, photos with #lesbian and related identifiers include a range of content from porn to celebrities, memes, idealised “lesbian” depictions, and users’ self-representations. This research investigates what such representations communicate about contemporary LGBTQ women’s identities. It also examines the arrangements of technology, users, media, economies, and mainstream discourses shaping these representations. It does so through mixed methods, combining analyses of the app’s technological architecture, political economy, visual content, and user interviews. Findings indicate Instagram’s potential for self-actualisation, identity validation, and community building through the interaction of queer women’s culture with technological affordances. These outcomes are, however, tempered by platform practices and discourses giving prominence to normative and commercialised identity performances.

## Lucy Watson

### Not “just like us”: a study of how queers read celebrity media

This paper presents some preliminary findings of research into how queer people read, engage and interpret celebrity media. In the 21st century, we consume celebrities, whether intentionally or not, across all media platforms. Existing research on how people (particularly women) read celebrity indicates that celebrity media is consumed for pleasure, as a way to engage in “safe” gossip amongst imagined, as well as real, communities about standards of morality, and as a way to understand and debate social and cultural behavioural standards. However, the world of celebrity is an overwhelmingly heterosexual one. Queer audience studies indicate that it is common for queer readers to subvert understandings of media, and seek out a subtext, by appropriating mainstream texts to read them as if created for a minority audience. This paper attempts to understand how queers might read, interpret, and subvert celebrity media, beyond readings proposed by Hermes (1995) and Jenkins (2013).

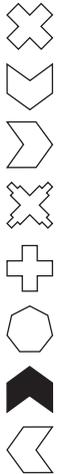
## 5P TERROR, GOVERNANCE AND MEDIA

(CHAIR, MARK GIBSON)

### Ramaswami Harindranath

#### Labour, terror, media, mobility: some thoughts on “context”

The premises underlying current debates on “radicalisation” and terrorism and on the spatial formations of contemporary capitalism are indicative of fundamental problems, both conceptual and methodological, that continue to limit our understanding of these issues. Using Chakrabarty’s reading of Marx – in particular, his notion of History 1 and History 2 – and Massey’s radical reconceptualisation of space as “articulated moments in networks of social



relations and understandings”, this paper re-examines the relations between the transnational and the local with regard to two major, current concerns – radicalisation and extremist violence, and labour (both non-material and material) – in relation to developments in new media and digital technologies. The paper will argue that such a reconceptualization goes some way towards addressing the limitations in current research on both social media and “radical” Islam, and on the digital labour in postcolonial contexts.

## Mahmut Mutman

### Jihadist Media: Image, Sacrifice and Power

Departing from Jacques Derrida’s “Faith and Knowledge” as well as Jean Baudrillard’s and Faisal Devji’s significant previous works on terrorist extremism, this paper argues that the extremist or jihadist logic of ISIS is inseparable from Western capitalist techno-rational domination and spectacular culture of media. Although ISIS seems to follow a conventional strategy of armed propaganda, which involves spectacular violent actions that are geared to immediate representation in the media, a close reading of discursive and visual data shows that it signifies a new phase in the evolution of jihadism. As an unconscious Western command, the new jihadist Islamism transforms the impossibility of sacrificing the image into an impossible spectacle of sacrifice. By recording its own violent acts of execution and by disseminating images impossible to look (but also impossible to evade), by thus appropriating the image itself, ISIS directly attacks the Western privilege to look, and presents a unique will to sovereignty over two founding dimensions of modern Western techno-rational domination: speed or “immediacy” (broadcasting and dissemination of the act of execution) and vision (attack on the privilege of producing and consuming images), both of which are related with death. Far from being a consequence of primitiveness, the barbaric acts of ISIS are a simulation of Western capitalist techno-rational sovereignty, and the organization itself is its most recent, unintended and oppositional result, which reveals a dimension of sovereignty sublimated by Western hegemony.



## Nicholas Manganas

### From Terror to Crisis: Understanding Narratives of las dos Españas

In this paper I explore the historical conception of “the two Spains” and its relationship with political and mass-mediated narratives of terror and crisis. Terror narratives, which for years have dominated Spanish political and mass-mediated narratives have, in recent years, been somewhat relegated to the background. With more than 25 per cent of Spaniards unemployed, the country has been focused on overcoming the destruction of its social

and economic fabric. More importantly, the “crisis” completely changed the political landscape in Spain, destroying the two-party system which had been operating, more or less successfully, since Spain’s transition to democracy. By examining the discursive shift from terror to crisis, I argue that the historical concept of the “two Spains” not only continues to be present in Spanish political discourse, but continues to adapt, evolve and challenge our idea of what Spain is.

## 5Q EXHUMING DEATH: POSTMORTEM IDENTITIES AND DIGITAL ETERNITIES

(CHAIR, CLÉO COULOMB)

This panel examines the definition conflicts of death in contemporary societies. Analysing the representations of death in the digital space and traditional media, it sheds light on the performative dimensions of mourning, through the creation of postmortem identities and bereaved communities. Such identities and communities may be considered as material connections that displace the frontiers between the dead and the living. This panel first explores the ways gender, race and class structure the manifestations of death in the digital/media space. It then focuses on the way these rituals challenge the conception of death itself. It suggests that the digital/media traces of death may not be a remain of a living, rather an assemblage with performative power, which transforms dead into active beings.

### **Fanny Georges & Virginie Julliard**

#### **Post-mortem digital identity on Facebook from a gender perspective**

Our paper examines how memorial writing practices recompose postmortem digital identity in Facebook (memorial accounts, profiles created from living). We pay particular attention to the ways the representations of dead people manifest and crystallize tensions between the constitution of a grieving community and the maintenance of interpersonal relationships with the deceased. To answer these questions, we conducted a semiotic analysis of 45 profile pages and 37 community pages (all having a memorial purpose) linked to 43 dead persons, by focusing on the conflicts of representation of dead people. These conflicts rely on the multiplicity of the online contributions, leading to a multiplicity of points of view on the deceased (the “death for oneself”). To seize them, we pursue a gender analysis of the different roles and hierarchies at work in the link between the deceased and the bereaved.



## Jamil Dakhliya & Nelly Quemener

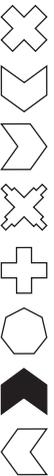
### Whose death deserves publicity? Media coverage of celebrities' death in France

This communication unravels the process beneath the mediatization of the personalities' death in France. By catching media attention, the death of national or international celebrities such as Raymond Aubrac or Whitney Houston, reveals a celebration process and the legitimization of one's life work and persona. It sheds light on the various moral values attributed by journalists to the personality, on the newsworthiness of his/her death as well as his/her subversive or normative relationship to social norms. By looking at the circulation of the news of a celebrity's death during the year 2012, as well as the representation of his/her life and his/her work, this paper aims at defining how the media coverage of death is built in terms of class, race and gender as well as of celebrity making.

## Marco Dell'Omodarme

### Actualizing metaphors: life as a sym-poietic system

"Make Kin Not Babies!" Looking for a slogan for the Chthulucene we are living through, Donna Haraway points that, as far as living is a making it has to be thought as a network making. Kinship is the way connexions can take form and whether it is possible to any-living-and-not-living-one to build connexion with any-living-and-not-living-one, the essential point is that what really happens is that some-living-and-not-living-one get actually connected, and some others don't. Kinship is not a general connexion, it is the very connexion that structures living (or being) in every forms. Sym-poiesis is the way we can think how beings emerge by and through the action of a multiplicity of other beings in their connected existence. Far from thinking dead people presence on the web as a remains of the living, we could grasp the multiple aspects life can take in and through kinships that pop-up from the material existence of connexions. Starting for Haraway's approach, I will try to outline an inclusive landscape able to shelter our lost beings.



## 5R FORMS OF DIGITAL MODERNITY IN INDONESIA

(CHAIR, EMMA BAULCH)

In this panel, four researchers present their studies of digital change in Indonesia. They do so through a focus on cultural forms that have played influential roles in shaping the country's post-colonial modernity: pejabat (public officials), pemuda (youth), veiled women and advertisements. The

panel aims to extend the agenda for researching digital change in Indonesia beyond its current focus on how civil society groups leverage digital media to gain political influence. It does so by considering the determining role technologies play in precipitating novel cultural forms that remain under-researched in scholarship examining the Indonesian digital.

## **Alila Pramiyanti**

### **Hijabers on Twitter**

In recent years, the hjab has emerged at the centre of a new market for commodities identified as Islamic. Muslim women have been active participants in this new Islamic culture industry as both consumers and producers. It is significant that female consumers participate in Muslim fashion not just as shoppers in malls but also as users of interactive social media such as Facebook, Twitter, and Instagram, establishing online communities of consumption around veiling, such as Hijabers' Community – the subject of this paper. This paper enquires into how social media platforms enable and/or limit the way the Hijabers Community present themselves as modern Muslim women. It aims to provide new knowledge of Twitter's role in shaping the modern Muslim self, as well as to bring the case of the Hijabers Community to advance understanding of twitter, and its inherent potentials and limitations with regard to digitally mediated consumption and identity.



## **Rido Panjaitan**

### **Officials in Online Spaces**

In recent times, it has become common for Indonesian government officials to rely on online social media to directly communicate with their constituencies. This paper presents findings of a research project enquiring into whether this new form of government to citizen communication enhances civic participation in decision making. I argue that reliance on social media urges public officials to adopt an increasingly informal style of public communication that contrasts the stock rigidity and superiority of officials' public communication in the past. I further argue that, as well as reshaping the officials' public communication styles, social media is also exposing them to the banal, everyday concerns of their constituents – matters from which they were hitherto distanced.

## **Fiona Suwana**

### **Youth, media literacy and democracy**

Through a focus on youth involved in two activist movements - the Save KPK Movement 2015 (an anti-corruption movement in Jakarta) and the

ForBali13 (an anti-reclamation movement in Bali) – the paper explores how online social media afford new kinds of political participation, but also discusses the new risks politically active youth face when they rely on social media to build and participate in movements. Youths' uses of social media reveal the emergence of new kinds of political tactics, but also the new threats to freedoms of expression posed by the Electronic Information and Transactions Law/ITE Law).

## Emma Baulch

### Mixed messages: telco ads on television

The article examines telco ads made for Indonesian television in order to understand the qualities of powerful narratives about what it means to be networked in that country. Based on an understanding of telco ads as texts that encode telecommunications infrastructure with social meaning by turning it into a commodity form capable of addressing a consuming public, the paper studies the cultural forms the ads throw up in order to articulate this address, and the media ecology that enables these cultural forms to circulate. In both their cultural forms and modes of circulation, I argue, telco ads contain mixed messages about the networked consuming public and the extent of its novelty.

## 5S PERFORMING MOBILITIES – EXTERIORITIES, STORYSCAPES, TEMPORALITIES, AND THE MOVEMENTS OF FAITH

(CHAIR, TBA)

## Stuart Grant

### Being-moved-by/Giving-over-to/Performing-from

This paper details a performance method which aims to prepare the performer to be sensitised to being performed by exteriorities – environments, relations, objects, atmospheres, others. The methodology is based in Bodyweather and Butoh techniques, informed by and understood through Heidegger's idea of "the Turning" and Levinas' "passivity more passive than the most passive passivity". The ultimate aim is preparation for the abdication of agency over to the cause of finding ways of inhabiting the earth which are determined by the belonging-to, immersion-in and emergence-of the body from that earth. The presentation includes an invitation for audience members to participate in demonstrations of concrete techniques which achieve a radical reorientation of the body in its relation to exteriorities.



## Misha Myers

### Storyscaping transnational places through complex media environments

This presentation explores how forms of spatial storytelling mediated by networked and/or portable technologies may create new engagements with places marked by transnational mobility and displacement. Works such as National Theatre Wales' *Border Game*, *Stalker's Primavera Roma*, *Visser*, *Rothuizen* and *van Tol's Refugee Republic*, or the author's way from home, use multiple media platforms to both map and facilitate orientations to and representations of place by transporting audiences, physically and/or imaginatively, between disparate and hybrid digital and physical experiences. This presentation will consider how contradictory claims, desires and memories co-exist and are negotiated in these creative interstitial spaces.



## Stacy Holman Jones

### Waiting for queer: Performing temporalities in/through the not-yet-queer family

This paper takes up the notion of the delayed performative of queer mothering through the lens of adoption. With a particular focus on the enactment of queer futurity in/through performances of waiting – the anxious waiting for “the call” bearing news of a child that adoptive mothers do, and the insistent waiting for the possibility of another world that mothering promises, this paper performs queer mothering as a “doing for and toward the future” (Munoz, 2009, p. 1). The paper draws on Halberstam's (2005) concepts of “family time” – the heteronormative reproduction of “family, longevity, risk/safety, and inheritance” – and “queer time” (p. 6) – non-normative modes of embodiment and relationality that emerge once we leave these temporal frames behind. Queer family time and queer futurity rely on waiting as the “relational and collective modality of endurance and support” (Munoz p. 91). Like adoption, the delayed performative of the not-yet queer family is an anticipatory and delayed enactment of intimate relationships as a braiding together hope and affect (Munoz p. 46).



## 5T IN THE INTERSTICES: INTIMACY, MEMORY, ARCHIVE

(CHAIR, MARY O'CONNOR)

## Nadia Rhook

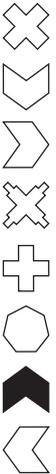
When a Migrant Locks His Lips: Hearing the Intelligibility of Syrian Lives in Colonial Melbourne

Late 19th century Melbourne was a polyglot city, ruled by anglophones. Here, as in sites across the globe, linguistic difference shaped whether a migrant's life could be rendered intelligible to the colonial state. The 1896 manslaughter trial of one Abraham Khaled gives a window into the intimacies of the trade and romantic lives of Syrian merchants and hawkers who took up residence in the city's so-called 'slum' district. In the interstices of Melbourne's street grid, this paper explores, racialized subjects forged spaces of political and linguistic autonomy. By taking a city's linguistic margins as the center, how might we recover fragments of non-anglocentric mappings and uses of urban spaces? And if privacy was, in part, about the ability to select to whom your voice became audible, then how did migrants such as Khaled use speech and silence to impede colonial surveillance?

## Nadine Attewell

### "And two of them are learning how to dance": On Schools, Weddings, and Multiracial Pasts in Colonial Hong Kong

In this paper, I take up the entangled histories of Hong Kong's minority communities by reflecting on the archival traces of interactions between differently racialized subjects as these unfold within and athwart such institutions of community-formation as the public school. Focusing on the "Mohammedan dinner" one Eurasian schoolboy hosted for a Muslim friend in 1919, and the latter's contested 1924 marriage, "in a Mohammedan mosque," to an American woman of mixed Chinese descent, I attend to the ad hoc character – the queerness – of even those ritualized practices through which people improvise their being together in the shadow of transnational state racisms. How, I ask, might we think about practices of relation-making that do not either possess or aspire to the condition of institutionality (that is, reproducibility)? Conversely, how does our reliance on archives that are the material manifestation of institutional ventures in memory-making proliferate institutionality, and with what consequences?



## Alice Te Punga Somerville

### Writing Home: Māori Letters in Unexpected Places

As part of a project entitled "Ghost Writers: the Māori books you've never read," I have been exploring the range of Māori writing which remains off the record because it's lost, was never published, or been forgotten. Mindful of Indigenous literary critics' calls for a more inclusive approach to genre, the final chapter, "Family Ghosts," focuses on letters written by members of the Te Punga family from outside Aotearoa New Zealand. While my great-grandfather's mobility in Lutheran spaces was beyond the familiar colonial or tribal networks, my grandfather's mobility as a member of the Māori battalion

has become somewhat canonical. Still, both “write home” about their negotiation of sameness and difference. Tracing the archival journeys of the letters as well as exploring their content and contexts, this paper considers how generalized accounts of Indigenous experiences of race and empire grow more complex on the ground or, indeed, on the troopship.

## 5U ECOLOGICAL AND BIOLOGICAL SUBJECTIVITIES

(CHAIR, LAURI LAHIKAINEN)

### Stephanie Maroney

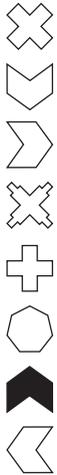
#### Collapsing Non-Western and Pre-Modern Subjects in Ancestral Microbiome Research

This paper examines the work of biological scientists and anthropologists engaged in research to categorize the “ancestral state” of humans and the trillions of microorganisms that live in and on the human body – collectively referred to as the human microbiome – in order to develop potential therapeutics for a range of autoimmune diseases correlated with the dysbiotic “western microbiome.” In analyzing scientific papers and associated news reporting, I argue that the narrative and discursive themes of the “vanishing indigene,” the pure and untouched population, and the non-western/pre-modern subject, produces a temporal lapse in the ancestral microbiome research, suggesting via an evolutionary framework that people living in the twenty-first century are appropriate research substitutes for Neolithic humans. Drawing from postcolonial and feminist scholars of science, I explain how ancestral microbiome research on living human subjects draws from colonial logic to justify research projects and sampling practices on indigenous people.

### Danielle Haque

#### Who Counts as Human in the Anthropocene: Indigenous Challenges to Eco-imperialism

This paper focuses on contemporary indigenous fiction’s challenge to the liberal, political construction of minority religious practices and community life as incompatible with modernity, progress, and secularism. I argue that Leslie Marmon Silko’s *Gardens in the Dunes* and Linda Hogan’s *People of the Whale* demonstrate how secularism narratives condition our relationship to the environment. Drawing upon early colonial writings and Supreme Court cases, I argue that U.S. legal constructions of property and citizenship are linked, as both are rooted in a Protestant ethos that shapes the animating myth about what

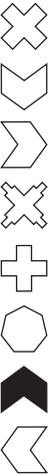


it means to be “American.” Literature that critiques secular narratives from the vantage point of indigenous culture and history underscores the relationship between U.S. secular nationalism and its Protestant foundations. It demonstrates how the influence of this relationship extends beyond indigenous peoples to a range of communities, laws, cultural practices, and domestic and foreign policies, as well as how it continues to inform contemporary thinking. Both Silko’s and Hogan’s novels reflect the problematic secular legacy of defining citizenship, and indeed human-ness, through abstract values instead of recognizing it as an embodied practice embedded in particular geographies. They point to broader networks between empire, globalization, and secularization by drawing on a variety of literary influences and tying together myriad histories of exclusion. Silko and Hogan insist that spatial narratives mediate the relationship between individuals, communities, and the state. Rather than using the language of stewardship – which depends on ownership – both novels narrate a belonging within and to the biosphere that challenges discourses of the human. Gardens in the Dunes responds to the conservation and preservation ethos that Federal Indian Law enacts by narrating alternative epistemologies of the Anthropocene. People of the Whale takes up questions of sovereignty, stewardship, and the law, and addresses separation by embracing connections between diverse human cultural communities and the rest of the biosphere. Both texts underscore the embodied, affective, and lived practices that shape the forms that freedom, community, religion, and the individual can take. These material conditions define the possibilities and impossibilities of form, and by rewriting formal restrictions, authors like Silko and Hogan call attention to the conditions of their making and perform the possibility of reworking broader political realities.

## Amanda Modell

### Australian Musical Ecologies: Whale Dreaming Songs and the Fight for the Great Australian Bight

On April 20, British Petroleum re-submitted its application to drill in the Great Australian Bight, and a coalition of environmental groups, Indigenous leaders and musicians called the Great Australian Bight Alliance is vigorously fighting the oil giant. South Australia’s Mirning people, who perform “whale dreaming” rites in which humans and whales make music together to unite the past, present and future, are represented on the Alliance by Bunna Lawrie, front man of the Aboriginal rock band Coloured Stone, which incorporates “whale dreaming” songs into its performances. How do whale dreaming rites offer ways of re-thinking what it means to be human under the Anthropocene, and how are they being mobilized to resist transnational capital and resource extraction? From this key site of Australasian Cultural Studies, I argue the whale dreaming rites constitute acoustic ontologies as powerful sites of resistance and refusal to settler colonialism, heteropatriarchy and late capitalism.



## 5V INTERCULTURAL AND COSMOPOLITAN POSSIBILITIES IN MUSIC AND THEATRE

(CHAIR, TBA)

### Timothy Kazuo Steains

#### Intercultural Theatre and Embodying Difference: Oppenheimer Noh, an English Language Noh Play

Oppenheimer Noh is a collaboration between the Australian academic and Zen Buddhist Allan Marett, the US American founder of the English language noh company Theatre Nohgaku Richard Emmert, and Japanese noh master Akira Matsui. It follows a white Western Buddhist pilgrim who visits Hiroshima in order to alleviate himself of remorse associated with the atomic bomb. There he meets the ghost of Robert Oppenheimer – one of the lead scientists in the Manhattan project. Oppenheimer haunts Hiroshima and must come to terms with his involvement in the atomic bomb in order to be relieved of the curse of his haunting. In this paper I read the play as an example of intercultural theatre, and explore the ways in which the white actors in the play embody Japaneseness through their adoption of the various culturally specific forms of performance within noh theatre. I argue that this embodiment represents what Kuan Hsing Chen calls “becoming others” and see it as an alternative to bounded and exclusive cultural/racial identities. The common noh theme of spiritual possession in the play furthers this theme of embodying difference. Oppenheimer must become the Buddhist deity Fudo Myo-o in order to be redeemed. I argue that the play’s cultivation of mixed cultural subjectivities enables a kind of alter-politics – to use a word recently taken up by Ghassan Hage. Becoming others enables us to be, as Hage says, “radically other than what we are”.



### Adiel Portugali

#### On cosmopolitanism and contemporary Chinese jazz – the case of Shanghai

Jazz in Shanghai emerged in the 1920s as a pioneering style amid a rising wave of popular music in China. The second appearance of jazz in Shanghai, which I refer to as contemporary Chinese jazz, took place in the 1990s and has since developed a popular, dynamic and cosmopolitan music scene, where global, regional, national and local sounds and identities interact, hybridize and form new musical expressions. This paper reveals the cosmopolitan shift and characteristics of contemporary jazz in Shanghai, and discusses the ambivalent implications of this process, as experienced and viewed by musician members of its scene. This insider’s view perspective

indicates that while some jazz musicians in Shanghai experience the cosmopolitan affect on their scene as a promising “local” opportunity, others regards it as a suppressive “global” takeover. Thus, the paper demonstrates that the general cosmopolitan shift and image of Shanghai has expanded and prospered its music industry, but also left its local musicians unemployed. Ironically, it further shows that the particular cosmopolitan shift of Shanghai’s jazz scene have moved it both “forward” – towards the international arena of jazz, and “backward” – towards ethnic, cultural and national convergences. So far, the topic of contemporary Chinese jazz did not gain an explicit academic attention and this glimpse into the scene of Shanghai is a preliminary step in exploring some of the complexities of China’s 21st century culture, music and sounds.

## **Frieda Joy Angelica Olay Ruiz**

### **Identities in Flux: Music, Identity Choice, and Identity Affirmation among Japanese Filipino Children (JFCs) in Kyoto, Japan**

This paper discusses the representations and reconstruction of Japanese-Filipino identity in select Original Pinoy Music (OPM) and how Japanese Filipino Children or JFC give meaning and interpret such representations, most especially how music figures in terms of identity choice. Original Pinoy Music is simply described as music that is produced by Filipino musicians either in the English or Filipino language (or other Philippine languages). This paper explores on definitions on ethnic identity by tracing how OPM is consumed by its audience, the JFC, and examines the embodiment of these representations in their own sociocultural context. This idea resonates with Michel Foucault’s and George Marcus’ concepts wherein the constructions of identity choice are fluid and shifting and move from spheres where positions are negotiated and deconstructed to suit the individual’s cultural milieu. The main question of this study is: what are the different images and representations on identity that can be gleaned from the songs produced in the Philippines? And what are the interpretations of Japanese Filipino Children (JFC) with regard to these songs? This study used participant observation and semi-structured in-depth interviews in examining the dynamics of the creation/production, consumption and recreation/reproduction of meaning as it occurs in text, media production and media consumption by JFCs in Japan. Participant-observation was conducted in places where JFCs usually congregated such as their homes, church, schools, restaurants, bars, karaoke bars, music venues, and civic organizations in Kyoto, Japan for more than a month. This study reveals the function of intimacy bonds, either within peer groups, mother-child dyad, or love-interests, serve a function in music and identity choice in newly migrated JFC. OPM bridges the generation gap of its listeners and showed that the



representations in musical lyrics flow beyond transnational borders. This reinstates normativity in cultural norms from the Philippines to enter Japan and be continuously embodied by the JFCs in Japan. Individual negotiations in the reinstatement and reproduction of cultural norms have also been given focus most especially on how music serves as a tool in acquiring social capital in various social institutions and situations. Alternative spaces such as bars, singing competitions, and school fundraising activities, aside from NGOs, karaoke rooms, and churches, have also been observed as sites for identity formation and affirmation. Like their shifting identities, the JFC also manifest shifting interest in their music choice depending on how they relate to it via their own personal experiences and present or future social relationships.

## 5W CAPITALIST SUBJECTIVITIES AND RESISTANCE

(CHAIR, AREN AIZURA)



### **Anna-Maria Murtola**

#### **Commodification and anti-capitalist subjectivation**

Commodification studies have importantly identified the countless areas in which things are increasingly turned into commodities. While the “commodification of everything” is a widespread concern, less attention has been paid to the numerous ways in which commodification is resisted. This may be a consequence of the excessive focus of commodification studies on the objects of commodification, rather than its subjects. I propose here to shift focus onto the role of subjectivity and processes of subjectivation in commodification as an important terrain of struggle. Subjectivity, as produced and reproduced through ongoing interpellation, is particularly important when it comes to resistance. Understanding resistance to commodification necessitates analysis of forms of anti-capitalist subjectivation. This includes both latent anti-capitalist subjectivation, such as values learned through religious and other cultural upbringing, and more organized processes of anti-capitalist subjectivation. These arguments will be illustrated through the analysis of examples from the cultural politics of commodification.

### **Caroline West**

#### **Picturing Capital: Deindustrialization and Poverty**

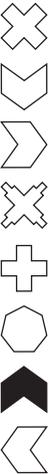
As the political economy of income inequality and its impact on the poor has changed in the post-2008 recession years, so has the visual rhetoric of photographs of poverty and in the new technologies used for their circulation. Advances in digital photography have brought forth a

democratization of image making through the affordability and accessibility of digital cameras. The growth of social media websites and mobile applications, such as Instagram, enable and encourage community-based interactions and collaborations in real time. Boundaries of visual activism are broad and mass media the art market can be seen to capitalize on this. I will examine three U.S. mass media and art photographic projects: *The Geography of Poverty*, *Looking at Appalachia*, and *Ruins of Detroit*. I will counterpose the rhetoric used to describe the poor and the rationality for how to manage that population to the complex role photographs play within these discourses.

## Hannah-Joy Gillard

### Denormalising work through queer and antiwork perspectives

A considerable number of texts on work culture and queer identities are limited by their tendency to focus on enfolding queer people into working life, without interrogating the institution of work itself, or the way it governs everyday reality. Kathi Weeks (2011) employs the term “antiwork politics” to describe a type of utopic imagining which encourages people to question why paid work monopolises so much time, and the necessity of critiquing policies and ideologies that render it normative and private. I propose opening up a dialogue between queer theory and antiwork politics to interrogate the antinormative inclinations of both frameworks, and shed new light on interviews of queer workers. I believe this project will ensure we remain open to critiques of paid work, whilst also staying attuned to the possibility of queer moments of subversion in daily working life.



## PARALLEL SESSIONS 6

### 6A MEDIA, MIGRATION AND (PRECARIOUS) MOBILE BELONGING (CHAIR, SHANTHI ROBERTSON)

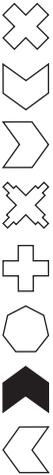
While migration and media have attracted scholarly attention for years, the recent surge of ethnic tensions in multicultural cities, or the globalizing refugee crisis in Europe, have refreshed the need to revisit the terrain, in the call for newer perspectives towards the increasingly contentious area. This panel focuses on the how current migrant discourses have informed new ways of thinking about “mobility”: how the mobility of migration over time and space interplays with that of the media. It brings together papers which aim at addressing the new themes that spawn new contexts and situations: from

media representations of migration mobility to presumptive use of (mobile) media for the asylum seekers, which interrogate how media serves as a site of domination as well as resistance to the migrant everyday.

## Lisa Leung

### Unwanted Mobile Belonging: use of cell phones among asylum seekers in Hong Kong

To many asylum seekers in Hong Kong, the territory was never their intended destination. Trapped territorially for an indefinite period of up to 10 years, these asylum seekers had to resort to aimless travelling and illegal work to kill time and to find some meaning of existence during their stay. Mobile phones became their source of communication, entertainment or (para-legal) business transactions, as they maintain an “elsewhere” existence. This paper crystallizes some findings of a research which examines the use of mobile phones as an epitome of the precarious belonging of these accidental residents. The research will delve into the relationship between (mobile) media, mobility and belonging of this group of self-select but unwilling migrants.



## Sukhmani Khorana

### Where Everyone is a Host: Mobility and Belonging in the “Welcome Dinner” Project

The “Welcome Dinner” initiative, begun by a not-for-profit agency called “Joining the Dots” in Sydney in 2015 aims to facilitate conviviality between old and new Australians. According to Amanda Wise speaking of informal “bring a plate” events where migrant women are invited to join Anglo-Australians, “there is nothing necessarily wrong with presenting the “complete feast” of one’s culture, but something slightly different emerges out of a convivial situation involving diverse individuals “bringing a plate”. Food brought to such events is typically “scented”, in the sense that they are often crafted to represent the identity of the cook and their culture” (2011: 101). The “Welcome Dinner” project will thereby be analysed by examining a random sample of online testimonies of hosts and participants, as well as Australian media coverage of events to ascertain whether feelings of belonging are facilitated in that environment.

## Rob Cover

### Mobility, Belonging and Temporality: Migration, Identity and the Media/Cultural Concept of “Population”

Population—as a concept which determines, categorises and governs

mass groups or peoples—is regularly cited in public discourse on national and community belonging (and non-belonging). Utilising cultural studies approaches to performativity, mobility and chrononormativity in critical dissonance with the media/cultural concept of population, this paper argues that a discourse of population operates in everyday practices for making sense of and manufacturing relationality, mobility and belonging. The production of affective modalities of belonging in an era conditioned by both the cultural demand for mobility and the cultural demand for population (size, composition) fixity open opportunities for new ethical approaches to relationality and similitude for migrant belonging.

## 6B REIMAGINING SETTLER-COLONIALISM

(CHAIR, CHRIS HEALY)

### Adam Gall

#### Towards a settler-colonial studies “without guarantees”: some insights from cultural studies

Settler-colonial studies rests on the understanding of invasion “as a structure rather than an event” (Wolfe, 1994: 96), giving analytical priority to the ongoing dispossession of indigenous people of lands and livelihood, as well as what Patrick Wolfe refers to as “a cultural logic of elimination” (96). This priority is at odds with other trends in the new humanities: for example, an interest in the localised, particular, and contingent (an investment which settler-colonial studies treats with suspicion). When viewed from the perspective of cultural studies, settler-colonial studies affirms a “naive” cultural theory, a symptomatology where representations express structures of dispossession, or where successive social institutions express a fundamental cultural logic. Through a reading of contemporary Australian case studies, this paper argues for a decolonisation specific to settler-colonial formations but without totalising methodological assumptions vis-à-vis narrative and representation. It explicates what cultural studies has to offer in undertaking settler-colonial studies “without guarantees”.

### Sadhana Bery

#### The Continuing Fantasy of a White Nation: Reoccupying an Occupied Land

“The Continuing Fantasy of a White Nation: Reoccupying an Occupied Land” examines a recent event in the U.S. in which an armed militia of White ranchers occupied Federal land that was itself an already and always continuing occupation of the Northern Paiute’s land. I argue that the White



national fantasy built on colonial occupation is never complete and requires continuous verification through replays of the re/enactment of colonization and empire. This accumulation of time is in the service of a futurity that is haunted, not by the ghosts of the original colonization of unceded Paiute land and their forced displacement from it in 1879, but by memories of victorious colonization. The White ranchers demand, "Return us our land" expresses nostalgia for the enduring fantasy of triumphant colonization and anger at the White state's betrayal of the terms of colonization, including loyalty to White fraternity and the unfettered rights of individual capitalist enterprise.

## Thomas Michel

### Cyborg Wadeye

Skirting around the seething, marginalised town of Wadeye in the Northern Territory of Australia is the Blacktip Gas Project: a highly automated network of offshore drilling well, processing facilities and pipelines owned by multinational interests, built to fuel the electricity demands of Northern Australia. This is the setting for an exploration of contemporary capitalism which I, inspired by the works of Mirowski, Haraway and others, describe as the Age of Cyborg. The cyborg represents not only the modern blending of human and machine and the optimisation of the labour-capital production mix, but also the colonisation of mind and body by the computer. The symbiosis of the Blacktip Project and the people of Wadeye is discussed here as manifest of the Cyborg Age: bound by unequal links of global and local, of "good" development mixed with entrenched marginalisation, and of the capitalist axiomatic destabilised by dangerous and exciting possibilities.



## 6C A MATTER OF AFFECT: HOW THINGS AND AFFECTS ARE CO-SHAPED

(CHAIR, SUSAN GANNON)

Materiality and affectivity have recently drawn much scholarly attention, however, their interrelationships remain understudied, as studies foreground either materiality and embodiment or affects. As scholars working under the auspices of the "affective turn" suggest, affects are non-discursive, contingent flows of intensity, often channelled by, incarnated in, and performed by "things" including material objects, atmospheres, and bodies. Moreover, within the "new materialism" paradigm, both strands are preoccupied with developing alternatives to social constructionism and post-structuralism, sidestepping how affective matters are themselves entangled in discursive, ideological and structural formations. We delve into this theoretical and empirical fold by interrogating

various modes of materialization and their entanglement with affective states – exploring food, sex, weather and wildlife to trace the co-constitution of affects and things within specific social, spatial and historical formations

## Dafna Hirsch

### Food and Affect in the Settler Colony

As various scholars have argued, food is fundamental to the affective experience of identity and difference. According to sociologist Pasi Falk, the infant's first perception of difference is experienced through the mouth long before the development of sight. The identity-shaping power of food was also noted by Bourdieu, who argued that taste in food most durably maintains nostalgia to the native world. Consuming food is never merely expressive and reproductive of social identities; it may also participate in a performative negotiation of new identities. This paper explores practices of Jewish consumption of "local," i.e. Palestinian food in early 20thC Palestine. I argue that food was an important instrument in Zionist performances of both foreignness and indigeneity, partly due to its affective power.

## Susan Gannon

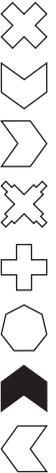
### Ordinary atmospheres and minor weather events

This paper turns to everyday ordinary atmospheres, to weatherscapes, inspired by Kathleen Stewart's call to attend to the affective, material and relational qualities of everyday life, and the posthuman imperative that we recognize our imbrication with creatures, objects and forces in our worlds. It assembles little scenes of weather in everyday life, aiming for atmospheric attunement to the elemental and domestic, and explores these through the work of critical geographers on affect and atmosphere.

## Andrea Connor

### Ibis in the City: The Affective Geographies of Re-wilding

Dumpster diver and tip turkey are just some of the pejorative terms people use to describe the White Ibis – a feathered migrant to Sydney. Since the 1970s this protected species has been migrating from the inland wetlands of NSW to the urban coast in search of food and a more accommodating lifestyle and habitat. The city has always been a drawcard for those seeking new opportunities. They have adapted well to their new urban environment finding a plentiful supply of food to scavenge – but how are we adapting to their presence? In this paper I consider the changing affective geographies associated with Ibis in the city and their potential agency in forcing us to re-think human – nonhuman or more than human relations.



## Dana Kaplan

### Recreational Sexuality and Urban Sexy Atmospheres

How is recreational sexuality, the interweaving of sexual and market relations, produced in urban spaces? Using the concept of “atmosphere,” I analyze the physical presence of business card-sized advertisements for sex “services” in the city’s streets, asking how can a parochial and “polluting” medium of communication potentially create luring, “sexy” atmospheres? Although the cards belong to the illicit, abject sections of the sex industry and the urban underworld, their deliberate emplacement in middle class neighborhoods makes visible recreational sexuality. In this way the cards may facilitate a general affective labour and help create a sexually charged and exciting atmosphere. The paper thus explains how sexual atmospheres and their material and affective building blocs are conducive to the workings of neoliberal capitalism.



## 6D TIME, MONEY, DEBT, LABOR, AND LIFE: CRITICAL CONCEPTS FOR PRODUCING KNOWLEDGE AGAINST INEQUALITY

(CHAIR, KATHERINE GIBSON)

### Lisa Adkins

#### Money and the Calculus of Contemporary Debt

This paper concerns contemporary debt. First, I question critical accounts of mass indebtedness which embed debt in social relations. This manoeuvre, I suggest, sidesteps how the calculus of contemporary debt involves a double move with respect to the social: it works on the social and transforms it. Social scientists, I argue, should map how the calculus of contemporary debt is actively transforming the social. Second, I suggest that any critical account of debt must confront how mass indebtedness has involved the activation of the capacities of populations in regard to everyday payment streams. I contend that existing analyses of debt with their focus on debt as a social problem or malady tend to bracket how surplus is generated from such everyday money. I therefore suggest that the key object of our analyses should be money rather than debt.

### Aren Aizura

#### Trans Worldings: Minor Mobilities in Wageless Life

Trans and gender nonconforming subjects are recently visible within the international left: their labor being taken seriously in political theory, not

merely as the freakish exceptions to a heteronormative labor theory of value but as paradigmatic subjects of labor. However, the racializing politics of devaluation haunt even the political frameworks that seek to include trans and gender nonconforming subjects, filtered by assumptions about what can take place outside the borders of national citizenship or in wageless economies. I explore the complexity of that inclusion, both in labor theories of value and within left-social justice movements. I explore the formation of a critical trans politics that draws on theorizations of transnational reproductive labor chains. Instead of rejecting the primacy of the figure of the trans sex worker to seek respectability, this approach collaborates with sex worker activism in order to make clear the stakes of relations between social reproduction, queer and trans visibility, racialization, and wageless life-making.

## Fiona Allon

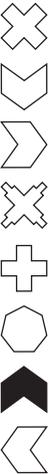
### Home, Housing, Household: Revisiting the links between Gender, Political Economy and Everyday Life

“Everyday life” and the “household” have become important categories in recent debates about financialization. Although these categories have a long history in cultural studies and gender studies, some accounts omit this history and produce analyses in which the cultural and gendered dimensions of everyday life continue to be seen as peripheral to the core business of understanding economy. This paper revisits these key categories and questions their use: Is everyday life a time or a space? And how is this difference relevant for understanding financial dynamics? At a time of new patterns of income, wealth and inequality, including what has been termed the “suburbanisation of poverty”, does the category of the household still have theoretical purchase? And how is the category of the household itself implicated in new definitions of obligation?

## Miranda Joseph

### Unequal Knowledge: Performative Accounting of Time and Money in the University

Higher education is a primary force in the creation of social hierarchies, both through knowledge production and its educational activities. My recent book, *Debt to Society*, claimed that “modes of accounting [are] techniques for constituting and attributing credits and debts ...deployed to create, sustain, or transform social relations.” Here, I survey three accountings of money/time that help constitute the US university as an inequality producing machine. Most notorious is the neoliberal regime of “responsibility-based budgeting.” Another is federal comparative/competitive accounting of “research



& development" expenditures. The third is the "workload" statement (allocations of faculty time/effort) used in promotion & tenure evaluation. I note the production of hierarchical relations among disciplines and between teaching, research, and service; and I surface contradictions that we might appropriate towards transformative accounts.

## 6E YOUTH AND SEXUALISATION

(CHAIR, RACHEL FALEATUA)

### Kyra Clarke

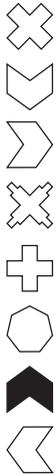
#### Being sexual, being sexualised: *Divergent* and *The Hunger Games*

A number of popular dystopian young adult novels featuring active female heroines have been produced over the past decade. Developed in the presence of media discourses of sexualisation and postfeminism, these texts present complex heroines who are intelligent, active and brave. Following a history of young adult literature they also present female characters who are sexually ambivalent: the protagonists are represented as uncertain with their sexuality, displaying contradictory and/or mixed feelings. In an era in which the sexualisation of young women is an issue of significant media and social concern, I am interested in these popular fictional representations and particularly the tensions they represent between being sexual and being sexualised. Drawing from examples of Katniss (*The Hunger Games*) and Tris (*Divergent*) I particularly question what happens when these novels are adapted for the screen, a visual form which brings these issues of sexuality, intimacy and its representation to the forefront.

### Jay Daniel Thompson

#### The Country of Sexualised Children: The "Sexualisation of Youth" and the Fantasy of the Australian Child

This paper will focus on Australian debates about the so-called "sexualisation of youth". Critics have argued that the "sexualisation" thesis belongs to a (long-running and global) series of anxieties about childhood sexuality. I suggest that it can actually be productive to read this thesis as resembling a "lost child" narrative. The lost child narrative gained impetus in colonial Australia, and continues to appear (in various forms) in the twenty-first century. Specifically, I will argue that when read alongside each other, "sexualisation" and "lost child" narratives suggest how the Australian child has historically embodied a fantasy about hopes and anxieties regarding White Australia. In advancing this argument, I tease out the similarities in both narratives. The child invoked in "sexualisation" and "lost child" narratives is

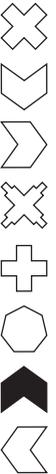


generally coded as white, innocent and asexual—though with the unspoken assumption that they will eventually attain heterosexuality. Relatedly, in both narratives, the child symbolises White Australia’s future and past. The paper belongs to a larger project on sex and national identity in Australia. I will elaborate upon existing research into how Australian childhood has been constructed in the popular imaginary. These include Peter Pierce’s study of the “lost child”, entitled *The Country of Lost Children* (1999). I will also engage with work on “white nation fantasies” by scholars such as Ghassan Hage and Odette Kelada.

## Nonie May

### Longing for Childhood: Adult Desires, Child Fantasies and the “objet petit a” in *What Maisie Knew* (2013)

Desire for the child, desire conveyed by the look at the child, is not always (as James Kincaid has famously argued) about wanting to have sex with them. These adult fantasies can be re-read as a manifestation of the neurotic fixation on re-capturing childhood to re-obtain what was lost. By drawing on Todd McGowan’s definition of the Lacanian gaze, this paper will offer up a reading of the child as objet petit a, and examine mechanisms of desire and fantasy in the recent filmic adaptation of *What Maisie Knew* (2013). Here, desire for the child becomes imbued with adult projections of the present self. For the adult spectator, Maisie – understood as objet petit a – comes to represent all that is unknowable about the self, triggering the questions of origin to which the adult subject is perpetually returned. This, I will argue, is key to understanding the psychological significance of visual representations of the child.



## 6F THE DEVELOPMENT OF INDIE MUSIC IN SOUTHEAST ASIA

(CHAIR, VIRIYA SAWANGCHOT)

## Anthony Fung

### Indie Music Development in Hong Kong: A New Cantopop Trend

“Hong Kong Cantopop is dead” is a common saying in Hong Kong and Asia. However, while there is the decline of the local music industries, in fact there are more indie music bands emerging in Hong Kong nowadays. These bands in fact are another forms of Cantopop performance which addresses the everyday life culture of Hong Kong. In this paper, I argue that from music consumption’s point of view, Cantopop is getting more popular in Hong Kong in the forms of indie music bands, despite the fact that the general sales of music CDs remain to be low.

## Viriya Sawangchot

### “Panda Effect”: A Study on the Second Wave of Thai Indie Rock

The paper explores the indie phenomenon from the 1990s till the present focusing on the culture of production of independent record labels and their social networks that help boost the music industry in Thailand. “Modern Dog Effect” can be attributed to the first wave of Thai alternative scene through British alternative rock’s influence in the mid of 1990s. What followed was, “Panda Effect”, the second wave of self-generated sub-culture youngsters who were to invent more hybrid musical styles called “post-alternative movement” in the mid of 2000s. Focusing on the post-alternative movement, the paper aims to investigate not only how the spatial creative relations of production/ participation that takes place within the creative industries informs the (non-)institutional contexts within which musical creativity can be realized, judged and valued but also how this shapes the economic practices, beliefs, and social practices by Bangkok youngsters.



## Azmyl Yusof

### Left of the Dial: a case study on Malaysian radio station BFM 89.9fm’s indie-friendly programming and as a site of indie maintenance

Since its inception in 2009, Business FM, more popularly known as BFM 89.9fm, has been gaining traction and audienceship amongst urban, middle-class, and English speaking Klang Valley (the Greater Kuala Lumpur urban region). This demographic is also what could be defined as the core group of indie production and consumption. While the station’s main content and programming revolves around business and economics (as the name suggests), the channel’s adherence to journalistic standards and incisive radio journalism has also played a vital role in challenging the “standard” notion of what a radio station should be in Malaysia’s often tightly regulated media industry, contesting at time the political hegemony which most media outlets tend to merely pay lips service to. Although adopting a “classic rock” radio format, the channel has also become an important platform for “indie” music in all most of its local permutations in its nighttime and weekend programming. This paper explores how BFM has not only played a role in the contestation of Malaysian cultural politics but also as a site of contestation of Malaysian “indie-ness” on the airwaves.

## 6G CULTURAL POLICY AND PLANNING

(CHAIR, IEN ANG)

### Ianto Ware\* and Hugh Nichols\*

#### Culture, Civics and Local Council: Implementing Cultural Policy in the Post-Landry Age

This paper considers John Holden's 2010 assertion that cultural policy has traditionally been concerned with "the achievement of targets where people are treated not as individuals with cultural rights, but as clay to be worked on." The authors will speak from their experience within the City of Sydney's cultural strategy team, working to implement the Creative City cultural policy. In doing so, they will consider the potential to move away from paternalistic notions of "culture" as deliverable, and pursue Justin O'Connor's alternate definition that, "Cultural policy at its broadest is about how we become citizens," with a focus on agency, participation, and barrier removal. Drawing from research commissioned by the City through the University of Technology Sydney, the University of Tasmania, Western Sydney University, and collaboration with the University of Sydney, methods will be proposed to connect cultural policy with to other areas, such as urban planning.

### Tully Barnett

#### The Bermuda Triangle of Value: Voids, Gaps and Holes in Australian Cultural Policy

The 2015 Federal Government Senate Inquiry into the impact of the 2014 and 2015 Commonwealth Budget decisions on the Arts received 2719 submissions. The robust response by Australian artists, arts administrators and the broader community tells us the inquiry process was seen as a crucial intervention in a moment of industry crisis. But it also answered a gap in the sector, providing an avenue for practicing artists and arts administrators to talk about the industry in a way they haven't been able to do before. This paper considers the submissions and hearings testimony as a public body of material constructing the artist and the state of the arts in the present moment under austerity and argues that the process itself was an important moment in informal cultural reporting and professional development for independent artists, speaking to notions of cultural value.

### Christen Cornell

#### Ambivalence, Intervention and Beijing's Urban Change

Since the Chinese Communist Party's extension of economic reforms in 1992, China's cities have become sites of dynamism and change, characterised by



demolition, construction, and examples of informal or “illegal” urbanism. This paper discusses my research of the Beijing arts community, Caochangdi – an art district constructed “illegally” on what was once the outskirts of the city and since incorporated within Party definitions of the “official” urban landscape. How, it asks, might China’s post-reform spatial change have provided the conditions for new forms of political intervention, particularly given the lack of participatory democratic institutions within the country? More specifically, how might these artists have exploited the ambivalence within the country’s spatial bureaucracy to build institutions, literally and collectively, at the everyday surface of urban change?

## 6H TOWARDS THICK DATA: STORIES FROM THE FIELD

(CHAIR, LIAM MAGEE)



### Heather Ford\*, Walid Al-Saqaf, Tanja Bosch and Lone Sorensen

#### Geertz’s Map

We chart the histories of the term “thick data” (Wang 2014) to its roots in Geertz’s (1973) writing on “thick description”, outlining the practical implications for Geertz’s theory of culture to the study of online behavior. Geertz writes that “culture is not a power, something to which social events, behaviors, institutions, or processes can be causally attributed; it is a context, something within which they can be intelligibly – that is, thickly – described”. While the majority of tools or instruments for studying “big” social media data enable us to observe patterns of behavior, we need theoretical frameworks to interpret that behavior. Theory makes thick description possible, writes Geertz, not by the analyst generalizing across cases but by generalizing within them. We applied this principle to the study of political conflict and the case of Twitter discussions of the 2015/6 South African State of the Nation Address. Bespoke quantitative tools provided an observational lens, and framing theory (Entman 1993) enabled us to develop qualitative interpretations. This two-step approach is necessary to move towards interpretations of behavior in context and, while quantitative tools that enable observation are clearly important, interpretation requires the use of relevant theory.

### Luigi Di Martino

#### Qualitative analysis within computational Twitter Analysis

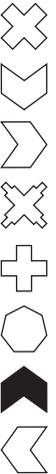
Large social media datasets paradoxically are both qualitative and quantitative, since they contain quantifiable information, such as number of followers, retweets, mentions, but also texts and images that require a

qualitative approach. However, the support of machines is unavoidable for the analysis of large datasets, due to the huge amount of information that would otherwise require a long time to be manually processed and classified. Indeed, digital maps enable one to zoom in and out in order to observe data at different scales, computational analysis of social media data offers multiple lenses for analysing patterns in behaviour. Beyond metrics and network visualisations, analysing images and memes qualitatively according to the author's tone and triangulating observational findings to avoid misleading interpretation of data enable further analysis. By analysing the Twitter data collected during the G20-2014 in Brisbane, this paper will illustrate a mixed methodological approach for the study of Public Diplomacy on Twitter. It will suggest the necessity of combining both quantitative and qualitative methodological strategies to comprehend context and cross-platform flow of information. Drawing on research findings, we offer two accounts of data as it emerged from our project: as thin data where prevalence is given to digital content, data visualisations and the media "message"; and thick data where the politics of the digital are enmeshed in socio-cultural mediations and conceptions. This is not a dichotomy, but a complex interweaving of practice and perception that is gendered, "unthought" and reflexive; individual and institutional: part of the complexity and embeddedness of data in our everyday. It is this that needs critical attention if we are to understand the politics of data and its" impact across cultures, subcultures and institutions for the future.

## Helen Thornham\* and Sarah Maltby

### Thick data and the military

Data, big data and datalogical systems are already "an established presence in our everyday cultural lives" (Beer, 2015:2) and this means that the material and embodied configurations of data are both normative and novel. For the MoD (British Ministry of Defence, stakeholder of our ESRC research project), big data and social media go hand in hand – generating incredible opportunity and risk that feed into a growing schism between how organisations use and constitute data on the one hand, and how data is generated and conceptualised through everyday digital mediations on the other. Drawing on research findings, we offer two accounts of data as it emerged from our project: as thin data where prevalence is given to digital content, data visualisations and the media "message"; and thick data where the politics of the digital are enmeshed in socio-cultural mediations and conceptions. This is not a dichotomy, but a complex interweaving of practice and perception that is gendered, "unthought" and reflexive; individual and institutional: part of the complexity and embeddedness of data in our everyday. It is this that needs critical attention if we are to understand the



politics of data and its' impact across cultures, subcultures and institutions for the future.

## 61 FILMIC ENGAGEMENT WITH CONTEMPORARY POLITICAL CULTURE

(CHAIR, PAUL KELAITA)

### Stephen Chan

#### Un-imagining the Local/Future: Filmic Engagement with the Absence of Hope

As the world and the neighbourhood we live in are progressively mediated and de-localised, globalization drives commodity-, information- and ideology-flows to multifarious interface and complex engagement with individualised differences. Whereas a politics of the local emerges in contemporary Hong Kong through various embodiments of critique clustering around hopelessness as its intellectual core, the recent convergence of "localist" discourses foreshadows contradictions in the upsurge of antagonism. (See special issue edited by Stephen Chan entitled "Hong Kong at a crossroads", *Inter-Asia Cultural Studies*, vol. 16, no. 3, September 2015, 327-494.) In face of such a deep crisis, we need to critically unpack the constraints and possibilities of the de-localised orientations for our specific contemporary society. As identities are made and inscribed in discourses and practices heavily embedded in locally emergencies and constantly take shape in the process of multiple on-site cultural-political constructions, I want to examine the formation of "locality" and re-think the making of local "subjects" as key players in the contemporary crisis. We could ask: to what extent would concepts such as the "constitutive other" (S. Hall, J. Butler), or locality as a "structure of feeling" (R. Williams, A. Appadurai), help us understand the worldly practices and appreciate the existential problems people face today? Is the local an alternative to the global and the national alike? Is it to be taken as the antagonist or accomplice of the other, with which the subject of cultural crisis must struggle? What are the power dynamics at play and the moral engagements thus engendered? Confronted by the challenges facing post-1997 Hong Kong, this paper provides the contexts of the latest filmic engagement with the local, which mediates the absence of hope in its future imagination, and poses the subject of dissent as a question for the re-invention of social cohesion. With reference to the 2014 Umbrella Movement and Hong Kong's uncertain fate come 2047, I shall examine the social imaginary that enables one to un-think, indeed to un-imagine, the cultural future of those inhabiting the locality. Films to be examined include commercial films, independent documentary films, as well as short films on the internet.



## Eleni Varmazi

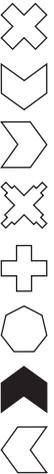
### Being Weird in contemporary Greek Cinema

Although contemporary Greek directors themselves do not accept that there is such a movement as The Greek Weird Movement, the term has come to be established on an international level by film critics and theoreticians. It is obvious that films like *Dogtooth* (2009), *Attenberg* (2010), *Homeland* (2010), *L* (2011) *Miss Violence* (2013) and other share a common criticism for the “System” and deal with the Greek financial recession on a secondary level. These films are also characterized by physical and psychological violence, language games, absurdity and changes of established meanings. They deal with contemporary issues, a fact that really contrasts the past history of Greek Cinema. The proposed paper is going to examine how contemporary Greek cinema after 2008 emerges with a different style, thematic concerns and creative *modi operandi*, which are connected to the Greek financial crisis.

## Mehdi Derfoufi

### The “jeune cinéma français” of the 1990-2000 decade versus postcolonial ethnicities and French-Maghrebi cinema

This paper focuses on the watershed decade of 1990-2000, when the critical discourse on the “jeune cinéma français” is in full bloom. In parallel with this discourse, the decade witnessed the emergence of the “banlieue film” and the assertion of a French-Maghrebi cinematographic identity. The argument analyzes the concomitance of these three aspects of youth (“jeune cinema”, banlieue films, French-Maghrebi films of the “post-beurs” variety). It thereby seeks to show how this division of youth into distinct categories (some of whom are marginalised) is in fact based on the building of a French national narrative within the history of cinema, at a time when the “roman national français” is itself criticized by historians in a variety of ways. Ultimately, my aim in this paper is to investigate the way the concept of ethnicity allows for a questioning of the history of French cinema.



## 6J SO WHAT DO YOU DO?: TRACKING CREATIVE GRADUATES IN AUSTRALIA AND THE UK

(CHAIR, MARY ELIZABETH LUKA)

This panel draws on preliminary team research undertaken for the Australia Research Council Discovery Project “So what do you do?: tracking creative graduates in Australia and the UK” (2016-2018). The session investigates the career destinations of creative graduates in Australia and the UK. In the context of both the rise of Creative Industries policy push and the

marketisation of university education in both countries, the focus on graduate creative labour has gained some urgency. This panel focuses on the Australian experience and, reading the Graduate Destination surveys conducted by Graduate Careers Australia (GCA) alongside ABS census data, explores the differences in labour market returns for creative degrees according to do models of the sector: that of the Creative Industries, and that of the Cultural Industries.

## Scott Brook

### Recalling the liberal arts in the creative economy

This paper introduces the aims of the research project, situating it within a growing international literature on creative graduates. It reviews the way in which the critique of arts education that accompanied the creative industries push has increasingly retreated from a focus on industry-specific vocational training in order to return to a focus on the general and transferable skills of the “embedded creative”. As with any product recall, such a process of refitting the vocation of “the creative” demonstrates the historical fallibility and inventiveness of educational discourse in adapting to economic conditions beyond its control.

## Phil Lewis

### The returns to a university degree in creative arts

This paper presents estimates of the private monetary benefits in Australia associated with the completion of a bachelor degree in the fields of study classified as creative and cultural studies under a range of different assumptions. The results show that for the average person, there are little or no monetary incentives to complete these degrees and the private rate of return compares unfavourably with alternative degrees or with returns to financial assets such as the rate of interest. However, there are differences in rates of return according to gender and according to the assumptions used. The results are calculated on varying assumptions providing evidence of the robustness of the conclusions. Finally, implications for policy, such as university financing and increases in university places, are discussed.

## Jen Webb

### The Creative and Cultural Industries in Australia: a Nominalist Approach

This paper describes the conceptual basis of the two models of cultural sector employment mobilised in the study, those of the “Creative” and “Cultural” industries. The paper notes the distinct ways of formatting the



labour market that each provides: where the former focuses on the “creative skills” as a human capital input, the later focuses on “cultural” goods and services as an output. Such an approach enables discussion to move beyond debate about the empirical and ideological basis of such models, and a more fine grained analysis of graduates outcomes according to both models that might support local and diverse projects of curriculum reform targeted at improving graduate employability.

## 6K METHODS AND ETHICS IN SELFIE STUDIES (CHAIR, KATH ALBURY)

### Amparo Lasén

#### Researching Selfies through Workshops with Interested Participants

This paper presents the experience and results of a series of workshops carried out in Madrid, about making, sharing and evaluating digital self-portraits. The participants are women and men (aged 18-35), interested in taking part in such a research, who take and use selfies for intimate, personal and professional reasons. The workshops are part of a research project about inventive methods to explore emergent digital practices and the controversies and disquiets related to the blurring of the public/private divide. Through different activities and discussions (making self-portraits, sharing and discussing a selection of personal selfies (recent, old, good and bad), elaborating a guideline of what makes a good selfie...) we learn about the particular modulations of intimacy and the complex performativity involved in these practices.

### Katie Warfield

#### Im(matter)ial Bodies: a critical discourse analysis of a Canadian digital literacy resource

This paper summarizes emerging work incorporating feminist new materialism into adolescent literacy theory and practice, and then conducts a critical discourse analysis of a recent teaching resource produced by MediaSmarts Canada to teach young people about selfies or digital self-imaging and sharing on social media. In the Put Your Best Face Forward resource, selfies are discursively treated predominantly as representations (as photos) and presentations (inauthentic performances). This paper does not argue that selfies cannot be photos or self-presentation, but rather that in addition to these selfies are intimately entangled with the materiality of body, the location, and the non-human technologies. Drawing on recent work connecting feminist new materialism to the phenomenon of selfies, this



paper concludes with suggestions on how to entangle material and affective dimensions of social media use within adolescent digital literacy lesson plans.

## Katherine Moline

### On Researching Mobile Media

Academic research on transdisciplinary approaches to digital making and co-design is at risk in the current ethics framework when that research involves people and their devices. This paper outlines the national protocols for ethical conduct in human research, through an analysis of workshops titled Myths of the Near Future. The workshops involve improvisation as a modality with which to explore digital communication via mobile telephones and invite participants to reconceptualise their mobile phones as research equipment. Designed to disrupt participant's assumptions about their mobile phones, the workshop activities also prompt conversations about the ethical implications of sharing information. Reflections on the workshops and ambiguities in art and design research within established protocols draw out further lines of enquiry for experimental research in the co-design of digital cultures.



## 6L INTERVENTION, SPECULATION, EXPLORATION – EXPANDING CULTURAL RESEARCH

(CHAIR, VALERIE HARWOOD)

This session will discuss the role of design interventions and arts-based explorative approaches in cultural research. How can notions of critique and epistemology be related to and entangled with creative practice and speculative endeavours, and what are the consequences and potential of collaboration with various stakeholders beyond academia? During the last decade, a quite extensive discussion on how to expand the methodological toolbox of cultural and social research has been developed. Non (or more-than) representational theory and methods have suggested that we combine cultural analysis and creative practice in new ways. Entanglements between art, design, anthropology and ethnography has been developed and discussed by various scholars. The papers in this session will deal with the development in the intersections between academia, art and design, by taking the conceptual point of departure in the notions of intervention and exploration. Concrete examples from projects will be discussed in relation to broader theoretical and methodological issues.

## Juan Francisco Salazar

### Speculative fabulation as method: researching worlds to come in Antarctica

In this intervention I reflect on my experience experimenting with speculative narratives of worlds to come in Antarctica. The focal point is the experimental documentary film *Nightfall on Gaia* (2015), which, I suggest, enacts a form of generative ethnography through which to speculate futures with. Drawing on Donna Haraway's ambiguous notion of speculative fabulation, I argue that the film enacts a realism of the possible to account for how the Ice, as an everyday extreme, confronts its inhabitants with problems of survival that make visible big quandaries about the future of habitable conditions for earthly life. Modulated by the speculative this provocation invites a recalibration toward a future-facing cultural inquiry that enables research to follow forked directions, to both respond to and anticipate phenomena that may not simply be held, observed and acted upon.

## Anna Isaksson

### Design, Critique and Creativity – Exploring norms and constructions of masculinity in the fire and rescue service

This paper is based on a study of the Swedish fire and rescue service where norm critical design has been used to make constraining (gender) norms visible. The norm critical design concepts problematize notions regarding physical strength, bodies and sexuality within the fire and rescue service and question the binary construction of women and men. They are questioning the habitual ways of doing and thinking of gender but at the same time they are norm creative as they involve rethinking and opening up for alternative solutions and ways of to relate to a phenomenon. This paper is just about how research through design interventions can be both critical and creative.

## Robert Willim

### Following The Delta Bell – Cultural Explorations of Imaginaries, Materiality and Infrastructure

In my practice in between art, ethnography and cultural analysis I have used what I call art probes as speculative instruments of evocation which might possibly inspire or speak back to my research practices. One of these art probes was initialized and discharged at an event at the Museum of Ethnography in Stockholm November 2014. The starting point was the ethnographic surrealist audiovisual performance *Possible Worlds*. As part of the performance I used an object called *The Delta Bell*. Since then I have followed this object. The path has lead me to several places, to an anechoic



chamber and a disused nuclear power plant. This paper is about the process and the meandering exploration of The Delta Bell.

## 6M MEDIA CLASSIFICATION HISTORIES AND DISPOSITIVES

(CHAIR, TERRY FLEW)

### **Catherine Driscoll\* and Liam Grealy\***

#### **Globalisation, Government, and Exceptionalism: Learning from the history of media classification**

This paper discusses the way governmental agencies of media classification, whether arms of the state or not, struggle to articulate the specificity of their work based on the specificity of the state-based constituencies they serve. Our examples include the long struggle between the Motion Picture Association of America and various popular and governmental agencies over the value of an age-based classification system for film. Although it is rarely discussed in scholarship on the Production Code, examination of the relevant inquiries, reports, testimony and behind-the-scenes negotiations reveals an influential conflict between interpretations of Exceptionalist rhetoric on American freedom. Similar patterns are apparent in the history of developing a classification system for videogames in the US. While the historical context seems very different, and international comparisons and trade patterns impacted differently, the layered tensions between flows of popular complaint and demand, industrial speculation and development, the generation of new forms of expertise and governmental negotiation with competing claims on the idea of “freedom” are revealingly similar.

Thinking beyond the U.S., a remarkably similar dynamic appears in all the case-studies in our project thus far, including Australia, China, India, Japan and the United Kingdom – we are going to briefly consider how this dynamic appears in the UK, Australia, and India. Putatively national censorship/ classification agencies are in practice dispersed and shifting networks of agencies distinguished by the media object/s they govern, the (regional or industrial) constituencies they serve, and changing relations to the state. But even at their most singular some version of exceptionalism is key to the workings of media classification. This rhetoric, we suggest, raises important questions for contemporary discussions about the international circulation of both popular media and classificatory practices and the influence of specific but never exceptional histories on state-based systems.



## Rachel Cole

### Defining pornography: Lessons from the development of the X rating in Australian media classification

Media classification stands as a significant site of interest for Cultural Studies and this paper draws on the Australian history of media regulation as a set of practices that shape not only media but cultural, social and sexual norms. The X category was developed to regulate and make commercially available sexually explicit material in response to anxieties regarding the medium of VHS video in the 1980s and child protection. Changes to this category over time have affected what pornography can be legally consumed in Australia, implemented differently at a state and territory level. Analysis of the social groups and definitions involved in these developments illustrate how sexually explicit media has represented historically specific social anxieties and gendered in production and consumption. In an era of new media and increased access to pornography, a legacy from this history includes formation of the term "sexual violence" within media policy which still impacts the ways in which women and young people can be represented today.

## Mayra Gomes

### Media Rating and Hegemony Brazilian Rating System in Comparison to Other Discursive Dispositives

Since 2005, I have undertaken studies about censorship, supervision and control. Presently, with the financial support of National Council of Technological and Scientific Development (CNPq), I am focused in the investigation of media ratings and current control processes in Brazil. Such research is inspired, among others resources, by the Cultural Studies works about national cultures as a discursive dispositive that emulates independent unity. Therefore, it is situated in the crossroads of identity and difference. The methodology adopted embraces: data collecting from the Ministry of Justice site (government organ that rates cultural products in Brazil) and from the media with emphasis in social networks; observation and comparison of different media rating systems applied in other countries; Discourse Analysis as a reading tool for statements issued by censorship bodies, government agencies and the public in general. In this paper, we bring the research data and partial results that point out to hegemony.



## 6N REPRESENTING WOMEN IN FILM AND TELEVISION

(CHAIR, DEBBIE RODAN)

## Dadung Ibnu Muktiono

## Sensualizing the Strong Female Host on an Adventurous Travelling TV Program: The Petualang Cantik TV Program

This paper will discuss how the female host of an adventurous travelling TV program is sensualized. It has long been known that adventure is strongly associated with masculinity because adventurousness is considered a masculine trait. Portrayals of adventurous men are common in various media, like the use of male hosts for adventure TV programs. However, a recent trend in Indonesia is to use more female hosts in these programs, such as Petualang-Petualang Cantik. This is a show exploring exotic natural tourism sites in Indonesia. This program seems to claim that women are adventurous. However, the representation of strong women is not as dominant in this series as their sensualization. All such hosts show their sexiness through their sexy dress, and sensual gestures. This fact may not seem surprising in context since the audiences of adventurous program are mostly men. Thus, this paper will further examine how these hosts are sensualised to satisfy the gaze of male audiences.



### Maliha Aqueel

#### Mapping Modernity in Urdu Drama

This paper examines the gendered subjectivities of heroines and anti-heroines in contemporary Urdu drama, to open up a discussion about conflicts between tradition and modernity. Compared to the confident, often working and progressive heroines of the 1980's, an in-depth analysis of two recent blockbuster drama serials shows more cautious contemporary heroines, who continually manage a balancing act between traditional and modern ideals of womanhood. Categorisations of pious women are placed in strict opposition to those with Westernised female bodies and attitudes and domesticity is the woman's moral prerogative. The slick productions repackage the heroine as capable of negotiating a globalised world, while also espousing traditional values of family and piety and never steering too far from the patriarchal expectations of women as repositories of familial culture and values. This reading of the texts offers glimpses into an underlying anxiety about middle class women's mobility out of the home and into the public sphere.

### Nermin Orta

#### The Female Gaze and Rape Scenes: A Case Study of Film Reception in New Turkish Cinema

As an important means of reproduction of the existing ideology, cinema holds a significant place in positioning women, shaping the way that the society perceives them. Also an important tool in maintaining and

regenerating the male dominant discourse, cinema is serving patriarchal systems in terms of statements, too, by using cinematic components, on one hand, and on the other, by constantly repeating the patterns imposed on women in films and confronting the woman with psychological or physical violence in the narrative when she contradicts those patterns. The main goal of this paper is to explore how cinema has structured those patterns and the female audiences' reception of the "rape scene". For this purpose, female participants will be observed watching the films *Gemide* (On Board), *Barda* (In The Bar), and *iki Kadın* (Two Women), regarded as works of independent cinema in post-1990 Turkey. Then the results of the meetings will be discussed within the framework of these concepts connecting cinema, patriarchal discourse and rape.

## 60 QUEER CULTURES IN ASIA: MOBILITY, KINSHIP, AND CLASS

(CHAIR, LUCETTA Y. L. KAM)

### Lucetta Y. L. Kam

#### Queer Mobility of Chinese Women in Australia

Mobility of LGBTQ people around the globe has been accelerated in the past 30 years due to both structural (migration policy, law governing sexuality and gender) and private factors. For example, the aspiration to live a life free from family control, to reunite with one's same-sex partner, to look for LGBTQ communities in another city, to explore job opportunities in LGBTQ friendly countries or to move to places where reproductive technology is available for queer people. The paper explores the movement of Chinese queer women (lesbian, bisexual, transgender and queer identified) from Mainland China to Australia. Participant observation and in-depth interviews are conducted in the chosen cities to document personal lives and community development. The paper intends to generate community-based field knowledge of the lived experiences of Chinese queer women and to document the formative stage of queer Chinese migrant women community in Australia.

### Lin Song

#### Queering Chinese Kinship in *Mama Rainbow* and *Pink Dads*

This paper engages with two documentary films, *Mama Rainbow* (2012) and *Pink Dads* (2016), both directed by Fan Popo and produced by PFLAG China (Parents, Families and Friends of Lesbians And Gays China). Observing the re-imagined queer subjectivities deeply grounded in kinship relations in the films' representation and PFLAG China's social activism, my paper



argues that the reconfiguration of queerness as part and parcel of the system of blood kinship in the Chinese context, while revealing the intricate relationships between queerness and normativity in the Chinese context (Yau 2010), enacts a “queering” of kinship both as a survival tactic and as a negotiative strategy, which further offers an alternative paradigm in making sense of queer lives in the Chinese context that decenters the dominant Euro-American rights-based discourses on gay liberation and queer kinship (Weston 1991, Altman 1997).

## Ting-Fai Yu

### Conceptualizing Queer Working-Class Culture in Hong Kong

This paper focuses on my ethnographic engagement with middle-aged, working-class Hong Kong gay men in an NGO support group, where they made sense of their experiences of inequality by inhabiting themselves as queer subjects of the “older generation”. Reading their identifications with old age as cultural performances of class (Ortner 2006), this paper argues that their subject makings were displaced through the historical conditions of Hong Kong being a working-class society before its industrialization in the 1970s and the present construction of working-class lives as obsolete memories in the developmentalist logics of local society (Chu 2007). By conceptualizing Hong Kong as a site of temporal and spatial complexities, this paper engages in dialogues with the propositions of Asia as theory proper and examines the extent to which class as a method of inquiry informs the production of local queer knowledge.



6P FEMINISM, COLONIALITY AND CRITIQUE  
(CHAIR, HANNAH MCCANN)

## Nithila Kanagasabai

### Decolonising Feminism: Women’s Studies as a Politics and a Discipline in Tamil Nadu, India

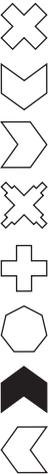
The object of this research is to inquire into the practices and possibilities of women’s studies (WS) courses in non-metropolitan locations in India enabling a decentering and decolonising of knowledge and feminism. By highlighting the exclusions in the curricular engagement and citational practices of institutionalised women’s studies, by questioning the binaries of academic and non-academic work and thereby deconstructing the hierarchies foundational in the construction of such binaries, WS students in these locations enable the possibility of decentering WS knowledge. In creating a new language of women’s studies, one that speaks to their location and

against hegemonic knowledge flows, I argue that my research participants have constructed theoretical work as political practice. Drawing from these I then argue for their positioning as organic intellectuals, as feminist scholars who are “situated” and who, by their engagements, struggle both within and against the institutions of power.

## Isis Giraldo

### Coloniality at Work: decolonial critique and the postfeminist regime

I wrote an article that is about to appear in a Special Issue on “Feminist Theory in the Global South” in *Feminist Theory*. In this article I address the imbalance in the production and circulation of knowledge in the dominant Anglo-American academic circuit, aiming to make visible feminist work in a decolonial vein carried out in Latin America, to re-centre the decolonial option with regard to established postcolonial studies, and to propose a way of understanding global postfeminist female subjectivity as mediated in mass media. Benefiting from my own borderlines position as a Latin American woman trained in Anglo-American academia and based in the West (Europe), I aim at bridging the gap between decolonial feminist theory – focused on issues of praxis, overlooking questions of representation, and resolutely uninterested in mass culture and media; and feminist cultural studies --mostly informed by dominant feminist theories and postcolonial frameworks. I revise María Lugones’s influential concept of the “coloniality of gender” (Lugones 2007; Lugones 2008) and link it with what I term – following closely Angela McRobbie and Rosalind Gill (McRobbie 2004; McRobbie 2008; Gill 2007) – “the postfeminist regime”. I argue that both these concepts articulate and are put at work in contemporary understandings of female subjectivity as constructed in global culture through mass media. To do this I discuss two cases in point: the FEMEN – a self-defined feminist social movement that originated in Ukraine and has been at the centre of controversy and media attention in Europe since the late 2000 – and what I claim is the figure of the “exoticised female pop icon”. I show that the FEMEN and these pop icons provide an exemplary case of coloniality at work where “coloniality” is understood as the hidden face of modernity, the underlying logic of colonialism (Quijano 2000; Mignolo 2008). The talk I am proposing to present at the Crossroads 2016 conference will focus on the analytical part of the article (rather than the theoretical) so as to highlight the potential of the theoretical tools developed from within the decolonial option for analyses of contemporary mass media and culture in global terms. Though this article will be appearing in a reputed feminist journal and concerns global issues, the ideas I develop in it emerged from my own work in cultural studies (within the British tradition) in the context of contemporary Colombian culture. I would like to bring these ideas to the fore in the field of cultural studies by



presenting them to/discussing them with a cultural studies audience.

## Daniela Villegas

### Feminization of “forced disappearances” in Mexico: the political speech of indigenous rapper Mare Advertencia Lirika

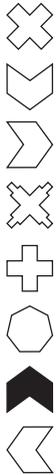
On 2015, the Zapotec indigenous rapper Mare Advertencia Lirika launched the music video “Devuélvanmelas” (Bring the women back – to me –) denouncing the feminization of what is called “forced disappearances” in Mexico, specifically in the state of Oaxaca. The openly feminist rapper makes visible the story of Antonia Ramirez, an indigenous Triqui woman, mother of two young women, that has been disappeared since 2007. This wouldn't be the first time that Mare denounces the Mexican State as corrupted and femicide, via politically conscious hip-hop, but it is the first in which the music video is used as a political tool to interpellate the State and position the voices and images of indigenous women as a subject of enunciation and not only as passive subjects of discourse. In this presentation, I propose to discuss the current risk situation of women in Mexico, a country where there have been more than 25,000 disappearances since 2006, through the work of feminist activist rappers like Mare.

## 6Q NETWORKS, AFFECT AND THE SOCIAL (CHAIR, SUSANNA PAASONEN)

### Marjorie Kibby

#### Affect, Emotion and Facebook's Reactions

The concept of networked affect (Paasonen, Hillis and Petit 2015) describes the forces that make things matter in a space such as Facebook; that make items leap to the reader's attention, invoke a personal response, or provoke amusement, anger, or sympathy. In February 2016 Facebook replaced their “Like” button, with seven “Reactions”, emojis through which the readers of friends' posts can attempt to translate their affective responses into simple emotions. While gestures, expressions, tone of voice, and posture can directly transmit affect (Shouse, 2005) the use of Reactions involves a conscious decision, and constraints on what can be transmitted. Online focus groups were conducted with sixty 18 to 35 year-olds to discuss case studies of Facebook posts, their non-conscious affective resonance with the post, and the Facebook Reaction felt to be an appropriate response. Reactions seemed to be socially determined, and not necessarily connected to prepersonal affect.



## Elena Pilipets

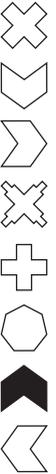
### Digital Memes: Serial Metamorphoses of the Popular in the Age of Networked Affect

The following paper conceptualizes digital memes as serialized re-enactments of the popular that are (1) derived from the techno-social entanglements of everyday practice with media (2) transformed and transforming in their movement across a variety of on-/offline environments (3) and characterized by both dominant and subcultural intensities of engagement. Considering their capacity to unsettle the established boundaries between source and adaptation, human and nonhuman, difference and repetition, the signifier and the signified, the main focus will be on the networks of affective and performative dynamics of mediation through which the memes variously (re-)assemble themselves in the double sense of being worked on (through repeated practices of content appropriation) and actively working (as heterogeneous modes of viral contagion and redistributed creation). The suggested perspective will be illustrated through a comparative analysis of selected examples by following the memes in their relational metamorphoses at the interface of cultural, technical, and social agencies.

## Kate Mannell

### Butler lies: mobile mediated strategies for managing social (un)availability

This paper will explore the use of “white lies”, communicated via text message, to avoid or delay social interactions. Recently, scholars have termed such lies “butler lies”, alluding to similar forms of “polite deception” used by 19th century butlers to screen visiting guests. These scholars position the practice of butler lying as a commendable demonstration of human ingenuity – a carefully crafted act that resists the techno-social imperative of connectivity imposed by mobile communication. Such lies, however, are never only an act of resistance against mobile media’s connective logics; they are always also an act of resistance against the social advances of particular people – friends, family, colleagues. This paper explores the latter in order to better understand the social implications of butler lying. Reporting empirical research on the practices of Australian young people, it argues that viewing butler lies as a benign tactic of “availability management” belies the significance of potential personal and relational implications.



## 6R CREATION AND CREATIVITY IN THE DIGITAL ERA

(CHAIR, AKANE KANAI)

### Lachlan MacDowall

#### A Boneyard of Data: Graffiti and Street Art in the Instagram Era

In the era of Instagram, graffiti and street art are increasingly produced as digital objects, shaped by the architecture of digital platforms and the aggregated responses of audiences, transmuted into data. This paper focuses on one aspect of this context: the complex temporal existence of graffiti and street art - their duration, speed and acceleration – across multiple time zones. It asks: how is the consumption of graffiti and street art as digital images affecting its production? Has digital culture accelerated the production of graffiti and street art, driving shorter, faster cycles of repainting, with a greater ephemerality matched by parallel and potentially infinite lives on digital servers and devices? Using data generated over a period of 500 days at a single suburban painting site dubbed “the Boneyard”, this paper attempts to track the accelerating rhythms of graffiti in digital culture. It uses a number of methods to map the duration of pieces on walls and their digital echoes, including photographic recording, data visualisation and social network analysis. Ultimately, this research seeks to extend existing methods of longitudinal analysis and to make a broader argument about the effects of social media on graffiti’s aesthetic features.



### Catherine Burwell

#### Youth, bytes, copyright: Talking to young creators about digital copyright

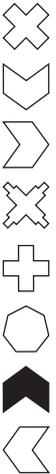
Young people confront, negotiate, and frequently resist copyright laws on a regular basis, yet we know little about their relationships with copyright. This presentation reports on qualitative research undertaken to talk to young Canadian creators about their media practices (including downloading, file-sharing and remixing commercial content) and their knowledge and thoughts about copyright (including user rights, fair dealing and infringement). Participants in focus groups and interviews included filmmakers, photographers, musicians, comic artists and game designers ages 16-26. These young creators demonstrated a strong interest in issues related to copyright, but little concrete knowledge of copyright law. This lack of knowledge, however, did not signal a lack of ethical direction. Instead, many of the participants were guided by shared norms around questions of authorship, ownership and the commons. They made creative decisions in

discussion with peers and online communities, revealing how the negotiation of copyright is woven into the fabric of the everyday life and relationships.

## Briel Holger

### VisionBytes – Seeing in the age of intercultural digitality

From Emojis to Manga, from Western adverts to “foreign” brand consciousness, visual products are continuing their near instantaneous circulation around the globe. Especially their apparent “naturalness” and freedom from translation is appealing. But here also lies the problem: these materials have been constructed by social actors with specific agendas in mind; and especially their “foreign” receptions create challenges, including ethical ones. In order to properly study these fairly new phenomena, a different kind of terminology is needed, not one that relies on older media concepts, but one that does them justice in terms of their contextual and technological complexity, multivalence and mobility. In my research presentation, I will propose to introduce the term “VisionBytes” for these phenomena. These are complex visual arrays, oftentimes of foreign cultural origin and consist of still or moving images. They circulate within a system of non-photography as sketched by François Laruelle (2013) and are akin to the “objects” described in Quentin Meillassoux’ *Beyond Finitude* (2008). Invariably, they touch on issues of belonging, identity, exclusion, human rights and globalisation, issues I will foreground in my presentation. Even more recently, they have also begun participating in the preparations for the imminent gaze of the (technological) Other, of a possible singularity which for the first time will allow humans to re-view themselves and thus be judged by alien means.



## 6S NEGOTIATING INTIMACY AND FAMILY

(CHAIR, JAYA KEANEY)

### Raisa Jurva\* and Annukka Lahti

#### Affective Dissonance in Resisting Gendered Conventions in Intimate Relationships

In the Nordic countries, relationships are routinely reflected against equality ideals even though equality is not always achieved in everyday life (Jokinen 2004). This paper explores how interviewees who have lived in relationships that are considered unconventional negotiate gendered conventions in their relationships. This question is approached by analyzing two sets of interviews. The first set of interviews is conducted with mid- to later-life women dating younger men. The second set is conducted with bisexual

women and their partners of different genders. We trace the culturally available discursive strategies that the interviewees use when facing unequal and hurtful situations in relationships. While the strategies provide a means for coping with the unpleasant emotions, they can at the same time prevent claiming change. Inspired by Hemmings (2012) we argue that it requires enduring affective dissonance to actively challenge gendered conventions and to achieve a lasting change.

## Michael Nebeling Petersen

### Becoming Gay Fathers through Transnational Commercial Surrogacy

Based on eight interviews with Danish gay male couples and one man, who had or were planning to become fathers through transnational commercial surrogacy, I examine the ways the men form family subjectivities between traditional kinship patterns and fundamentally new forms of kinship and family. Arguing that class, mobility, and privilege should also be understood as relational and negotiated positions, I show that gay men engaged in surrogacy must be understood as more flexible and differentiated. Second, I show how kinship as synonymous with biogenetic relatedness is supplemented by notions of kinship as devotion, individual will and determination, and reproductive desire in order to strengthen the men's affinity to their children. Last, I examine how the men negotiate and work within the given structures of heteronormativity and whiteness and rework notions of parenthood while at the same time reaffirming old hierarchizations of racialized and sexualized forms of procreation and families.

## Lucille Lok-Sun Ngan\* and Anita Kit-Wa Chan

### Cat Dads? Negotiations of fatherhood among Hong Kong returnee fathers

In the last two decades, the young generation of the 1997 era Hong Kong migrants who migrated principally emigrated to US, Australia, Canada, UK and New Zealand have returned to Hong Kong and many have transited to parenthood. The literature suggests exposure to different cultures as a result of migration is one of the key factors affecting diversity in fatherhood among migrants as it changes their family values, roles and practices. We explore how returnee fathers with young children in Hong Kong, who have spent their developmental years abroad in western societies negotiate fatherhood. Our findings reveal that these returnees have a unique construction of fatherhood that involves an integration of cross-cultural fathering roles, values and practices in relation to caregiving, emotional intimacy and breadwinning. Factors including cross-cultural experiences, socio-economic status and spousal dynamics contribute to how they construct and practice their roles and identities as fathers. This paper is part of an on-going



qualitative study on “Early Fatherhood among Returnees in Hong Kong: Spousal Relations, Child-rearing and Work”, funded by the Research Grant Council, Hong Kong.

## 6T FREEDOM, JUSTICE AND LOSS BEYOND LIBERAL PARADIGMS

(CHAIR, TBA)

In this panel we address limitations of dominant liberal conceptions of freedom, justice and loss. At the same time we seek to push beyond critique to identify and explore alternate modes for engaging with these concepts, in particular those offered in artistic, performative and ritual forms. This we argue not only highlights the inadequacies of current thinking about what it means to be free, to grieve, and to seek redress, but also opens up the possibility of more transformative social and political imaginaries.

### **Kiran Grewal**

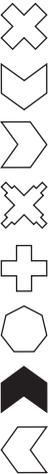
#### **Collective Love as Public Freedom: Kristeva, Gandhi, and Idle No More**

The term “free” has been traced by etymologists to an Indo-European root meaning “love.” In this paper I suggest that the connection between freedom and love might be found in danced rituals of collective love as public freedom. Taking up the connection between freedom and love in the work of Hannah Arendt, I argue that collective love is a form of public freedom rooted in philoxenia: friendship that includes the normally excluded, the marginal and oppressed, in which hierarchies of status and power are overturned. I draw on Mohandas Gandhi and Julia Kristeva to argue that philoxenia requires the capacity for being the other, and the capacity to mourn the loss of the mother. And I trace these themes through an analysis of the round dances that have served as the heart of the Indigenous Idle No More movement.

### **Magdalena Zolkos**

#### **Ritual as Subaltern Politics in Post-War Sri Lanka**

Following the end of the decades long civil war in 2009 Sri Lanka has been in a process of coming to terms with the past and seeking to establish a peaceful post-war order. In a country ravaged by decades of political violence, by natural disaster and continued communal division and socio-economic disadvantage what does it mean to speak about reconciliation, transition and justice? While political elites within and outside of the country



debate the best institutional response(s), in this paper I focus on concurrent processes occurring at the level of local communities. These take the form of ritual worship and performance, the revival of mythical pasts and the re-articulation of traditional stories with contemporary twists. Predominantly the domain of more disadvantaged or marginal(ised) members of the Sri Lankan polity, these practices I argue present an often overlooked or undervalued setting for the articulation of alternate social and political narratives.

## Allison Weir

### Thinking Loss beyond the Logic of the Exchangeable: Idioms of Auto-destructiveness and Incalculability in Contemporary Art

How can we think about loss and dispossession beyond the logic of the exchangeable – or, what Catherine Malabou calls “the law of generalized equivalence,” where “everything is equal to everything [else],” whereby any harm is rendered, potentially, compensable and rectifiable. That is true of liberal institutional response to wartime dispossession as state duty to recompense rights violations, which reduce loss to that which is, always and fully, compensable and rectifiable. Seeking alternative idioms of loss, I turn to two post-war European artists, Gustav Metzger and Magdalena Abakanowicz. From the work of Metzger I take the concept of auto-destructive art as a marker of preoccupation with the unrepresentability of loss and as an attempt to enact, or enunciate, loss through self-destructive gesture; from the work of Abakanowicz I take the idea of quantities so large that, in her words, “counting no longer makes sense.” The idioms of loss proposed in these artistic productions – the auto-destructive and the incalculable – offer an important alternative to the liberal restitutive discourse.



## 6W VISUAL CULTURE AND INTERCULTURAL RELATIONS

(CHAIR, TIMOTHY KAZUO STEAINS)

## M. Ragıp Zık

### Digitality and Everyday Life: affective interactions across Greece and Turkey through visual images

Within less than a decade, we witnessed how digital technologies could help public dissent establish new forms of communication, interaction and solidarity, while going beyond the pre-defined national, temporal and lingual borders. Although technology has been part of protest actions ever since, this new era of digitality offers new platforms and tools that lead to fluid and omnipresent interaction among the participants of different

social movements. Quick and ephemeral contacts between people help transfer the emotional climate across protests, creating affective and transnational bonds between movements taking part in separate countries. With the affective turn in social sciences and the contribution of cultural studies regarding everyday life theories, visual image sharing through digital platforms offer an interesting medium for contemporary social movement research. Often supported by textual input, visual images help carry the “feeling of the moment” from one context to another, and in some cases it was even adopted and localized. We have seen examples of circulation and adoption of slogans and symbols across movements such as Arab Spring, Occupy, and Indignados. Visual images on the other hand, have the potential to saturate everyday life of social movements with digital platforms by circulating affect. The current interaction between Turkey and Greece may offer us interesting insights, considering the complex shared history of these countries, as well as the long-lasting solidarity between activist groups across borders. Several visual images during 2008 Greek protests after the murder of 15-year-old Alexandros Grigoropoulos were shared in Turkish-speaking media, which triggered a wider interest in the overall atmosphere of dissent in Greece. Growing with the following Greek movements of Syntagma and Antausterity, such interest evolved into an interaction with the eruption of Gezi Movement in 2013. This paper aims to present the preliminary findings of an ongoing research that asks the following questions: How do digital media shape our everyday experiences of protest and disposition us to have certain feelings of solidarity and togetherness? How do visual images produce a community/solidarity feeling within the context of social movements? To what extent does circulation of visual images across national borders change the solidarity feeling among activists?

## Rosanguaq Rossen

### Globalisation through fashion – The Greenlandic diasporas from Europe

Not all of the Greenlandic designers live in Greenland, but their products represent the idea of an Arctic culture, which are the representations of the Greenlandic diaspora. Greenlandic understood as the designers who express intimate attachment to Greenland one way or the other. They find inspiration from Greenlandic storytelling tradition and ethno-symbols. They either seem to transfer or to translate them and combine these with global references to express both their Greenlandicness and their Globalness. This presentation is analyzing the migration and the globalization aspect of the Greenlandic designers who live outside their “homeland”. What is the underlying discourse behind their designs? How does migration change existing symbols of representation? Migration to Europe involves new cultural



ideas incorporated to the Greenlandic art and fashion. Furthermore, the question of what happens to you, the non-European, when you move to the West, will be touched upon. Globalization reveals a conflict between “our sense of belonging” and factual citizenship.

## **Glen Fuller\* and Scheherazade Bloul\***

### **Re-Fashioning Islam in Australia: “Modest Fashion” and Micro-Celebrity Mediators**

“Modest fashion” has emerged in Australia, Europe and elsewhere as a key site for Muslim women to articulate and negotiate their own identities. This paper presents some preliminary findings from a project organised around interviewing “modest fashion” bloggers in Australia. We are aiming to address how modest fashion bloggers negotiate and critically reflect on their gendered and religious identities through social media practice. The research also included an analysis of an archive assembled from media texts and commentary about “modest fashion”. “Modest fashion” bloggers serve as cultural intermediaries between different social milieus. They articulate new zones of relationality for articulating religious and cultural identities. Of concern to us in particular is the degree to which Australian “modest fashion” bloggers participate in and contribute to an emerging global modest fashion-based movement aimed at building identity and community, challenging existing discursive representations, and developing counter-discourses, by using new media technologies.



## **PARALLEL SESSIONS 7**

### **7A MOBILE CULTURES, MOBILE LIVES**

(CHAIR, SUSAN NEMEC)

#### **Irikidzayi Manase**

#### **Women, technologies of mobility and the social media: testing and expanding the notion of technicity in contemporary South African culture**

The paper draws on the notion of the technologies that people relate with, termed as *technes* by Sullivan (2012), in its analysis of contemporary urban South African women's appropriation of technologies in everyday life experiences. It considers the experiences of the socialite and biker queen Sepei Mashugane and former personal aid of former President, Nelson

Mandela, Zelda le Grange, as they use the motorbike and expand notions about mobilities (Elliot &Urry 2010) in a South African context, where travel on the road is loaded with a history of social, political and cultural contestations (Fox 2000). The paper also discusses the expanded notion of corporeality by considering how the women's everyday lives intersect the use of the motorbike and the high-information-technology aided social media, which I consider as technicity, and enter new temporal spaces of technology-aided activism as well as engage in cultures of pleasurable travel.

## Isabel Morais

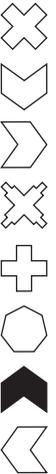
### Mama Benz on the Move: African Women in-and-out of China

Recent academic studies have been emphasizing the importance of African business networks in China. Yet, despite the fact that African female's entrepreneurship shows strengths, dynamism and innovativeness in new markets (World Bank, Gender At Work, 2013: 28), both the growing feminization of transient migration flows and of the microbusinesses in China have tended to be overlooked. But, in fact, these African female entrepreneurs in China somehow emulate those successful counterparts nicknamed Mama Benz (after Mercedes Benz, a continuum status symbol in Africa) in the 1970s who paved the way to foster economic and social growth in many African countries in the 1980s and 1990s. This research paper, based on data that has been collected in field works conducted from 2015 to 2016 at Guangzhou city, aims to add a new research perspective by exploring the gender dimension into the trans-local and transnational African entrepreneurship amid China's increasing economic uncertainty.

## Tang Ho Man

### Imaginary temporalities in cultural and identity politics of migrant motherhood

Scholarly works have long been challenging the stability of spatial boundaries in understanding migrant experiences, for example, by introducing concepts of mobility and connectivity (Tsagarousianou, 2004). However, most studies have arguably underestimated the importance and complexity of time. Current studies often conceptualize time as temporal context of migrant experiences, in terms of social and spatial conditions fix, while undermining the discursive dimensions of time. Through in-depth interview, this study analyze how multiple, non-linear discourses of time in the narratives of migrant mothers across the China-Hong Kong border play an important role in the negotiation of their identities as citizen, mother, woman, labour etc. Drawing on the concept of productive imaginary (imaginary power) (Lash, 2012) of time, I argue that multiple imaginary temporalities are vital in cultural



and identity politics of the migrant subject in areas of public discourses such as media representation and social policies.

## 7B HOPE, LOSS AND SPACE-TIME

(CHAIR, EVE VINCENT)

### Lauri Lahikainen

#### Solidarity, Hospitality and Radical Hope in the Anthropocene

Dwelling in an environment is considered a source of ethical and epistemic subjectivity in environmental ethics. But global environmental changes will transform the conditions of being at home everywhere, even for those who stay at one place. Ethical life in the erratic earth will require a new sort of solidarity. I will approach the problem of solidarity by reading Derrida's account of hospitality through the concept of radical hope. The conceptual schema of host and stranger will become newly problematic, since the background of hosting others will be mutated and strange. Radical hope is the conviction that even in conditions of radical and catastrophic change, a new form of life with new forms of goodness is possible, and it is worthwhile to seek those forms in a spirit of solidarity and hospitality. Speculative fiction and narratives of diasporic experience may be sources of learning how to live in the Anthropocene.



### Katrina Schlunke

#### "It now resembles Berlin, 1945": Disaster, Time and Unseemly Feeling

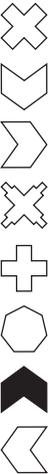
What is the time of disaster? In 2013 the Australian Daily Telegraph compared the sight of an Australian village street burnt by bushfire to "Berlin, 1945", a comparison used for other natural disaster sites. Such comparisons may reflect a desire to translate the disaster within a known bank of globally circulated historical images while also representing the "out of world" experience of the disaster through these "out of time" similes. These comparisons are deeply unethical in their rendering as comparable, incommensurate historical experiences but in their production of cross-cultural and trans-temporal connection, they may also be an acknowledgement of the ways in which hybrid sets of images stemming from different times and places come together as part of the atemporal affects of disaster. Comparisons with "Berlin, 1945" neatly expose the "out of time" experience that follows from the death of the everyday objects that once materialised ordinary time while reasserting the teleology of modernity that can only ever be about reconstruction and further development (ie look at Berlin now). The comparison with war damage also obliquely suggests the

“unnatural”, or human induced aspects of the disaster which in the instance of fire and its relation to global climate change is also a challenge to time as an infinite. This paper suggests that by exploring the temporal dimension of contemporary disaster we may find new forms of connection within the anthropocene.

## Boi Huyen Ngo

### Water buffalos as a metaphor of the Vietnamese Australian poetics of loss and uncanny homelands

Just as the Vietnamese word for water (nước) is the same word for homeland, the water buffalo is a symbol of the nostalgic homeland within the cultural affects of Vietnamese Australians. This is in contrary to the cultural perceptions of the water buffalo in Australia, which are seen as dangerous and feral. The paper will explore the cultural poetics and histories of the water buffalo in Australia and Vietnam. Although European Australians categorise the water buffalo as feral, Aboriginals categorise the water buffalo as wild and hence Indigenised. This difference within ideas of cultural and natural (un)belonging extends to how other-ing the water buffalo (within cultural practices such as hunting practices) is interwoven with the other-ing of Indigenous and Asian Australian migrants. There are uncanny and poetic parallels between the history of the water buffalo and lived experiences of Vietnamese Australian refugee-hood and through this, a new ethos will be proposed within understandings of refugees to Australia and the Anthropocene.



## 7C THE AESTHETICS AND AFFECTS OF CUTENESS

(CHAIR, BIEKE ZAMAN)

Further information on the project: <http://cuteness-studies.org/>

## Joshua Paul Dale

### Agency and the Appeal of the Cute Object: From “Gloomy Bear” to Tame Siberian Foxes

The aesthetic of cuteness, and the affect that informs it, are a rising trend in global popular culture. However, the derivation of “cute” from “acute” in English has caused some scholars to mistakenly place negative qualities such as aggression, violence and sadism at the heart of this aesthetic. Opposing this view, I analyze the character “Gloomy Bear” (a large, pink, violent bear) to show that the subject discharges aggressive impulses against itself in order to protect a vulnerable cute object. In the study of cute affect, a new

hypothesis proposes social engagement as the primary motivation behind the cuteness response. This alternative organizing principle allows for a new theory of agency on the part of the cute object, which I develop through the case study of a newly domesticated animal: Siberian silver foxes. By exploring these foxes' transition from wild animal to tame pet, I offer an expanded palette of characteristics for use in analyzing cute objects. Expressions of cuteness, whether they emanate from animals, objects, or people, comprise a form of agency: namely, an appeal aimed at disarming aggression and promoting sociality.

## Cesar Albarran-Torres

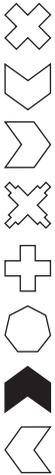
### Kittens, Farms and Wild Pandas: The Aesthetic Paradox of Childlike Cuteness in slot machines

This paper discusses the role of cuteness in the design of what I call gamble-play media, a category that includes terrestrial and online slots. In gamble-play media the fun aspects of gambling are privileged over winning or losing, and cuteness is often a key element in enabling this enjoyment. This shift in focus establishes new dynamics of seduction and control for a media format in which gambling practices are staged in ways that resemble other interactive technologies such as video games. In cute slots, imagery that we might ordinarily associate with children, along with the symbolic dichotomy of care/domination that the gambler establishes with animal characters featured on and in these devices, is an essential part of the amusement, as is the sociality that may be released by cuteness. Through a close analysis of the cute slots *OMG Kittens!*, *Wild Panda* and *Crazy Farm Race*, this paper argues that childlike cuteness is deployed as a rhetorical tool that foregrounds gambling's playfulness. Cuteness minimalizes gambling's many dangers in terms of problematic consumption and the targeting of vulnerable populations, some of which might be particularly drawn to images of cute, cuddly animals.

## Maria Pramaggiore

### Dangerous Cute: American Military Men, YouTube Videos, and the War on Terror

This project examines the dynamics of American masculinity as exemplified in YouTube videos made by US troops prosecuting the War on Terror. In these post-9/11 remix recordings, military personnel re-stage music videos by Lady Gaga, Beyoncé, Carly Rae Jepsen and others. Originating in the combat theatres of Iraq and Afghanistan, they have been disseminated to millions of viewers around the world. These cute videos conform to the conventions of the viral music video while also encoding the precarity of soldiering in the



21st century. Moreover, they serve a strategic purpose that resonates with propaganda for the War on Terror, whose justification increasingly centers on a starkly drawn gender dualism pitting a secular, egalitarian West against a backward-facing Islam whose oppressed women are in need of rescue. This paper argues that these cute, complex, and contradictory performances embody both authority cuteness (as defined by Brian McVeigh) and sovereign masculinity (as conceived of by feminist philosopher Bonnie Mann).

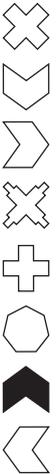
## 7D INTERROGATING INEQUALITY

(CHAIR, FIONA ALLON)

### Paul Smith

#### Exploiting a Crisis: Culture, Hegemony and Critical Thought

This paper begins with what I take to be two centrally significant aspects of the current economic crisis. First, the ever more sharply delineated signs of inequality and its consequences in people's lives. And second, the emergence of new forms of hegemonic negotiation in the political realm, in the media, and in everyday discourse. The first aspect is no doubt the coming home to roost of the intensified accumulation regime we call neoliberal globalization and is perhaps not unexpected. But to take stock of the way critical thinking has reacted to this, I focus on several texts that hold economic inequality to be the most salient determinant of the crisis (rather than, say, a more usual suspect, like the financial system itself). These texts include Aglietta's *La Crise*, and recent work by the Anwar Shaikh in the US. The latter aspect of the crisis, in the US at any rate, seems to me to somewhat feed on the coincidence of financial crisis with Obama's novel presidency. The paper discusses some of the forms the new hegemonic negotiations are taking, particularly the overt (if often misguided and ill-defined) discussions of socialism and capitalism, and the renewed possibility of retrieving older forms and vocabularies of protest. My general point will be to say that critical thinking needs right now to reaffirm the necessary inter-relation between inequality and hegemonic struggle and to articulate that link in ways that suit the conditions of our moment.



### Maria Giannacopoulos

#### Sovereign Debts and the Lawful Foundations of Austerity

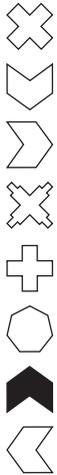
Though Greece still exists on the map of nations under a sovereign flag, it is effectively a country on hold - or under hold - a country whose sovereignty has been mortgaged. (Gourgouris, 2012) In Greece the effects of economic integration have been felt acutely and contested strongly but "Greece is not unique at all, neither its economic situation, nor the political

reaction to that economic situation" (Wolff 2015). Greece, Wolff contends "is caught up in a larger transformation of global capitalism" (2015). I build on Wolff's sentiment that the Greek crisis is not really about Greece, with this country acting more as a "convenient whipping boy" or "guinea pig" for the re-ordering of larger economic phenomena (2015). And even though austerity has been discredited from many vantage points (Blyth; Wolff) and its harmful effects on human life widely documented it persists as a mode of disciplinary governance. I stage an examination of the complex legal architecture structuring regimes of debt and austerity in order to trace the lawful foundations for the colonial regime of governance in contemporary Greece. My emphasis on tracing the "lawful foundations" through the *Acquis Communautaire*, or the accumulated legislation, legal acts and court decisions, which constitute the body of EU law, is to elucidate the way in which the debt/austerity nexus has been both generated and legalised. It is by traversing this law archive that the aporias or structuring contradictions of the Greek "crisis" can be located and the colonising function of austerity laid bare. Tracing the "lawful foundations" is not undertaken for the purpose of revealing an underlying legitimacy for austerity regimes. On the contrary, I aim to reveal the violent relations contained within the "lawful" frameworks and to reveal the law's structural role in authoring political and economic strategies rather than simply giving expression to political will and economic imperatives of the day. Finally it is the "lawful violence" and the integrationist rationale of austerity that links the Greek crisis to Australia's effaced sovereign debt crisis.

## Guy Redden

### John Howard, Ideological Genius

The promise that neoliberalism will lead to higher growth that benefits all is now disconfirmed by the evidence. Instead, growth has declined and inequality has risen. Through a case study of John Howard's Australia, this paper follows others (e.g. Hall, Frank) who have asked how pro-market/anti-distribution policies that benefit so few came to dominate politics. Howard projected the ideal citizen as an aspirational investor in their own fortunes who was rhetorically cast against unworthy persons such as refugees and the unemployed. This vision was enacted through familiar "trickle-down" fiscal policy, but also a range of state subsidies to investors and to consumers of privatised health and education services. The result was Australia's distinctive form of neoliberalism, with among the world's highest private debt and property prices, and the world's most expensive set of tax expenditures (government subsidies to investors/consumers/industry via tax concessions)—but also apparently a budget crisis that must now be paid for by cuts to direct government spending on health, education and welfare.



## 7E GIRL KNOWLEDGE AND POWER

(CHAIR, KYRA CLARKE)

### Crystal Abidin

#### Authentic replicas: Influencers, Knock-off culture, and Circuits of aspirational knowledge

Looking closely at knock-off material culture as facilitated by social media, this article investigates young women Influencers' and followers' exchanges of financial, social, and cultural capital regarding counterfeit products. Drawing on in-depth ethnographic fieldwork and through grounded theory analysis, I investigate Influencers' enactments of knock-off culture on social media and in physical spaces, and the ways in which they posture as arbiters of taste, gatekeepers of discount luxury, and tastemakers of democratic aspirations. Specifically, I examine a hierarchy of knock-off consumption and displays through a vocabulary of euphemisms and approachable grammar, and an ecology of manufacturers, suppliers, models, and consumers. Through these practices, Influencers create and curate circuits of aspirational knowledge in which watered-down luxury fashion procures accretive value as authentic replicas.

### Anne Harris

#### Creativity, Religion and Global Youth Cultures

This paper provides an intervention into debates about the identity practices and creative religious activities of diasporic young women, who are forging new, globalised and transnational communicative citizenship practices, communities and identities. Extending Appadurai, I theorise youth identities, cultures and communities in conditions of globalisation, mobility, super-diversity and new life patterns. Through an 11-year ethnographic project with South Sudanese and Samoan background Christian youth in Melbourne, Australia, I demonstrate how they generate creative capital from a position of local embeddedness in a Southern, subaltern, diasporic context that nonetheless always intersects with global, mobile and virtual networks. This paper explores the complexity faced by young people who seek to express agency, politics, connection and creativity locally and at the same time pursue global visibility and cachet through the commodification and commercial applications of their images and outputs.

### Kathleen Williams

#### Nostalgic Teens: Mediated Memories and Materiality in Rookie

US-based Rookie Mag ([rookiemag.com](http://rookiemag.com)) was launched in 2011 by then teen fashion blogger Tavi Gevinson. It has become a popular community, full of



content typically created by and for teen girls. Rookie encompasses playful, networked articulations of girlhood, with contributions often using screen and media culture to articulate seemingly ritualised elements of being a teen girl. This paper explores how evoking and playing with temporality and collective/individual mediated memories (Van Djick 2007) can undermine notions of authenticity and the privileging of lived experience in popular culture nostalgia. In particular, I look at materiality in Rookie – from the printed yearbooks filled with illustrations and collage, to tutorials on how to create pop culture “shrines” that draw upon copies and collections. This paper investigates how Rookie’s community ties together the collective and individual lived experiences of teen girls through confession, collecting, art, music and fashion.

## 7F FASHION AND THE CITY: TOWARDS A COMPARATIVE CULTURAL ECOLOGY OF URBAN CHIC

(CHAIR, ROSIE FINDLAY)

Over the last decades, Cultural Studies has developed sophisticated methodological frameworks to engage with the complexities of contemporary multicultural, cosmopolitan, and economically increasingly divided cities and their global imaginaries. Our panel will engage this discussion through the lenses of fashion and style. The three proposed papers present comparative approaches to second-tier global cities in Australia, Europe, and the United States in an attempt to tease out how the specific “chic” of a city is constituted, negotiated and contested in its relation to patterns of migration histories (both of people and images), memories and activist interventions.

### Felicity Perry

#### “Understated” Melbourne and “Brash” Sydney: Complicating the Narratives of Australia’s Fashion Cities

Fashion is a “memorializing” practice which underpins our comprehension of space and time as vividly as the built environment or the social, economic and cultural infrastructures through which its forms and shifting meanings are manifested” (Breward, 2004:16). This paper asks how fashion is used to memorialize Sydney and Melbourne, cities which have long been rivals competing for resources and reputation, including the hosting rights for Australian Fashion Week. Each city draws itself in opposition to the other: sunny, sexy Sydney versus frosty, frumpy Melbourne; intellectual Melbourne versus money-hungry Sydney. How do the fashion spheres of each city support and challenge these narratives? Further, how do these narratives



stand in relation to the (re)framing of the fashion of Melbourne and Sydney in the service of a national “Australian” fashion?

## Markus Reisenleitner

### Memorializing, Performing and Reclaiming Latina/o Identities in Los Angeles and Santa Fe

“LA’s growing cool factor on the global fashion stage” (LA Times, 10 Nov 2013) is based on reclaiming the city’s downtown, art and fashion districts for the multiethnic flaneuse on foot and promotes an image of a pedestrian-friendly, walkable, ecologically healthy Los Angeles by obliquely referencing historical imaginaries of Los Angeles’s pseudo-Hispanic lineage and folding them into what is now understood, and represented in the digital mediascape, as street style. In this current and ongoing rebranding of Los Angeles as a city with a walkable core, fashion and street style operate as apposite props for performing new urbanist principles of retro civic sociability on an urban stage that blurs the line between material traces of (often violent and painful) histories and imagineered sets of city branding. In this paper I discuss the role Latino lineage (both in its contemporary, imagined and mediated dimension and in its historically suppressed and ghostly aspects) plays in re-shaping contemporary LA’s image, fashion, and urban spaces. Comparing Los Angeles’s re-imagineering with Santa Fe, a much smaller city that has successfully established and maintained a consistent imaginary for at least a century, can reveal what constitutes, mediates and transports the desire and need for “placing” fashion in location-specific histories.

## Susan Ingram

### Locating History and/as Fashion in Berlin and Vienna

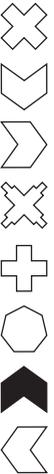
This paper demonstrates how Berlin’s and Vienna’s historical imaginaries inform the ways in which their fashion systems have been responding to contemporary global pressures brought about by the influx of capital, goods and people. It thus adds an imperial dimension to Doreen Massey’s argument about the identity of modern places being constituted as much by their relation with other places as by anything intrinsic to their location by showing how the corporate-driven changes these cities have been undergoing since the fall of the Berlin Wall compare to the nationally tinged ones they experienced at the turn of the 20th century.

## 7G MAKING THE URBAN

(CHAIR, ALI MINANTO)

## Mona Sloane

### Tracing “Culture” in Spatial Production



This paper gives an ethnographic account of the diverse design practices in a London-based architecture office and explores how spatial designers conceptually and materially “produce space” in a commercial environment. Specifically, it explores the role “culture” plays in their work: on the one hand, as a concept spatial designers strategically deploy when they research a project location, pitch to a client and design a particular space; and on the other hand, in terms of the material culture that is integral to spatial design as a profession (e.g. knowing about material properties for “aesthetic programming” or in relation to construction). By looking at the diverse ways in which “culture” is both theorised and operationalised in spatial design, the paper argues for a holistic understanding of the “production of space” (Lefebvre 1991) and against a current scholarly rhetoric that cultivates the bifurcation between ideal spaces and purely commercial/capitalist spatialisation (Easterling 2014).



## George Jose



### What makes a City Smart? The Futures of Urban Pasts



Contemporary (Asian) cities are produced and consumed, in the first instance, in its margins, and by its marginalised citizens. In this paper I explore the unacknowledged ways of crafting citizenship in the urban periphery, and develop a framework to understand its distinctiveness. Is the historical legacy of urbanization an obstacle for modern planning? Does an old, sedimented, urban palimpsest constrain efficient management and good governance? And is jugaad necessarily antithetical to proficient urban administration? I seek answers to these questions in Vasai-Virar city, an aspirant for the smart city tag that lies on the fringes of the Mumbai Metropolitan Region(MMR), a vast urban conurbation fanning out into the mainland from its original anchor in the seven islands of Bombay. The consolidation of innovative, if grey and informal, urban technologies that seek to address the lack of adequate and affordable infrastructure is a recurrent feature in the urban south. My investigation recognizes the significance of the marginal and the informal in enabling us to grasp key elements of the urban condition in our times and offers a critique of jugaad urbanism.



## Gabriela L.D. Swastika

### Walking in Malioboro: The Urban Stories, Dispute, and Capital of Malioboro Dwellers

Malioboro, a quintessential place in Yogyakarta (Indonesia), undergoes a shift. Malioboro's pedestrian area, which has been used as parking spot for motorbikes, now being returned into its ideal function, to provide a wide space for city walkers. The transition doesn't go smoothly. Malioboro deals

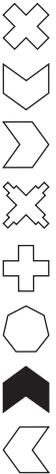
with contestation from many layers of society, from people who dwell in a different class and driven by disparate political economy use: city inhabitants, travellers, local government, parking attendants committee, street vendors. This research outlines Michel de Certeau's work on urban space and narrative, especially on how people use strategy and tactic to possess their daily lives in Malioboro. I also observe how history predisposes local public policy to create the image of Malioboro. In response for class struggles, I use Bourdieu's theories about the production of capital and strategy of society to accumulate and compose capital volume to play positions in such field.

## 7H DIGITAL INFRASTRUCTURES (DATA CENTRES) (CHAIR, NED ROSSITER)

### **Brett Neilson**

#### **Archive, Warehouse, Cable Station, Mainframe Room Data Centre**

Otherwise known as server farms, data centres are box-like architectural facilities that accommodate computer and network systems that store, process and transfer digital information in high volume at fast speeds. These facilities are the core components of a rarely discussed but rapidly expanding data storage and management industry that has become critical to global economy and society. This paper takes a genealogical approach to data centres, examining how they evolved from infrastructural facilities such as archives, warehouses, cable stations, and mainframe rooms. By tracing this genealogy, I argue that data centres are not only technical infrastructures but also institutional forms that are increasingly crucial to the making of territory and expression of power. Particular attention will be paid to how these installations establish spatiotemporal relations according to logics of client-server networking. This provides a basis for asking how data centres contribute to transformations of sovereignty and governance in the future-present.



### **Liam Magee\* and Ned Rossiter\***

#### **Operationalising the Data Centre: Algorithmic Platforms and the Distribution of Computational Labour**

Data centres coordinate the global traffic of data transactions on finance, populations and media. Yet their opaque physical and technical architecture obscures much about their internal operations. Algorithmic platforms designed for data centre "hyper-scale" computation are, however, widely known with the field of computer science, enabling us to critically test data centres within the sandbox of standard computational architectures. We examine the corporate lineages, discourses and operations of several

Apache Foundation projects designed for large scale parallel processing: Hadoop, Spark and Beam. The open source status of these projects constitutes the preparatory scaffolding for the incorporation of future generations of users offering their lives and labour as freely exploitable digital surplus. Interrogating the intersection between parallel algorithms, data centre operations and digital economies, we are compelled to rethink critical digital methods that might harness the political potential of digital infrastructures.

## Orit Halpern

### The “Smart” Mandate: Infrastructure, Responsive Environments and “Preemptive Hope”

Today, growing concerns with climate change, energy scarcity, security, and economic collapse have turned the focus of urban planners, investors, and governments towards “infrastructure” as a site of value production and potential salvation from a world consistently defined by catastrophes and “crisis”. This talk will interrogate the different forms of futurity and life that are currently emerging from this complex contemporary relationship between technology and design by engaging in a genealogy of “smartness” ranging from cybernetic ideas of machine learning in the late 1950s to early efforts to integrate computing into design at MIT in the Architecture Machine Group in the 1970s to contemporary greenfield “smart” developments in South Korea and Abu Dhabi and server farms in New Jersey and Stockholm. In doing so, the talk will ask how these contemporary practices in ubiquitous computing, responsive environments, data storage, and “resilient” planning are shaping the design of large scale infrastructures and our imaginaries of the future of life.



## 71 WHAT CAN FILM TEXTS DO?: THE CULTURAL POLITICS OF COMPOSITION

(CHAIR, TIMOTHY LAURIE)

## Meaghan Morris

### “Sitting in a Tin Can”: Major Tom in the Wah Fu Cake Shop

In Fruit Chan’s *The Midnight After* (2014), a film based on a web serial novel, a mysterious catastrophe strands a mini-busload of Hong Kongers in a local Tai Po restaurant. Focusing on the composition of a scene in which their mobile phones receive a Morse Code version of David Bowie’s “Space Oddity” (1969), followed by a didactic, karaoke-style performance of the song by Jan Curious of the Hong Kong indie band Chochukmo, my paper asks how we might once again develop concepts about the different methods by which the popular

arts deal with the relations between globalisation, vernacular cultures and local political investments.

## Osakue Omoera

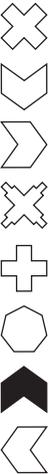
### We Have Been Quiet for Too Long: Contesting Female Disempowerment in Adaze

This paper examines the issue of female disempowerment in the Benin area of Nigeria, using Adaze, a Benin language video film as a pivot of analysis. Although entertainment and cultural productions such as music, film, dance, folk plays, etc., are essentially a reflection of the society which produces them, but when the customary situations or circumstances of such society are at variance with the prevailing global best practices, especially in relation to gender tolerance and human rights, it is incumbent on entertainment and cultural product creators to address such dynamics in their creative works to ensure equity, peace, stability and development of society. Using content analysis, interviews and historical methods, this paper examines the tropes of patriarchy and levels of female disempowerment in Adaze and posit that though the film's cultural renditions appear to be in consonance with what obtains in the Benin locality, it is the responsibility of the filmmaker as a change-maker to situate and contest the negative socio-cultural practices against women in the Benin area through the instrumentality of films, with a view to give the womenfolk a new lease of life to confront the world at their own terms, get empowered in their chosen spheres of life and contribute their quota to societal development.

## Kara Keeling

### "If I Fight, You Fight": Creed and Cinematic Reparations

Rocky (dir. John G. Avildsen) was released in 1976, weeks after the California Supreme Court ruled UC Davis' Law School's affirmative action program unconstitutional. In 2015 Creed (dir. Ryan Coogler) revisits the now clichéd Rocky story by focusing on the illegitimate son of the character who defeated Rocky in the original film, Apollo Creed. If, as Matthew Frye Jacobson argues, Rocky ushers in the cultural politics of the post-Civil Rights Era in presenting Sylvester Stallone's character as "a poster boy for white victimization," in the last term of the first Black President of the United States, Creed indexes a configuration of race and class tensions within American politics and culture today. Focusing on the interplay between Creed's narrative and its aesthetics, and in particular on the film's score, I offer a conceptualization of "cinematic reparations" and consider what this might offer to our understandings of race and class struggles in the US today.



## 7J MOBILE LIVES IN CONTEMPORARY ART (CHAIR, TBA)

### Hanna Weselius

#### The world according to Touko – a case study on the cultural transformation of narrative documentary photography

Touko Hujanen (b. 1987) is a prize-winning, university-trained photojournalist working for quality publications worldwide. In 2012, he established a crowd-funded printed newspaper, Uuden Maan Sanomat, which he is the editor-in-chief and the only employee of. In his work, Hujanen mixes strategies from the art world and the news media, building up a peculiar performative way of constructing media events – not documenting what happened, not waiting for something to happen, but helping anything happen. By following Hujanen through 2016 and interviewing people working with him, I study the ongoing change in documentary photography. What kinds of new narrative strategies are demanded of and created by photographers to succeed in mediating the world in a credible way? I compare the move in documentary photography from realist illusion to hybrid narration to contemporary literary fiction, where the “novel from life” with the “essay self” as its narrator is currently challenging the traditional novel.



### Yusuf Ali Hayat

#### Entangled Cultural Fields Intersubjectivity and contemporary art of the Islamic diaspora

Since 9/11 there has been a proliferation of exhibitions in Western Europe, North America and Australia of “Islamic” art and culture that attempt to engender cross-cultural understanding. Established art institutions influence a socio-political agenda by determining the terms on which the public experience art of the “other”. While attempting to counter the discourse of a “Clash of Civilisations”, cultural curation under the banner of “Islam” inadvertently risks reinforcing Orientalist perspectives. Muslim artists in diaspora recognise art does not sit in a vacuum. They are active within larger fields of power in society and the art world, inviting viewers to critically evaluate power structures through art. The complex cultural identity intersections of some Muslim artists in diaspora reject Islam as an overarching signifier of identity. This paper examines intersubjectivity in art – the overlaps between individual subjective worlds – and proposes an alternate perspective on how to experience the cultural “other”.

## Ann-Katrine S. Nielsen

### Veterans in Danish Media and Contemporary Art – A study of the returned soldier as discursive-affective assemblage in Danish media and contemporary art

Denmark does not have a contemporary practice and history of warfare. However, this was changed during the 1990s and 2000s with the implementation of a new active, outward oriented Danish foreign policy (e.g. Rasmussen: 69) and the participation in the wars in the Balkans, Iraq and Afghanistan. These international engagements have in terms of Danish society and culture respectively brought about what anthropologist Birgitte Refslund Sørensen describes as a new social category (Sørensen: 232) and what I term a new “unsettled” (Cho) and “unsettling” cultural figure, namely the veteran. Thus, I ask how veterans are discursively and affectively assembled in Danish media and contemporary art, and how veterans themselves might unfold a perspective or voice through diverse art and media practices.

## 7K FOOTBALL CULTURES AND RACISM

(CHAIR, TOBIAS ZUSER)

### Jacco van Sterkenburg

#### Football (soccer), audience discourses and racialized hierarchies

Mediated men's football (soccer) is a key domain where meanings given to race and ethnicity are (re)produced on an everyday basis to massive audiences. Due to its multi-ethnic character and popularity in many countries worldwide, the role of football as a catalyst for discourses about race/ethnicity cannot be ignored in contemporary multicultural societies. In this presentation I will present findings from a recently finished and an ongoing study that look into the (re)production of institutionalized racialized discourses in the domains of football media (content and reception) and football coaching. The studies reveal how commonsensical racialized/ethnicized discourses are incorporated in football journalism and also circulate within the wider football industry and among audiences resulting in racial/ethnic hierarchies and practices of in- and exclusion in and beyond football. My main point of reference is the Dutch (and European) context and findings will be interpreted using a cultural studies lens.

### Ariadna Matamoros-Fernández\* and Sandra Phillips\*

#### The role of Indigenous humour to tackle racism: studying the Adam Goodes booing controversy on social media

Issues of race and identity are progressively discussed on the Internet



(Nakamura, 2002), especially on social media platforms, since they are embedded in our everyday social practices (Burgess, 2015). As platforms coordinate the majority of online sociability and creativity (van Dijck, 2013), they are a critical locus of research to understand the cultural dynamics of socio-cultural constructs such as race. This paper examines the uses and contributions of Indigenous people in social media in response to a recent racist controversy in Australia, the booing of indigenous footballer Adam Goodes. Previous scholarly work has studied Australian Indigenous creative resistance within the settler state (Maddison & Brigg, 2011), but there is little literature about the way in which indigenous Australians deal with racism online. By applying digital methods (Rogers, 2013) we aim to identify minority perspectives and moments of activism as counter-discourses to the role that whiteness has had in defining Australian identity and society (Moreton-Robinson, 2015).



## Nicholas Fogarty



### Sport as Intimate Event



Poppy Stockell's *SCRUM* (2015) follows the Sydney Convicts, a gay rugby team as they compete in the 2014 Bingham Cup, an international tournament launched to commemorate Mark Bingham who died on United 93. The documentary reveals the intimate relationships that develop among this group of amateur athletes as they train their bodies to read and respond to each other on the field. As players work at the limits of their physical ability they experience newfound conceptions of the self in the "reservoir of differences" embedded in the sporting "event". I trace how the Convicts' club culture is "brought into being" through athleticism in combination with a history of homophobia. Using a combination of new materialist studies, phenomenology and spatial analysis, I consider the complex nature of sporting relationships that immerse players in corporeal modes of understanding, not unlike sexual encounters, which connect with each other and our own pasts.

## 7L TRANSDISCIPLINE: THE GENERATIVE VALUE OF DESIGN RESEARCH + CULTURAL STUDIES

(CHAIR, NED ROSSITER)

This panel will present a range of research projects that reveal a unique and generative relationship between design research and cultural studies. Broadly speaking, design research can be defined as research that thinks through, engages with or produces sociocultural artifacts. It is a nascent but vital discipline that is most at home in collaborative, interdisciplinary

and transdisciplinary research partnerships. On the surface, visual communication design may be seen as being primarily preoccupied with “making things look good” (Neumeier, 2005), a practice of “finishing” rather than starting something (Tonkinwise 2004). However, the inventive nature of design methodology means that as a practice, it is inherently transdisciplinary and dynamic, adapting in response to the needs of particular projects. The projects we discuss reveal a broad range of practice-based and theoretical research practices that intersect with cultural studies, media theory, philosophy and art, and have a particular affinity for engaging with the material of culture and the minutiae of sociotechnical relationships in everyday, mediated life. Design research utilises digital and material tools to both discover and speculate. In the projects we discuss, design research’s particular modes of “attending-to” is helping to reveal how everyday life is shaped by material and virtual conditions. Design research is also characterized by abductive processes of concept generation (Cross, 2006; Crouch and Pearce, 2012) and in the projects we discuss plays a key role in developing creative platforms for participatory engagement and digital ethnographic practice. As we hope to show in this panel, the critical, experimental edge in design research has much to contribute to the objects and processes of thinking the visual and infrastructural “turns” in cultural studies and the humanities more generally. Design research is at home at the crossroads. We are excited by the mutual and generative possibilities of a meeting between design research and cultural studies.

## Abby Mellick Lopes

### Cooling the Commons

Creating a transdisciplinary space for knowledge creation leads to a question of interest to design – how to act on new knowledge? The ethics of intervention is explored in a research collaboration between cultural and design researchers addressing how residents across “hotspots” in Western Sydney cope with the heat during summer months. The project utilises Gibson-Graham et al’s (2013) theory of commoning – making, sharing and regenerating commons – as a way of cultivating citizen participation in cooling strategies and contributing to the knowledge base about community resilience in Western Sydney.

## Alison Gill\* & Abby Mellick Lopes

### Repair Cultures

The project investigates the relationship between charitable donation, consumer waste practices around clothes, shoes and appliances, and services of repair in Sydney. We use digital ethnographic tools – interview,



site analysis, photography, video – to attend to the tasks of everyday repair and the interplay between discursive and tacit knowledge in practice. We identify opportunities for community learning to mend a declining culture of repair and services that are being overlooked.

## **Michelle Catanzaro**

### **Negotiating In/visible Matter**

This paper will discuss the ways that the designer as researcher can bring meaning and understanding to the mutability of cultural matter. Drawing on a visual-phenomenological investigation and a participatory research project, this paper explores how photographic practice enters into the hermeneutic play of interpretation and understanding in interrogating “geographies of the familiar” (Kaika 2004).



## **Katrina Sandbach**

### **Envisioning Research**

This paper will demonstrate design research in action within collaborative partnerships and participatory research scenarios, paying particular attention to a practice-oriented PhD study that investigates creative initiatives in Western Sydney and a recoding of perceptions of the West. In doing so, the designer's capacity to envision, generate, interpret, and articulate research will be illuminated.



## **7M MEDIA JUSTICE**

(CHAIR, KIRAN GREWAL)

## **Gerard Goggin**

### **Disability and Media Justice**

In approaching media justice, critical and cultural accounts of disability offer rich insights and provocations. In this paper, I discuss media justice from a disability standpoint, paying particular attention to the social practices, cultures of use, technology appropriations, and politics that are associated with digital media platforms. Firstly, I review accounts of disability and justice, looking at what these add to our understanding of justice. Second, I look at the specific claims that disability has against our foundational understandings of communication and media, and their relationships to democracy. If we rethink media, as a result of this evolving transformation, what would be the elements of a disability account of media justice? Thirdly, I discuss contemporary examples of acts, practices, and claims of disability-inflected media justice – with reference to the case of Anna

Stubblefield, various Twitter-supported movements intervening into cultural debates, and new forms of disability activism using digital platforms.

## Cate Thill

### Listening for media justice

While a commitment to democratic participation underpins much media and cultural studies scholarship there has been limited direct engagement with questions of justice. Yet it is clear that media and cultural practices are central to process of misrepresentation, nonrecognition and disrespect. Nick Couldry advocates Amartya Sen's method of working from discernable injustices as a basis for developing an account of media justice. The ubiquity of media and discursive practices, however, undercuts the possibility of pinpointing – let alone resolving – specific injustices. In this paper, I argue that social justice-oriented listening offers a useful methodology for addressing this dilemma. Since it operates as both a descriptive tool for tracing particular sites of injustice and a normative tool oriented towards transforming the unequal hierarchies of attention that underpin them, then, it enables us to develop strategies for tackling manifest injustices that nonetheless articulate with and reframe broader patterns of cultural value.

## Tanja Dreher

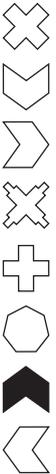
### Mediated attention and Media Justice

In this paper I argue that the uneven distribution of mediated attention is a key concern for an emerging interest in Media Justice. Judith Butler's analysis of the uneven distribution of grief and attention to "grievable lives" in the war on terror provides a generative starting point for a cultural account of Media Justice. I apply this framework to a number of examples in which the uneven distribution of mediated attention or grief is called in to question. From #blacklivesmatter to social media memes connecting violent deaths in Paris, Beirut and Ankara, conventional news values are understood as central to the fundamental injustice of lives which are not grieved or are not seen to matter. My discussion identifies possibilities for redistributing attention and grief as a crucial contribution to more just futures.

## 7N FUTURING SPACE, QUEERING HISTORY (CHAIR, KATRINA SCHLUNKE)

## Johan Vaide

Designing projected futures of the Anthropocene – The production of post-apocalyptic space and dystopia in *The 100*



Situated within the context of “world building” processes in post-apocalyptic science fiction, this paper addresses the Anthropocene from a spatial perspective. Using Henri Lefebvre’s spatial analysis (1991/1974) and Neil Smith’s account on the production of nature (2008/1984) as a theoretical framework, this paper explores how the Anthropocene can be conceptualised and analysed in spatial terms. Understanding science fiction as a platform to address environmental issues, this paper draws on a series of engagements with science fiction series *The 100* in which the Anthropocene is taken into its extreme. The series is set in a post-apocalyptic world in which the characteristics of the Anthropocene are exhausted due to a planetary nuclear war. In order to address the “world building” processes of the series, the paper is based on empirical materials, such as interviews with the producers and writers of the show, as well as the popular fan podcast “The Dropship”.



## **Natalija Majsova**



### **The dawn of the space age in imagery and in thought: an uneasy dialectic**



The contribution explores the textual/visual dialectics of 20th century reflections on the space age by presenting the Icons of Non-Visible project run by the Cultural Center of European Space Technologies (KSEVT Vitanje, Slovenia) through several case studies. We discuss several cases of allegedly “iconic” space imagery (First TV image of Mars, Blue Marble, Pale Blue Dot), in order to demonstrate (1) how dominant interpretations of these images are tied to certain preconceptions about the space age and its implications for the human condition, and, (2) how they contributed to altering subsequent reflections on the space age and its implications. The images are discussed with reference to production contexts, reception by different audiences, and influence on ideas about the future of humanity in space. The images discussed were reflected upon by influential contemporary philosophers (Anders, Arendt, Lacan, etc.), and thereby helped shape the landscape of contemporary humanities’, and popular ideas about the near future.



## **David Minto**

### **James Bond and the Queerness of Spies**

This paper makes two main interventions. The first is to re-examine Ian Fleming’s James Bond novels through the insights of queer studies to explore their vulnerability to a homoerotic reading in the context of their time, suggesting how this intersects with their political unconsciousness. The second is to situate such a queer reading of Bond amidst the broader cultural field created over time by public circulations of “the spy” in the

Anglosphere, paying particular attention to sexuality. Supposedly clandestine but paradoxically popular, spies have long been strongly sexualized and gendered figures, and they remain so today. This paper then moves from a queer reading of the Bond books in their historical setting to elaborate a broader vision of the varied sexual politics of espionage's acts and gazes. It leverages surveillance and secret agents to think afresh about intimacy's relations to governance.

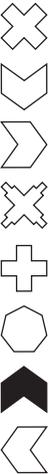
## 70 PUBLIC DISCOURSE AND QUEER LIVES

(CHAIR, MICHAEL NEBELING PETERSEN)

### Maxime Garnery

#### National queers and model minorities: the construction of liberal benevolence in contemporary US TV

The seemingly unproblematic increase in the number of queer characters inhabiting US TV series in the new millennium relies on the legitimization of homonormative bodies to represent the US as a post-gay, sexually modern nation. This operation takes place through two complementary ways: the construction of a pre-modern homophobic (cultural, class, racial, etc.) Other; and the redefinition of citizens-to-be as objects of liberal benevolence. This paper examines this second, more insidious process of televisual inclusion into the nation, insisting on the discreet yet cordial relationship between "progressive" sexual representations and the strict delineation of citizenship along the lines of race, gender, class, and culture. Through an examination of *Broad City's* Jaime as a seemingly oxymoronic foreign gay patriot, and *Sense8's* Nomi as representative of the so-called "Transgender Tipping Point," this paper identifies how national operations are masked by a liberal construction of model minorities through sentimental politics of representation.



### Rhys Herden

#### Revising Privacy: Same-sex marriages, the family and Personal Life

The prospect of legal recognitions of same-sex marriages in Australia can be understood in a multitude of ways: as a step in a linear LGBTIQA rights discourse; as a moment to inscribe LGBTIQA identities with "sexual citizenship"; as an indication of the lamentable success of heteronormativity; and as the transnational revalorisation of "the family" in Western societies. This paper will demonstrate that these explanations can be augmented by examining them through the lens of private and personal life. I will attempt to mediate the positions held regarding privacy as it relates to LGBTIQA people,

as exemplified by Boling (1996) and Sedgwick (1990,) by demonstrating how we may theorise same-sex marriages as an opportunity through which “private life” can be reimagined without complying to heteronormativity. This can be achieved by critically examining feminist and queer critiques of privacy and family life alongside perspectives on the changing contours of privacy and personal life.

## Jayson Harsin

### “They Require Children to Learn Masturbation”: the French Anti-Gender Theory in Schools Movement

Gay marriage movements have swept across much of the globe, resulting in laws from France to Brazil. Each has had localized alliances of opposition. This paper focuses on France’s right-wing/anti-gay marriage movement la Manif Pour Tous (LMPT) (Everyone’s Protest) and splinter group “Boycott School Day” to analyze aesthetic and technical-connective means by which this movement-imaginary cohered, became activated, and captured, in spurts, the field of political sensibility (Rancière), with varying troubling and fascinating effects. LMPT arose out of conservative opposition to gay marriage in France, and featured a tenuous chain of equivalences (Laclau) across several French civil society groups, some older and some spontaneously born: the Catholic Church lobby; splintered Gay rights/“Gayer Without Marriage” group; Islamic rights/antgay group, among others. The composition shifted temporally, but was organized through mobile phone databases and social media groups, where key nodes bridged these otherwise disparate networks with common appeals, the first being gay marriage, but the second, upon which I focus, was the false rumour of a new gender theory policy being taught in primary schools, which supposedly also taught children how to masturbate. The gender theory rumours were used to launch a niche movement of public school boycott across France, lasting roughly three months from late January through April 2014. I place closer focus on LMPT splinter group “Boycott School Day.” This group demonstrated creative strategic organization and activation technically and rhetorically: technically by keeping its constituents physically separate, while mobilizing by anonymous text messages to parents from a conservative database; and aesthetically by using digital appeals and methods (such as rumours that appear to deliberately misrepresent and embellish a law transforming it into a rumour; and repeatedly condemning the trustworthiness of government and mainstream journalism) to forge a collective identity that was deployed to great effect in field of political sensibility. Aesthetic-connective and techno-connective strategies and forms, given leaders’ goals, rendered boundaries of identity and physical space practically insignificant. The case shows how different Boycott’s goals and practices are by comparison to



other highly discussed contemporary movements with digital components such as Occupy. For Boycott the management of attention and affect is key in perhaps new ways, where bringing people together in physical space for collective decision-making and action is not the goal: rather it's about coalescing constituents digitally and affectively.

## 7P REPRESENTATION AND VIOLENCE

(CHAIR, NICHOLAS MANGANAS)

### Shakira Hussein

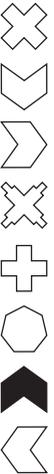
#### Brides of ISIS: Orientalist fantasy in the Age of Terror

Narratives of the so-called "jihadi brides" who have left (or attempted to leave) their homes in the west to join the Islamic State in Syria and Iraq have provided a contemporary iteration of the brutal Oriental seducer. The women in these stories play the role of both the seducer and the seduced; lured to the East by the promise of marriage to a mujahid and used as bait to tempt other women as well as men to follow in her footsteps. This pornographic obsession with the hidden bodies of IS's female supporters obscures any meaningful analysis not only of their personal motivations but also of the geopolitics driving the rise of the movement to which they belong. This paper compares recent Brides of ISIS stories with Orientalist texts such as *The Lustful Turk* to discuss how both the continuities and the shifts in these narratives reveal the dynamics of imperial warfare.

### Ifdal Elsaket

#### Images of Crime: Police Photography in Egypt

In March 2016, the Egyptian Ministry of Interior flung open the doors of the infamous al-Arab Prison near Alexandria to camera-wielding journalists. The carefully choreographed prison tour revealed a picture of prisoner rehabilitation and productivity, photographs of which circulated in the Egyptian media in the following days. In a period where the interior ministry is clamouring to piece together the shattered fragments of its dismal image, caused by continuous incidents of police brutality and deaths in custody, the tour revealed the extent to which images are important to the police in their attempts to neutralise criticism. Yet, these prison photos are only part of a plethora of images that inhabit Egypt's regimes of policing. Mug shots, contraband poses, and wanted images are all used extensively, and have been used since the late 19th century. This paper will examine the use of photography as a tool of police documentation, propaganda, and indexing, and explore the role it plays in processes of carceral politics and in the



processes and discourses of criminalisation and punishment in Egypt.

## Maxime Cervulle

### Black words, white noise. Exhibit B and the audiences of antiracism

"Decolonize imagination" said a picket of the anti-Exhibit B demonstrators. I say definitely not! – Michel Guérin, "Interpeller, boycotter, cogner", *Le Monde*, December 6, 2014, 21. In the midst of the winter 2014, the Theatre Gerard Philippe in Saint-Denis (France) became the centre of a national polemic around an installation entitled Exhibit B. Created by the white South African artist Brett Bailey, Exhibit B presented a set of tableaux vivants from colonial history. The installation was advertised as an antiracist artwork, in which the black actors in chains and cages would counter the white gaze described by Frantz Fanon (1952). The installation has however been perceived as racist by some and forcefully contested – in Britain, a few months before, and then in France. Starting with a petition, a mobilization was organized which culminated in demonstrations in front of the theatre. The mobilization was supported by groups such as the Brigade Antnérophobie or the Parti des Indigènes de la République, asking for a decolonization of France. But it expressed the profound tensions and divisions among the field of antiracism, as institutionalized organizations (such as the MRAP, the LICRA and SOS-Racisme) were nowhere to be seen. Through the study of an archive of national press extracts, this paper aims at questioning the media coverage of the installation and of its contestation. It will interrogate the media construction of the audiences of antiracism: who is the intended audience for the shock spectacle of colonial violence, and who is the imagined audience of the journalists covering the anti-Exhibit B mobilization? Situated in the wake of cultural studies' works on the media production of racism, these questions allow us to uncover the making of ordinary legitimacies and illegitimacies to see, feel and report racism. This case reveals indeed a genuine reversal: in the national press coverage, the black contestation of the play is often represented as the expression of a racist position, as the contestation is depicted as opposing to Brett Bailey's work because of his whiteness. The processes of this widespread reversal mechanism have been studied, in diverse contexts (see for example Ahmed, 2012; Dalibert, 2014). Studying this mechanism in this particular case may however help us uncover the concrete modalities through which non-institutional anti-racisms, emanating from non-white organizations claiming political autonomy, are being disqualified in contemporary France. The aim is to understand the uneven distribution, in the French context, of the ability to define racism, and thus to reconfigure the forms of action and public debate.



# 7Q SOCIAL MEDIA AND CULTURES OF MENTAL HEALTH

(CHAIR, PHILLIPA COLLIN)

## **Anthony McCosker**

### **Recognising Social Media's Mental Health Intermediaries and Cultures of Activism**

Mental health organisations like Beyond Blue have begun to leverage social media for promotional campaigns, awareness and outreach, continuing a long history of the turn to creative media platforms and to “intermediaries” to address public health issues and provide cultural forms of support. To better understand the potential of popular social media platforms and dedicated forums for improving mental health experiences, we need to examine the whole ecology of platforms, cultures of use and the publics or communities that form around mental health issues. This paper reports on a study of Facebook communities, and mental health intermediaries – those who formally or informally act to offer support and otherwise advocate for mental health awareness. The analysis emphasises the affective labour and complicated modes of expression, presence and absence involved in supporting social media modes of public mental health communication.

## **Frances Shaw\* and Julie Brownlie**

### **The Role of Empathy in Socially Mediated Responses to Suicide on Twitter**

Twitter is a site for public response to events including death by suicide. This paper looks at the public response on Twitter to five highly publicised deaths by suicide that attracted attention on social media in 2013-2014, in order to surface public discourses around suicidality on Twitter. We map types of response across the different cases. Tweets were coded by crowd-workers across seven categories, including personal response and grief, interpersonal blame, social commentary and activism. We provide an analysis of the content and dynamics of the tweets across the five cases, addressing the presence (or not) of empathy and the interplay between different types of response. We then provide a discussion of the issues at stake in socially mediated responses to suicide, situated in the literature on grief and social media (Garde-Hansen 2010; Glasgow et al 2014; Radford & Bloch 2012), and suicide reporting (Niederkrötenhaler 2012), and the significance of empathy to understand circulating discourses.



## Natalie Hendry

### Intimacy through disconnection: Young women's experience of mental illness and their visual social media practices

Media panics about the visuality of mental illness on social media suggest the potential of emotional contagion through images of emotional distress. In contrast, the value of social media for young people experiencing mental illness is also framed as a space for connection, where socially isolated young people may initiate, practice, or maintain peer connections. However social media practices that afford connection may also enact the very connections that young people seek relief from, as young people seek out "emotionally authentic" social media platforms as "their own space" to escape peer surveillance and social, gendered and illness-related pressures and stigma. Social media affords affectively intimate publics (Papacharissi, 2014) where in disconnecting from close peers, young women can make meaning of their mental ill health through shared visual practices. I draw on fieldwork with young women, under 18 years, engaged with a youth mental health service to argue that disconnection, rather than connection, may be a critical theoretical framework for understanding how mental illness is intimately visualised online.

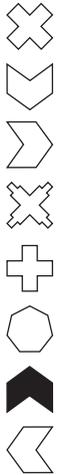
## 7R SPACE AND SIGNIFICATION

(CHAIR, JESSICA PACELLA)

## Mary McDonald

### Reading Sport Stadiums Critically: Icons of Accumulation and Sustainability

Discourses discussing the environmental impacts of sporting events are proliferating. Organizers of such large-scale events as the Olympic and Paralympic Games have proclaimed commitments to "go green" to lower the mega-events' collective carbon footprints and these efforts have met with various levels of success. Professional sports team franchise administrations are also promoting the use of green technologies to reduce environmental impacts and to enhance sustainability. Rather than reporting upon the successes and failures of the efforts to "go green," this paper draws upon cultural studies sensibilities to contextualize these efforts. This analysis suggests that discourses about "green sports stadiums" are not just about environmental concerns. They are part and parcel of neoliberal development strategies, which scholars suggest have helped to constitute "spectacular urban space" (Harvey, 1989). This analysis discusses the effects and consequences of one mega-project Atlanta's Mercedes Benz Stadium, which exist as a spectacle of accumulation and sustainability.



## Anneke Coppoolse\* and Brian Kwok

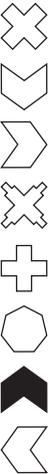
### Signs of Desire: consumption and urban space in Hong Kong

This paper engages a historical inquiry into Hong Kong's consumer culture through a visual and material study of neon signs. It attends to visual and material culture as it construes Hong Kong's turn to consumerism in the latter half of the twentieth century. Starting out with a visual analysis of an extensive collection of old hand-painted neon sign designs, which allows unique insight into decades of consumer culture and the visual specificities of the urban space in which this culture was set to evolve, the paper connects the cultural meaning of neon signs to the social and spatial contexts they illuminated since the 1960s. Indeed, neon signs are not only visual makers of a city that represents consumption and global trade, they are records of distinctive societal change. Especially in light of the imminent disappearance of the signs from today's urban landscape, they demand new attention.

## Christopher Lirette

### "It's in my Blood": Industrial Identity for Fishermen in a Civilization without Boats

In my fieldwork among shrimp fishermen on the Louisiana Gulf Coast, I heard one phrase over and over: "It's in my blood." I was asking why shrimp when the confluence of coastal erosion, saltwater intrusion, cataclysmic oil spills, and an influx of underpriced foreign imports threatens to kill off the once booming Louisiana shrimp fishery. There is no future in shrimp, and yet, the shrimpers I spoke to imagine shrimping as a blood right, a genealogical destiny, as a life-giving substance in their bodies. Only one shrimper argued against the thematics of blood. And we could argue, like Michel Foucault, that at the dawn of anthropological discourse, we have moved from a "society of blood," in which "power spoke through blood," to one governed by sexuality, where "the mechanisms of power are addressed to the body, to life, to what causes it to proliferate" (*History of Sexuality I* 147—148). But we should not discount the power of blood to the shrimpers who explain their cruel attachment to a dying industry that way. There is something visceral in attaching to an industry that is bleeding out for reasons of genealogical loyalty. And yet, we also cannot discount the fact that things have changed in terms of blood: the shrimpers who trawl the waters in coastal Louisiana are not subject to a power that spills blood and the constraints of kinship no longer have the same pull over labor in a world of international fiber optic cables and global capital. Even as the shrimpers cling to blood, they too are concerned with futurity, the hope that they will have enough stamina to provide, that their children might grow up in health and live a prosperous life among others. They want to proliferate. This paper proposes to rethink



blood as both a symbolic and a material force – an imaginative force – that anchors these shrimpers to their work, their family, and their world. Blood becomes a biopolitical metaphor for all sorts of things: genetics, vitality, economy. But it is also something felt, something non-metaphorically real: the hydraulics of the body in labor. The use of blood as a justification for labor something that both understandings of blood encompass and goes beyond kinship and figures of speech. Blood speaks to the experience of labor, longing, and loss. It is the goal and its inception. It is what proliferates. And it circulates, even for those for whom shrimping is not in their blood, who must content themselves listening for the whispers of blood. I argue that blood goes beyond individual vocation: it is the basis for magic, memory, and an ecological model of care. I argue that it may help us understand our attachment to labor in a rapidly deindustrializing world.



## 7S CULTURE, GENDER AND GENERATION

(CHAIR, ZHONGWEI LI)



### Nur Wulan



#### Ways of Being Male among Indonesian Young Urban Muslim Students: Negotiating Islam, Javanese Norms, and Popular Cultures



This paper examines norms of masculinities identified among young urban Muslims in Surabaya, Indonesia. The interviews and observation conducted between 2011 to 2014 show that young urban Muslim males have attempted to negotiate Islamic and Javanese norms, as well as popular cultures, in the formation of masculine norms. The Islamic and Javanese values could be blended harmoniously in their perception of ideal masculine norms as both cultures place the ability to be restrained as their prominent values. Although references to physical strength and muscularity inspired by popular films emerge, restrained masculinity seems to be the most prominent. This study suggests that Islamic and Javanese norms play an important role in the formation of masculinities among young males in Surabaya. Highlighting the dimension of Islam associated with submission, the increasingly more visible Islamic expressions in the Reformasi period could go hand in hand with Javanese cultures. Further research studying masculinities in more diverse cultural groups need to be conducted in order to gain a more representative picture of Indonesian masculinities.



### Bin Wang

#### Chinese Feminists on Campus: Academics, Women's/Gender Studies, and Student Activism

This paper examines how contemporary Chinese feminists on campus, both

academics and students, articulate gender politics within and outside universities. In the first place, young academic feminists understand themselves to be more willing to identify as feminists than were their predecessors. While women's/gender studies has not developed into a stand-alone discipline, academic feminists continue to find ways to offer courses on women and gender, and organize feminist symposia and conferences in order to connect with like-minded colleagues across China. One benefit of this hard work is the increasing number of students drawn to women's/gender studies, and feminism. Students often initially join feminist groups established by teachers and then gradually become more independent in running social media platforms and organizing activities. This paper argues that an under-recognized lineage of academics has ensured the presence of feminist teaching and research in an increasing range of Chinese universities. Classes focused on women, gender, and feminism, across varied disciplines, have been a crucial place where young feminists emerge and student activism initiates. In some cities campus feminism also facilitates small external volunteer groups and NGOs, and feminist activism becomes most visible when there is a healthy interaction between academics, students, and NGO workers.

## Wenjing Liu

### Chinese women, Marriage, and Technology Since 1978

China's reform and opening-up policy, which has been implemented since December 1978, contributes significantly to a social cultural conjuncture characterized by the influence of Deng Xiaoping's argument that science and technology constitutes a primary productive force. The prevalent applications of old and new technologies is changing the relationship between Chinese women, marriage and technology. This paper specifically explores the culturally dimension of the changing relationship between women, marriage, and reproductive technology.



## 7T AUSTRALIAN RURAL AND REGIONAL PLACE-MAKING

(CHAIR, CATHERINE DRISCOLL)

### David Radford

#### Place, space and Identity: Conflict and Conviviality in an Australian Country Town

This paper investigates the ways that place and space impact upon identities and social relations especially as it relates to growing diversity and resulting intercultural encounters in rural locales. In terms of multiculturalism and superdiversity public spaces are places where intercultural encounters

are experienced underlining the relational nature of space (Massey 2004). Wise and Velayutham (2009; 2015) and Noble and Poynting (2010) have emphasised the everyday ways in which multiculturalism is lived out in these places of encounter and note that these encounters can be positive and negative – referred to variously as everyday (in)civility, everyday racism, and everyday otherness (Radford 2016). In this paper I explore particular public spaces in an Australian country town and investigate how these sites produce intercultural encounters between long-term regional residents and newer refugee-background migrant communities. As relational spaces they are sites that reveal both forms of conflict and conviviality. I argue that public spaces, as relational spaces, are not simply built environments that facilitate the flow of people and material objects but also spaces that reflect affective identities – the ways that people develop a sense of belonging, and the ways they influence feelings of inclusion and exclusion in the community (Wise and Velayutham 2015). Rural areas in many western societies are commonly understood to be characterised as being “white, non-immigrant, places and spaces” (Jordan et al., 2009, p. 376, Forrest and Dunn, 2013, Knowles, 2008). Rural spaces have also been described in terms of “whiteness” – racialised spaces that constructs rural western (national identity) as being grounded in (white) colour, cultural (Anglo/ European) and religious (Christian) background (Dunn and Nelson, 2011, Neal and Agyeman, 2006). Forrest and Dunn (2013) argue in an Australian context, that this “Whiteness” has been imbibed in a growing sense of national ethnocentrism, underpinned by a strong understanding of Australian identity (“Australian-ness”) as being intimately linked with its Anglo-Celtic, and largely European, heritage (see also Hage, 1998). This paper is based on ethnographic research investigating the experiences and interactions of immigrant individuals/communities and long-term regional residents in a South Australian country town in an eighteen month period between 2014-2015. Participation observation in the community and semi-structured interviews were conducted with 20 respondents.



## Catherine Waite

### Young people’s mediated place-making: constructing the virtual and the material in regional Victoria, Australia

Everyday, place-based lives are a familiar presence in young peoples’ online experiences. However assumptions that young users of social technologies become automatically de-territorialised from their immediate, material surroundings pervade. This paper challenges these assumptions and argues that young people make, and extend material place online by reflecting territorially embedded lives in virtual contexts. Local place is constructed online via a range of image-based affordances and other platforms.

Mediated place-making is demonstrated for analysis in this paper through young peoples' narratives collected during a recent focus group study. The research was conducted in a regional Australian town with 16-28 year old people. Their perspectives were sought as a means to analyse place-making processes from a diverse range of angles. Mediated place-making was found to constitute an important form of online embodiment demonstrating an experiential, aesthetic interpretation of material place for online interlocutors and audiences to consume.

## Laura Fisher

### Cementa in the mix: socially engaged art in inland NSW

In 1974 Harry Oxley published an important anthropological study of the social worlds of Kandos and Rylstone in rural NSW. Only 7 km apart, the towns are remarkably different: Rylstone, a frontier town, has a wealthy agricultural community, while Kandos is predominantly working-class, having been established in 1913 when the government began mining the area's limestone deposits. Kandos's cement works closed in 2011, leaving residents to confront an uncertain future. Enter Cementa, a biennial art festival founded by artists from Sydney's Artist Run Initiative community and escaping the city's economic pressures. Cementa intermingles urban cosmopolitanism, local heritage, environmental activism and conceptual art: some locals are offended, some are curious, and some are very pleased. With a backward glance to Oxley's study, my ethnography explores how Cementa is rearranging some of the social divisions of the Kandos/Rylstone locale and perforating certain cultural impasses that exist between urban and rural Australia.



## 7U POLITICAL SPECTACLES

(CHAIR, MINOO MOALLEM)

## Raka Shome

### Spectacular Nationalism of Contemporary India

This talk will address how the contemporary (hyper) nationalist rebranding of India, that is going on under the current Modi government, is situated in a logic of what I term "spectacular nationalism". It is a logic that seeks to produce a sense of grandness and exceptionalism about the nation (both to its own population as well as to the world community) that is too often written by covert and overt Hindu ideologies and scripts. Central to this is a discourse of purification of the national body and the national space. Through a discussion of current government initiatives such as Swacch

Bharat Abhiyan (Clean India Initiative) and the Gangajal project (where postal mail now delivers water from the holy river of the Hindus – the Ganga [which itself has always been represented as goddess in Hindu mythology] – to doorsteps of the people, this talk will explore the dynamics of such initiatives (including their intersections with religion and caste). It will also address how such initiatives are reinforcing traditional gendered ideologies even as they are simultaneously being linked to the nation's current "modernizing" initiatives.

## Gary Hazeldine

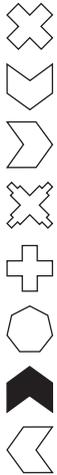
### Spectatorship and Complicity: ethics and politics in cultural representations of genocide

Beginning with what the philosopher Gillian Rose calls "the representation of Fascism and the Fascism of representation", this paper focuses on the role of cultural forms in representing genocide. Beyond simplistic and sentimental cultural representations on the one hand, and those accounts that would consider the historical trauma of genocide as ineffable and therefore unrepresentable on the other, this paper explores what it might mean to use cultural forms such as novels and films to "work through" the difficulties of comprehending such events. It also considers the ways in which cultural representations of genocide can truly "educate" us and make some sort of contribution to the prevention of future traumatic events. Using examples from a number of contemporary novels and films, with a particular focus on Joshua Oppenheimer's 2012 documentary film *The Act of Killing*, the paper concentrates on both the relationship between audience and the form of representation on the one hand, and on the relationship between the form of representation and the wider social and political context on the other. I conclude by arguing for a form of "ethical spectatorship" in cultural representation that does sufficient justice to the thing, or event, it represents.

## Myriam Mompoin

### The Spectacle of Lawlessness

Recently, two spectacles began playing out on American screens and on social media. The phenomenon of a rogue militia occupying the Malheur National Refuge, which took a deadly turn before ending in several arrests, coincided with the debut of the television series *Outsiders*, a drama that turns on the issue of land rights and boasts actor Paul Giamatti as one of its producers. Last December Spike Lee's *Chiraq* premiered on film screens, focusing on Chicago's deadly gang violence, a scourge that gave Americans the horrific, targeted murder of a child just a month prior to that. Drawing on critical works by Henry Giroux, Chris Hedges and others, this paper



will analyze the rising number of dystopian scenes reflecting the growing contentiousness between individual liberties and law enforcement in 21st century America via an almost stupefying array of lawless spectacle. While the politically motivated disputes unfold with sometimes riveting, unexpected plot twists at times resembling reality tv shows, the narrative offerings cloak themselves in familiar theatrical and cinematic trappings. The symbolism laden *Outsiders* borrows some of its iconography from *Mad Max* and *Braveheart* while Spike Lee turned to Aristophanes' *Lysistrata*, an adaptation that has given rise to some controversy and charges of trivialization.

## 7V PRINT MEDIA FORMATION AND TRANSFORMATION

(CHAIR, EHSAN GOLAHMAR)

### **(Boris) Lok Fai Pun**

#### **Local comics and formation of new Hong Kong localistic identity: A case study of "Teddy Boy"**

After the world-known Umbrella Movement, the rising Hong Kong localistic identity becomes the focus of academic discussions. Yet, the important role of media text in forming such local identity is seldom addressed. Given the hypothesis of a strong association between cultural product and cultural identity, there is room to argue for the possibility of mapping Hong Kong local identification into the consumption of local cultural product. Based on the textual analysis of a local comics *Teddy Boy* and the interview with the comics artist, this paper attempts to explore and examine the culture and nature of Hong Kong local identity as reflected in the comics. Referring to du Gay et. al.'s circuit of culture (1997), this paper further explores how this local identity is formed, legitimized, shared and represented by the imagined hero figure in the process of representation, production and consumption.

### **Gulbin Kiranoglu**

#### **Approaching the Transnational America in the Turkish *Hayat* magazine**

When Menderes appeared on the *Time* magazine cover in 1958, it demonstrated that the distance between the US and Turkey was shortened due to Democrat Party's political efforts. One of the popular culture texts that can be examined for understanding this period which is often associated with Americanisation is the Turkish *Hayat* magazine, a magazine which, in many ways, mimicked the American style of Life throughout its pages. However, the accents set on introducing latest Western trends were not completely bold and positive in the magazine as *Hayat's* editorial policy was

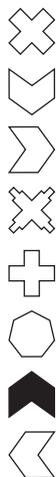


very much related to Turkey's complicated relationship with the West and the telos of westernisation. In this paper, through surveying Hayat's issues between 1956-1960, the content will be examined critically in order to enter into a dialogue with the transnational Americanness with a view to illustrating how boundaries and frontiers of Americanness were deployed when policing Turkishness.

## G. Annick Pellegrin

### Crises in Representation in L'Atelier Mastodonte

First published in the Franco-Belgian comics weekly Spirou in 2011, L'Atelier Mastodonte is a comic series that purportedly recounts the day-to-day life of an atelier of comic authors. Produced entirely in half-plates, the series walks in the footsteps of now completed series that all revolve around the life of authors or the production of Spirou. L'Atelier Mastodonte, however, does not in fact exist in any form and there are more representations of each character than there are authors in the series. I argue that by making comic characters out of the authors and editorial staff, the authors create their own myth and reinvent that of Dupuis by explicitly referring to the myths created in older series. At the same time, however, the multiplicity of representations and of crises in representations brings a heightened sense of fakeness rather than one of authenticity in this series.



## 7W GAMES AND EXPERIENCE

(CHAIR, MARKUS WIEMKER)

## Joseph Brennan

### Slash Renders: Remixing Video Games with Gay Pornography

"Slash renders" are homoerotic computer-generated (CG) renderings of male characters from video games. Such CG renderings, which have yet to be considered by scholars, constitute a form of "slash remix," whereby games fans incorporate elements from video games with those from gay pornography so as to create realistic queer versions of the video game universe. This paper begins the project of theorising slash renders as a genre of "slash" unique to video games, exploring how these works inhabit the game world to which they reference while also subverting this world. Textual analysis of works inspired by Capcom's survival horror series Resident Evil and rendered by popular artist Killy Steinform my case study (with the artist's own views on his work also considered). Confining my analysis to this series allows an in-depth consideration of the particulars of these renderings, which depict the male characters in homosexual "horror" situations, including

with various "creatures" of the series. As death is often resultant from these living dead pairings, I therefore also consider certain metaphors that emerge in these works, such as of homosexual intercourse as biohazard. Revealed are the representational insights that come with "rendering" the male body in certain homoerotic ways. For example, of how, when Resident Evil's creatures are taken as a sign, depictions of forced penetration of the male heroes subverts certain regimes of masculine power within the survival horror genre.

## Fanny Lignon

### Experiencing death and gender differentiation in video games

In his work about death, the historian Philippe Ariès explains how the western world went from the "tamed death" of the Middle Ages to the contemporary outlook that represses and "forbids" death. The cultural industries have never been shy about depicting the spectacle of death. However, video games are unique in that they offer at once the possibility of experiencing death again and again in an entertaining way and of watching the spectacle of this experience. They thus strive to give the lie to Wittgenstein's view according to which death is not an event in life in that it can only be contemplated when it happens to other people. I aim to examine this phenomenon by using a body of recent and popular video games where, despite the supposed equality of all human beings before death, a noticeable differentiation takes place according to the gender of the player character who dies.

## Lindsey Macdonald

### The (Negative) Dialectics of Ori and the Blind Forest

This paper proposes to foreground Theodor Adorno's negative dialectics and its potential applications to the field of video game studies. More specifically, this paper will examine how, through immanent/transcendent criticism of the various philosophical and political forms of social subjectivity and their antinomies, the "riddle figures" in Adorno's writings offer a kind of template for developing a critical-theoretical approach that foregrounds the historically-specific social contradictions embedded in digital objects and forms. With a view toward unpacking the basic operations and fundamental presuppositions of negative dialectics, this paper will, by way of example, bring Adorno's non-identity thinking to bear on Moon Studio's single-player adventure platformer, Ori and the Blind Forest (Microsoft Studios 2015). Situating this investigation in conversation with John Bellamy Foster's *Marx's Ecology: Materialism and Nature* (2000) and Jason W. Moore's *Capitalism in the Web of Life* (2015), this paper proposes to demonstrate the continued relevance of Adorno's negative dialectics to cultural criticism today.



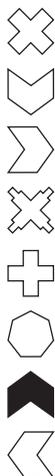
## 7X POWER AND EDUCATIONAL SPACES

(CHAIR, MEGAN WATKINS)

### Christina Ho

#### Tiger mothers, dragon children and race relations in elite schools: A Sydney case study

“Migrant parents push their kids too hard.” “Asian migrant students just cram their way to the top.” These are the kind of sentiments increasingly seen in response to the academic success of Asian migrant students in countries like Australia, the US and the UK. As Asian migrant students come to dominate the enrolments of certain high achieving schools and prestigious university courses, there has also been an accompanying public anxiety about the allegedly unhealthy education cultures associated with Asian migrant families, embodied in the “tiger mother” popularised by Amy Chua’s 2011 book, *Battle Hymn of the Tiger Mother*. Schooling in Sydney has become dramatically more competitive and hierarchical over the last two decades, particularly because of the growing number of public academically-selective high schools, opportunity classes, and gifted and talented programs, alongside substantial government support for private schools. The influx of Asian migrants into Australia over the same period has led to a racialisation of discussions around education, particularly at the elite end, where many Anglo-Australian parents resent the “pushy parenting” of Asian migrants, which they allege has distorted the education “market”. This paper reports on interviews conducted with parents and students in elite public schools, examining their perceptions of “tiger mothers”, education cultures, and race relations within their school communities.



### Clarissa Carden

#### A Culture of Discipline and Blame: Perceived culpability in discourses relating to the “problem” of school discipline

Discipline within the school is a provocative subject, one bound to stir up strong emotions in individuals across the political spectrum. It relates to the future of a society and to the perceived efficacy of two institutions, the school and the family, in ensuring that this future is positive. The proposed paper draws on data from Queensland including government reports, parliamentary debates, newspaper articles, and policy documents in order to demonstrate the potential for the discursive construction of school discipline to facilitate the censure and blame of parents, particularly parents from marginalised groups. It highlights the way in which alternate views relating to

the state of school discipline and of the causes of indiscipline are swept aside in favour of the simplistic construction of a “problem” caused by bad parents and bad children.

## Nicole Matthews

### Learning to listen: epistemic injustice and gothic film in dementia care education

Listening is a critical and under-theorised dimension to struggles against injustice and marginalization. In the wake of critiques from the disability movement of the pre-eminence of expert medical voices, educating professionals to listen to health service users has become particularly critical. The utterances of people with dementia have frequently subject to, in Miranda Fricker’s terms, “testimonial injustice” (2003): that is, seen as irrational, unreliable and not to be believed. This paper will examine the way in which the generic conventions of the gothic, more specifically what Mary Ann Doane has described as “the paranoid women’s film” (1987), are used in a short film, *Darkness in the Afternoon* (1999), widely screened in dementia care education in the UK and internationally. Drawing on interviews with dementia care trainers, analysis of training materials and the film itself, this paper proposes that gender and genre is used in this film as a strategy to reorient the listening and affective practices and testimonial sensibilities of health and aged care workers.

## PARALLEL SESSIONS 8

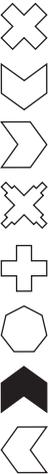
### 8A MIGRANT IDENTITIES AND CULTURAL ENCOUNTERS

(CHAIR, TANG HO MAN)

## Ruth Tindaan

### Reconstitution of Belonging in the Igorot Diaspora in the United Kingdom

This paper analyzes the experiences of home, migration and belonging of an intergenerational group of Igorots, a minority ethnolinguistic group from the Philippines, who moved to the United Kingdom since the 1960s. Owing to their resistance to Spanish colonization, the Igorots have been relegated to a marginal place in the hispanized Filipino nation and this history is both a constraint and a resource in the diverse ways in which this diasporic



community reconstitutes a sense of belonging and attachment to home while negotiating the cultural and economic conditions in the host community. By analyzing the embodied practices, communicative acts, material objects and physical landscapes which constitute this group's socio-cultural network, this research calls attention to the active formation of community through creative employment of cultural memory, regular performance of collective ties and constant mobilization for mutual support. Although this paper affirms the potential of diaspora to overcome spatial and temporal delimitations and reveal productive geopolitical connections and social webs, it shifts the focus away from a purely celebratory analysis of diasporic condition by examining challenges in community formation caused by what Arjun Appadurai and Carol Breckenridge describe as "fractured archeology" of collective memories. This paper looks into the historical configurations in the Igorots' home region in the Philippines that underlie tensions in the reconstitution and representation of Igorot identity in the UK. It also accounts for faultlines that result from age, class and gender differences among members and the strategic attempts taken to maintain the solidarity of this diasporic community.



## **Susan Nemec**

### **Migrants viewing Indigenous Television**

Māori Television's broadcasting not only has the potential to counter predominant mainstream media representations of indigeneity for its audiences, it also can offer new settlers/ migrants cultural resources to participate in a nation based on the on-going implications of an historical Treaty between the British Crown and the indigenous people of New Zealand. Largely ignored both academically and politically, different migrant groups are mostly left to fend for themselves as they navigate complex issues of identity and belonging in an entangled post-colonial relationship between Māori and the Crown. An audience study based on migrant viewing of New Zealand's indigenous broadcaster Māori Television revealed various themes concerning issues of migrant belonging to the nation. This paper will address the extent to which new settler/migrants gain a sense of belonging from engaging with national day celebrations based on NZ's founding document, the Treaty of Waitangi, as mediated through Māori Television.

## **Karen Sy de Jesus**

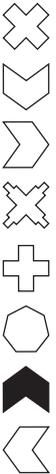
### **Cultural Norm: Crossroad between Danger and Exotic**

At least 90% of the Australian population after WWII was Anglo-Celtic. Today, almost half of Australians are first or second generation immigrants (Hugo, 2014). To understand how different Australian society is today, at

least 10% of this group would not have been able to enter Australia before 1975. Multiculturalism policy brought the cultural diversity of Australia to the forefront of the discourse on immigration. The Cultural Others of Multicultural Australia runs the gamut from the culturally exotic to the culturally dangerous. At the crossroad between the exotic continuum and the danger continuum is the Cultural Norm. Drawing on Judith Butler's (2003) notion of normative aspiration, this paper looks into the implications of this intersectional dynamics on societal relations and the effects of the discourse on Australian immigration.

## 8B AUSTRALIAN INDIGENOUS FILM AND TELEVISION IN A TRANSNATIONAL FRAME (CHAIR, JAY DANIEL THOMPSON)

This panel explores the intellectual opportunities afforded by considering Australian Indigenous Film and Television (AIFT) not within a national framework but as part the international trafficking of images of Aboriginality, past and present. We will argue that this transnational circulation has both created colonized forms of indigeneity and, more recently begun the work of dismantling these frames or decolonizing as new modes of storytelling and representation are brought into existence through the work of Indigenous filmmakers. This approach seeks to avoid the limitations of existing and available paradigms for thinking AIFTV such as those focused on Novelty, Exceptionalism, Cultural authenticity, Universalism, Oppositionality/Activism, and Human Rights. Our first move is to bring traditional scholarly concepts for analyzing the discursive framing of screen content – reception frameworks constituted through policy, marketing, popular and academic criticism – into a closer dialogue with the practices of Indigenous film and TV production, and of Indigenous perspectives and storytelling modes. In doing so, alternative conceptualization focusing on transnationalism and regionalism, critical historiography and Indigenous modernity become productive alternative frames of reference. Speakers: Chris Healy, Terese Davis, Romaine Moreton.



## 8C TRANSFORMATIVE ENCOUNTERS? ANALYZING ORCHESTRATED CULTURAL PROCESSES (CHAIR, ALIFA BANDALI)

Organized cultural encounters (OCEs) such as cultural exchange programs, reconciliation projects, community cohesion initiatives, interfaith dialogue meetings or various projects related to integration of immigrants are activities that through particular intervention strategies aim at creating

transformation. They are in other words orchestrated cultural processes that are invested with much hope for transformation not only of the attendees, but also in the society, societies or contexts addressed by the encounter. Organizers (implicit or explicit) lean on assumptions concerning the nature of differences, encounters and social change. The panel focuses on how we may conceptualize and analyze the orchestration of transformation in relation to three different types of organized cultural encounters.

## **Lene Bull Christiansen**

### **The performance of cultural difference**

Volunteer tourism is a growing industry, situated in-between the humanitarian sector and traditional tourist practices. This paper explores a sub-section of this growing field: educational volunteer tourism, where cultural learning and encounters are mediated by NGOs and/or educational institutions. The paper analyses a Tanzanian/Danish educational encounter, which is facilitated by the Danish NGO Action Aid Denmark at the organization's training center in Arusha Tanzania. The focus of the analysis will be on expectations and performances of cultural difference by teachers and students during classroom lessons in Tanzanian culture, politics and society.



## **Lise Paulsen Galal**

### **Becoming more tolerant**

Interfaith dialogue initiatives have in Denmark become a popular response to current conflicts connected with migration and religious differences. Particularly Christian religious actors and organizations take the lead in orchestrating interfaith dialogue as a way to become more tolerant towards cultural and religious Others. In this paper, I explore how diverse ritual practices and ideas of a common humanity legitimized by Christianity define the setting and subjectivities of the participants in interfaith dialogue. The aim is to analyze how ritual becomes a vehicle for change and how the aim of transformation into a more tolerant human being of a particular – Christian – kind encourages specific technologies of self.

## **Kirsten Hvenegård-Lassen**

### **Moving the Elephant**

Diversity management training is a widespread activity that aims at educating facilitators of intercultural encounters or, in other cases, at producing intercultural competent leaders, professionals or citizens. Organizers of diversity management activities may be consultancies, NGOs, HR-departments in private and public companies or multinational chains with

each their particular and often copy-righted models of intervention. Across the spectrum, diversity management training share ideas of diversity as a force that is both potentially disruptive and beneficial. In this paper, I discuss how training taps into an affective modality or register in order to move the participants. The production of reformed subjectivities seems to be (among other) dependent on the creation of threshold experiences of heightened affective intensity.

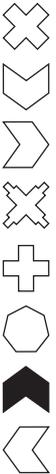
## 8D DISMANTLING THE COMMON GOOD: WORK, HEALTH, AND COMMUNITY

(CHAIR, MARIA GIANNACOPOULOS)

### Niamh Stephenson

#### The role of catastrophe simulation in struggles within public health over inequality, vulnerability, security

Public health's attentiveness to populations can foreground social inequalities. It can also create inroads for people to make demands on government. However, the recent securitisation of public health threatens to undermine public health's familiar modes of attentiveness to its populations; in place of "the health of the population" interest turns to infrastructures deemed key to governance. Questions of inequality are increasingly refigured as concerns about "vulnerability", and vulnerability demands governing so as to maintain security. Through an analysis of interviews with public health actors, this paper examines struggles within public health over the role of infectious disease modelling in securitisation. Whilst modelling has been key to disease securitisation, it is also being cast as potentially "devaluing the currency" of public health. The paper asks how inequalities are being reworked in this struggle over the normative political visions at work in public health.



### Elisabetta Magnani

#### Finance, labour, and the future of work

In times that witnessed a staggering rise in income and wealth inequality, finance and labour have been separate crucial sites of empirical and theoretical investigation in a number of disciplines. Particularly since the GFC they have become sites of intensified political investment, thus challenging the often rigid conceptual separation between the economic and the political. As we emerge from a crisis of belief that capitalism can deliver socially desirable development paths, we face new ways the finance-labour nexus makes itself explicit. A few instances, from social finance to the agenda of alternative finance offer insights about the way the finance and labour

nexus reconfigures itself. These examples make evident the struggle to produce a space for social and political projects that involve financing labour. This paper will contribute to a discourse about the limits to financialization and how labour can re-appropriate a debate over the future of work where socially relevant goals are not subordinated to the power of finance.

## Jayne Bye

### From crisis to capacity building – governing everyday life in Miller

In 1999, the community of Miller in south-western Sydney experienced a crisis in public safety after local services, including the police station, withdrew from the area. The crisis opened the way for Miller, long defined in terms of economic inequality and social disenfranchisement, to become the site of a longstanding, continuous and well-documented experimental project in coordinated intervention. Leaving no aspect of community life untouched, the project is framed around interventions in policing, health, education, employment, public space and leisure in an attempt to deal with the fallout of entrenched disadvantage. Drawing on the extensive local council records of the project, this paper uses an analytics of government approach to map fifteen years of problematisation, diagnosis and intervention. In doing so, it traces not only the attempts at regulation of the lives of citizen-subjects who became and remain targets of policy but also highlights instances of failure and resistance to neoliberal governmental ambition.



## kylie valentine

### Welfare policies as interventions into everyday life

Multi-dimensional approaches to inequality, which incorporate social and subjective dimensions, have the potential to provide richer understandings and interventions than those focused only on income. However, narrow understandings of inequality as the fault of the poor remain evident. Policy interventions to inequality increasingly focus on the everyday practices of those most disadvantaged. In Australia and elsewhere, income management and welfare quarantining demonstrate the assumption that poverty is behavioural and policies should aim to change behaviour rather than allocate resources. This paper, based on analyses of Australian social policies, investigates the intersections of “agency-based” and “structure-based” accounts of poverty in contemporary policy and practice.

## 8E REPRESENTATIONS OF INDIGENOUS

# GIRLHOOD

(CHAIR, LILLY BROWN)

## Susan Potter

### Jedda's Melodrama: Ruined Genealogy, Failed Intimacy

The major critical extensions of melodrama as cinematic mode and Western cultural form remain to some extent tethered to psychoanalytic accounts of sexuality and subjectivity. Drawing on the work of Elizabeth Povinelli, melodrama can be understood as a potent cinematic mode through which genealogy and intimacy—semiautonomous structures through which various orders of human being are organised—have been unevenly modernised, democratised and dispersed. The canonical Australian film *Jedda* (dir. Charles Chauvel, 1955) offers a compelling case study of these processes in the context of empire and colonisation. Often acknowledged as melodrama, the film's historical significance is also partly understood in terms of the humanising representation of its Aboriginal characters ("the first film to take the emotional lives of Aboriginal people seriously": australianscreen, National Film and Sound Archive website). This paper reconsiders the melodramatic terms of this humanisation by which *Jedda*'s failed intimacies (to love her white family, to marry) are inextricably linked to a ruined settler genealogy (the barren couple).

## Kristina Gottschall

### Black (girl) power?: Indigenous girls coming-of-age in Australian cinema

Thinking of films from the Australian context as collective knowledges, memories and pedagogies, this paper looks across 15 films from 1955 to the present day about Indigenous girls and young women. I consider intersecting concepts including, Indigeneity, age, gender, sexuality, rurality and affect in the making of these Indigenous girls, to think about cultural understandings of Indigenous girls coming-of-age. I argue that popular cultural representations of Indigenous girls coming-of-age are different to non-Indigenous girls' coming-of age, and explore why this might be. Mobilising work over the last decade on Girlhood and contemporary femininities, I argue that what is made possible and impossible for Indigenous girlhood in this context are the results of dual contemporary projects - a "decolonising the screen" and "girl-power".

## Monique Mulholland



## “The pathological native” versus “the good white girl”: an analysis of race and colonialism in two Australian porn panics

Two examples of “porn anxiety” have surfaced in Australia recently. The first of these is the Northern Territory Emergency Response (NTER) intervention into 73 Aboriginal communities, instigated by the Liberal Coalition Government in 2007. A key measure of the NTER is a blanket ban on pornography in these communities. The second case refers to panics about pornification, concerned about the porno-saturation of young people’s cultural worlds. In both cases, a straightforward connection is made between children, pornography and harm. However, the “problem” is constructed in very different terms. Addressing a gap in the literature, this paper explores connections between race, colonialism and pornography. I unpack how “pornography, fear and young people” is incited in each case, how the problem is differently constructed in racialized terms, and how solutions to the problem are framed. I argue that the porn panics under examination are viewed through historically persistent racialized and colonizing discourses—in the NTER case, a particular racialized child becomes the focus, in ways that entrench colonial constructions of the pathological and degenerate other. In pornification panics, while fears are couched in terms of a general unracial child, anxieties rest on securing the goodness of the white middle-class girl.



## 8F FASHION'S IMAGE: HAUNTING, OBSESSION AND FANTASY

(CHAIR, KAREN DE PERTHUIS)

While a fashion garment may be showcased only once or twice, its image often undergoes a wide circulation, in which the garment is transformed from physical object to perceptual trace. Lingering as spectral representation of what once was, the image becomes, in time, the only remnant of the garment’s existence. The photograph of the garment attests to the memory of its reality, confirming “that the thing has been here” (Barthes 2009, p.76). Immortalised in an image, the garment is suspended between presence and absence, serving as a prompt to imagining, remembrance, or longing, consequently becoming as much of a thing as the garment itself. Similarly, the emotive response elicited by the fashion image can be just as haunting as the experiential memories we have of actual garments. This session explores the imaginative, spectral dimension of aesthetic experience that fashion’s image both memorialises and engenders.

## Rosie Findlay

### You Can't Lose Something You Never Had: Longing and the fashion photograph

There are a select few fashion images imprinted in my memory. At first casually encountered, they have come to haunt me, what they depicted ever beyond my grasp yet distinctly remembered. More powerful than mere remembrances of images once seen, recalling these photographs- and, more significantly, the garments they depicted – elicits a longing not unlike unrequited love. In the case of each, my impulse is impossible: I have borne these images for years, during which time I have never seen any of the pictured garments in the material “flesh”, let alone owned them. This paper seeks to map the complexities of this phenomenon, drawing on Young's work on fashion imagery and desire as well as Benjamin's partially-developed theory of the “dialectical image” to examine the curious and lingering possession elicited by encountering the unattainable in fashion photographs.

## Stella North

### Dress as Self-Portrait: The Fashion Sanctification of Frida Kahlo

In *Memory*, Kahlo's body stands between two hovering dresses. Marking different eras of the artist's life, different attitudes taken to femininity, the suspended dresses depict her as much as does her seemingly realer body. The painting's play with image, its mimetic multiplication of selves, is characteristic not only of Kahlo, but also of the complex ways her image is mobilised across its fashion-discursive iterations. This is a new dimension to “body image”: when fashion imaginistically inhabits Kahlo's dressed identity, the body becomes image; fashion's image is lived through the body. The imaged figure of Kahlo has an imaginative traction in fashion's iconography: this paper traces that traction to explore how her body of work is imaginatively lived out in the stylistic reworkings of contemporary desiring bodies.

## Harriette Richards

### My Mother's Dress: The uncanny in a remembered photograph

My mother, in a dress made of film, is photographed performing the incongruous everyday act of vacuuming. Twenty-three years later, she bears a striking resemblance to me. Seeing myself in her and in the photograph is uncanny and unsettling. It presents a familiar and an unfamiliar subject simultaneously and therefore challenges the recognition of self. That the photograph is of a dress made of film exacerbates this doubling effect. The layers of film reference the images with which we surround ourselves in order to construct our sense of self. Yet in encountering an image that



disrupts our sense of imagined self, this process is undermined. That the dress is made of film demands that we question the manner in which we construct self, and the way in which we imagine the self in both memory and in the photograph.

## 8G URBAN SPACE AND CULTURAL PRODUCTION

(CHAIR, PANIZZA ALLMARK)

### Ali Minanto

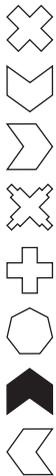
#### Street Art as Everyday Life Politics: About Geneng Street Art Project and Production of Space of Enjoyment in Yogyakarta

Geneng Street Art Project (GSAP) was a project undertaken by street art artists in Jogjakarta. GSAP used people houses wall in village as medium to articulate the message. There are three interesting things in this study: first, a shift in medium of street art from urban space to village area. Second, the process of negotiation between artist and society through artist-society engagement mechanism. Third, this project not only shows a visual arts, but it creates a political discourse to stimulate public awareness. This study wants to answer the main question: how street art can literate political consciousness of society as citizen. This study uses some of conceptual framework and methodological approaches: first, the concept of contemporary street art, to see the new trend of visual art; second, daily politics, a concept that is widely used to analyze a new phenomenon in politics related to the issue of space (city) in micropolitics dimension. The study also uses Henri Lefebvre approach to analyze how street art artists create space of enjoyment. There are many finding in this study. First, artists and people in the village can do collaboration that can create articulative visual works. It shows artist-society engagement relationship. Secondly, street art can stimulate political consciousness of citizens. Through street art, people can articulate ideas and criticism of government policies. This study confirms and reinforce assumption that street art can be used as a medium for political literacy of society to get their citizenship rights, and to support cultural policies making.

### Kay Dickinson

#### A Logistics of Cultural Production

In the past decade, the corporatized ruling elite of the United Arab Emirates has increasingly looked for ways to expand its globally-dominant logistics and port management expertise into cultural production. Its economic

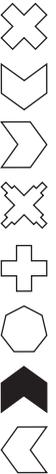


free zones, a number of which are dedicated to media, film and education, are spaces where investors profit from tax exemption, flexible, just-in-time manufacturing, and speedily arranged (and dispersed) migrant labour. What are the political consequences of this new brand of offshoring, this logistics-led cost-cutting, for the cultural sector? Given that, for instance, an estimated 89.8% of Dubai's workforce does not hold citizen rights to the land and that free zones forbid unionization, urgent issues arise concerning how creative labour is managed geopolitically. At the same time, and given the demographic forces in play, what scope within this landscape is there for resistance to the concomitant squeezing of (cultural) workers' rights and compensations – through artistic practice within these free zones and beyond?

## Ece Kaya

### Old Industrial Waterfront is the New Space of Consumption: The Rocks of Sydney

Urban transformation strategies have been developed in response to the deindustrialisation process and economic restructuring that occurred between the 1950s and 1990s. Particularly during the 1960s and 1970s, significant geographical restructuring had arisen along with the major social changes. The transformation of historical industrial buildings into centres for residence, entertainment and culture has been accelerated. However, a significant reduction has been experienced in the habitability and the population of the central city through attempts to stimulate urban transformation and redevelopment of city centres. A new lifestyle, which has been created by the new middle and upper classes that have started to develop in the central city, has gained popularity. These changes have contributed to a transformation of the relationship between tourism and cultural practices. Everyday life has changed in deindustrialised cities and urban tourism has arisen. Place marketing and spatial regeneration for urban development that involves image construction through advertisement has been adopted as an economic development strategy for the former industrial city centres. These areas became focal points that create the production of spaces. In the tourism sector, instead of creating spaces just for consumption, spaces should be produced by using intangible heritage. However, this reproduction will cause the destruction of traditions; places will be consumed unless the reproduction of tourism spaces is kept distinct from commodification. When we look at the uses of touristic spaces today, we can see that the consumption process that affects them also delivers the reconstruction process. In Sydney, the transformation of The Rocks epitomises a process of gentrification and tourism-led renewal that has resulted in the loss of its industrial narrative and a negative influence on its



community. Tourism has been considered as an opportunity that has aimed to reactivate and market the area, and again the notion of abstract space, which gives rise to the effects of alienation, commodification, fragmentation and homogenization, has come to dominate everyday life practices in The Rocks. The refashioning of the area by the Sydney Cove Redevelopment Authority (The SCRA), established in 1968, has attempted to represent the historic Sydney. However, in creating the tourist attractions, the SCRA deliberately exhibited a preference for several aspects of the history. This paper addresses tourism as a destructive power in historic city centres. It argues that the representation of the past became an imitation and the interpretation of the particular history of the area is contested due to the ignorance regarding the industrial history. How would the historic city centre sustain both tourists and residents, and conserve its heritage?



## 8H REPRESENTATION AND RESISTANCE: IDENTITY CONSTRUCTION AND IDENTITY POLITICS ACROSS DIGITAL PLATFORMS (CHAIR, KARIN ZHU)

### **Tisha Dejmancee**

#### **The Next Tavi: Teen Fashion Bloggers and Postfeminist Girlhood**

Postfeminism espouses a model of “can do” girlhood (Harris, 2004), emphasising the responsibility for ideal female subjects to manage and plan their lives and engage in careerism from an early age. This ideal of girlhood is captured in the figure of the precocious teen fashion blogger, who is able to strategically deploy the blog platform and the brand of girlhood into an entrepreneurial opportunity. I use platform and visual analysis to examine three fashion blogs – Tavi Gevinson’s *Style Rookie*, Ophelia Horton’s *Who’s That Girl?* and Paolina’s *Callur Villade* – and discuss the ways that they implicate young women’s digital media production with the new visibility of girlhood as a lucrative marketing opportunity. This relationship is further complicated by the explicit links made between creative young girlhood and the nascent popular feminist movement.

### **Cynthia Wang**

#### **Asian American Musicians and Digital Transnationalism**

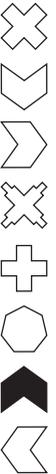
Asian America exists in the liminal space between America and Asia, belonging and foreign, visibility and invisibility, with the potential to participate in powerful diasporic networks. Asian American musicians have been able to capitalize on this “straddling” of two cultures, through the use

of digital platforms like Facebook, YouTube, Twitter, and Kickstarter that encourage transmediated approaches to music distribution. These musicians use digital platforms to reach niche audiences and create substantial fan bases that subvert traditional power structures in creative production. Specifically, this paper explores how musicians create new transnational identities through the use of new technologies of production and distribution that transcend pre-existing borders of culture, identity, and nationality. How are Asian and American identities negotiated through the migratory flow of bodies, cultures, and ideas in an increasingly globalized world enabled by digital media?

## Flemming Rhode

### “Crunchy Mamas” and Online Scientific Controversy

This paper examines the rise of the “crunchy mama” as a model of contemporary motherhood that emphasises a radical stance against the State and corporations on pseudo-scientific public controversies such as the link between vaccines and autism, and the health problems of genetically modified food. I explore this issue through the online debate on GMO foods between blogger Vani Hari – known by online pseudonym Food Babe – and Yvette d’Entremont – known as SciBabe. This debate illustrates the argumentative currency of constructed online femininity, as digital media platforms favour new sources of authoritative knowledge based on feminised personal experience. Inversely, the popularity of the Food Babe brand illuminates the limitations scientists face in intervening in public controversies on a platform that favours expressions of intimacy and authenticity.



## 81 CHRONONORMATIVITY, BIOPOLITICS, AND THE GENERATION OF GENDER AND SEXUALITY

(CHAIR, RILLARK BOLTON)

### Mary Lou Rasmussen\* and Deana Leahy

#### Chrononormativity/antinormativity and counterpublic sexuality education: An Australian story

In the 1980s there was a veritable explosion of talk about gay men, anal sex and AIDS. People, including school students, were perceived as in need of sexuality education because everybody was viewed as potentially “at risk” of HIV and death. New resources became available because of a health imperative. As discussions about sexuality and sexual practices developed,

within the space of schooling particular normative scripts about lesbian and, especially, gay youth emerged. In 2016, the content of sexuality education in Australian schools is again the subject of public discussion through debates that echo previous controversies played out in relation to HIV/AIDS, but which also surface different sets of questions about embodiment, trans bodies, sexuality and chrononormativity, and antinormativity. But such debates do far more than signify what constitutes normativity/antinormativity on the subject of gender/sex/sexuality/embodiment. We consider these debates inspired by the notion of counterpublic health (Race, 2009); an approach that pushes beyond a reading of what's transgressive and what's not in the field of sexuality education to consider the relations between chrononormativity, embodiment and competing sexual publics.

## Susan Talburt

### Horizons of Rights: Globalizing Chrononormativity and LGBT Youth

The globalization of same-sex marriage and “antihomophobic bullying” discourse constitutes a temporal shift for LGBT youth, whose “horizon of expectation” (Freeman, 2010) is no longer the stasis of perpetual abjection, but movement from an invisible, difficult past to an optimistic future. This paper turns to Chile to trace the convergence of UNESCO, Todo Mejora, GLSEN, local activists, and the state in the production of LGBT youth as needing protection from bad pasts through rights to safe schools and civil unions to secure good futures. As Chile's entry into a global morality of rights (Moyn, 2010) modernizes the nation, enabling “natural” development for its population, LGBT youth are responsabilized to follow state-sponsored temporalities for living (productivity, reproductivity, consumption), what Freeman (2010) calls chrononormativity or “institutionally and culturally enforced rhythms, or timings, [that] shape flesh into legible, acceptable embodiment” (4). Subjects and objects of chrononormativity must feel their timeliness and materialize the promise of protection and rights.

## Daniel Marshall\*, Mary Lou Rasmussen, Rob Cover\* and Peter Aggleton

### Queer Generations: theorizing a concept

Drawing on archival research in queer youth history in Australia, conducted as part of an ongoing study of belonging and sexual citizenship among gender and sexual minority youth, this paper will outline efforts to theorise the notion of “queer generations”. Beginning with reflections on the utility of the concept, we will discuss how this idea can be deployed to think about difference across time, gender and sexuality. Considering queer generations in the context of the extant sexual citizenship literature we will reflect on how



generational knowledges can stabilise queerness while also providing new critical insights.

## 8J SONIC CULTURES AND PRACTICES (CHAIR, YEUNG YANG)

### Heikki Uimonen

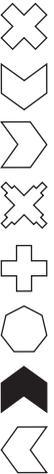
#### Radiogenic Sound Cultures in Call-in Programmes

During the last three years Finnish Broadcasting Company has been broadcasting a call-in programme on environmental sounds. A three-hour live programme called Äänien ilta (Evening with Sounds) with approximately 200 000 listeners consists of callers' narratives on their personal experiences and memories on contemporary and historical sonic phenomena from urban, agricultural and natural settings. Sound requests are fulfilled with the help of sound archives and present-day soundscape recordings. This paper studies the cultural, social and aesthetic nature of the requested sounds hypothesising them being parallel to those of music call-ins in sharing music and experiences related to them. This is enabled by the fellow listeners' soundscape competence, referring to the ability to interpret sounds of a given cultural background. Theoretically the programme is critically evaluated in relation to concept of the radiogenic referring to experiments made specifically for the medium of radio. The paper is historically contextualised to Dziga Vertov's and Paul Hindemith's experiments in the 1920s on radio art and modes of listening.

### Meri Kyto

#### Grumbling online: Neighbourhood noise, affective listening, and articulations of sonic privacy

This paper deals with the articulations of domesticated sonic space in social media outbursts about neighbourhood noise. A theoretical starting point for the study is affective listening, which manifests itself in often late night tweets, status updates and blog posts to an audience possibly present online. The writings tackle the lack of "normal sonic behaviour" which causes aggressive emotions and the uncomfortable feelings complying to normative negative solidarity, not being able to intervene with the cause of nuisance. The paper will also discuss feelings and knowledge of distributed subjectivity in the changing levels of listening attention in domesticated sonic space. The study is based on Finnish language data collected with Meltwater Buzz social media measurement software from 2014 to 2016.



## Johanna Maksimainen\* and Suvi Saarikallio

### Foundations of ambivalence in pleasure evoked by music and pictures

Pleasure is typically considered as a somewhat unproblematic concept referring, for example, to a positively valenced affective response to something. However, there are indications that the experience of pleasure is more complicated. The current study explores the constituents of ambivalence intertwined to pleasure induced by music and visual objects by utilizing approaches from art philosophy, musicology, and emotion research. Data was collected through a semi-structured online survey (N=464). Both free descriptions and ratings on structured scales were collected. Subsequently, a mixture of statistical and qualitative methods was applied in the analysis. Analysis focuses on emotional contents and attitude. The study revealed four types of ambivalent attitudes to which the emotional experiences of ambivalence were related. Results provide pioneering interdisciplinary perspectives for understanding the affective experiences induced by the variety of cultural artifacts surrounding us in our daily life.



## 8K CULTURAL AND REPRODUCTIVE AGEING

(CHAIR, CHARLOTTE KROLØKKE)

### Lucy van de Wiel

#### Reproductive Ageing, Egg Freezing and Precarious Fertility

With the 21st century introduction of egg freezing emerges a reconfiguration of the temporal logic of reproductive ageing. Egg freezing extends a period of what we may call “precarious fertility” during which infertility is lived prior to its arrival and the onset of age-related infertility need not signal the end of the reproductive life span. Fertility becomes precarious as egg freezing produces not only more treatment options, but also an increased sense of agency over and uncertainty about reproductive ageing. The presentation analyses three reconceptualisations of reproductive ageing in the context of egg freezing based on selected discourses surrounding egg freezing in media and marketing. First, I address the production of uncertainty and the need for reproductive self-assessment emerging with egg freezing and contesting models of measuring fertility based on hormones, egg quantity, egg quality and genetics. Second, I will examine how the discursive construction of frozen eggs’ fallibility structures the treatment cycle and produces an understanding of reproductive ageing as distributed within and without the body. Third, I discuss the new possibilities of post-fertile conception and posthumous motherhood and their implications for an understanding of reproductive ageing as a confrontation with finitude.

## **Kinneret Lahad and Karen Hvidtfeldt\***

### **“Like Having New Batteries Installed!” – the Category of the “Forty-Plus Mother”**

In recent years, the phenomenon of 40+ mothers has generated much media attention in Denmark; 40+ mothers are regularly labelled as ridiculous, bad or irresponsible, and their right to access assisted reproduction technology is restricted and questioned. In our paper this rhetoric is explored within the particular context of the welfare state, which often takes pride in being family-friendly and liberal in terms of its gender policies. This paper analyzes these debates and argues that the category of old mother is an ideological discourse that identify feminine aging with decline and emptiness. Drawing on feminist age studies, these media representations are considered here as a manifestation of middle ageism, in which 40+ mothers undergo a process of accelerated aging as they fail to act their age. The paper is situated within social and feminist studies of time that aim to challenge normative reproductive temporalities and the ideology of aging as decline. The analysis traces emerging discourses and discusses some of the alternatives they raise, e.g. if the category of 40+ mothers opens new rhythmic options for reproductive time and for heteronormative life course paradigms more generally.



## **Katherine Carroll\* and Charlotte Kroløkke\***

### **Banking on love: Enacting “responsible” reproductive citizenship through egg freezing**

The promise of egg freezing for women's fertility preservation has entered feminist debate in connection with medical and commercial control over, and emancipation from biological restrictions of reproduction. This paper draws on semi-structured interview data with sixteen egg freezers from the mid-west and east coast regions of the United States of America. Rather than freezing to balance career and “have it all”, the women in this cohort were largely “freezing for love” and in the hopes of having a “healthy baby,” deconstructing notions of reproductive aging in the process. This finding extends upon feminist debate and challenges existing bioethical concerns about egg freezing by drawing on egg freezers own voices and the neoliberal positioning of the reproductive body. Together, they cast egg freezing as neither liberation nor oppression or financial exploitation, but rather, as an enactment of “responsible” reproductive citizenship, a reinforcement of compulsory coupledness and the genetic relatedness of offspring.

## 8L THE SECULAR, THE RADICAL, THE VOICE AND THE CURRICULUM: HISTORICAL LEGACIES AND IMMANENT FELT ENCOUNTERS IN AUSTRALASIAN EDUCATIONAL INSTITUTIONS

(CHAIR, EVE MAYES)

This session explores the movements of concepts including the secular, the radical, voice, and curriculum in Australian and Australasian educational institutions. These concepts do not pre-exist or prescribe felt relations; these concepts shift and change over time, with material consequences for human bodies. Each of these papers addresses particular historical legacies and immanent felt encounters in educational institutions, and are transversally connected by attention to present intersectional injustices. These three papers are theoretically and methodologically pluralist – drawing from poststructural and critical race theories, cultural political theories of affect and emotion, and radical democratic theories.



### Remy Low

#### Terror, religion, nation: A genealogy of the secular principle in Australian schooling

Religious schooling and debate about its merits have shown sustained growth in Australia since the mid-1990s. The debate has been framed by recent attention to the visibility of religion in our ostensibly secular-liberal nation. The spectacle of terrorist acts attributed to religious zealotry is a powerful influence in these discussions. The conjunction of the geopolitical climate and the local debate came to a head in the 2007–09 protests against a proposed Islamic school in the Sydney suburb of Camden and – in social-policy terms – triggered a renewed emphasis on the importance of the secular principle in schooling. In this presentation, Low will argue that the notion of the secular is not a principle per se. Instead, it is a strategic term deployed within particular political contexts. He will approach this through a genealogy of how religious and secular schooling have come to be understood in NSW.

### Eve Mayes

#### Student voice and (so-called) radicalisation: The politics of belonging in an Australian school ethnography

To feel “at home” is to feel safe and affectively engaged enough to be not only “positive and warm”, but also, “at times, angry, resentful, ashamed, indignant”

(Yuval-Davis, 2011, p. 10). The political question is who decides what feelings are acceptable and unacceptable, and when, how and to whom negative feelings may be expressed. This paper intersects two ways in which the relationship between political feelings and schools can be understood: as fostering critical political engagement, and as forming docile political subjects. Contemporary interest in the “radical collegiality” of student voice practices (Fielding and Moss, 2011) is brought into relation with the recent positioning of schools, school leaders and teachers as agents in processes of deradicalisation of particular students in Australian schools (Commonwealth of Australia, 2015). Working with vignettes from a school ethnography, the embodied deterritorialisations and deterritorialisations of the concepts of student voice and radical are mapped, and their associated politics of belonging.

## **Sherene Idriss & Omid Tofighian\***

### **Why Is My Curriculum White? Australasian universities and intersectional discriminations**

The WIMCW? campaign is a transnational initiative designed to critically analyse the curriculum in education and its replication and reinforcement of whiteness. This paper analyses what the campaign has done so far to challenge and expose the role of whiteness as a social category and an ideology of power, and the connections between the curriculum in Australian universities and the legacy of colonialism. Idriss and Tofighian address the exclusionary practices affecting 1) staff relationships; 2) student relationships; 3) educator-student relationships. They illustrate how ignoring the primacy and currency of whiteness harms faculty conviviality; hinders classroom dynamics and student performance; complicates educator-student interaction; obstructs social and cultural awareness; clouds the ability to see and think beyond racial categories; and injures dignity and integrity. Finally, they suggest ways to decolonise the curriculum by introducing thinkers and methods that explicitly criticise the reproduction of whiteness; encouraging staff and students to take an active role in initiating change; and addressing systemic exclusion, implicit bias and intersectional discrimination.



## **8M CULTURAL POLITICS IN HONG KONG**

(CHAIR, LISA LEUNG)

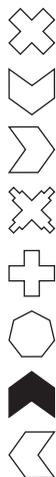
### **Tobias Zuser**

#### **One Country, Two Teams: The Cultural Politics of Football in Hong Kong**

Since the early days of British colonization, Hong Kong was known as a forerunner for association football in Asia. However, aside from being called

the “Football Kingdom of the Far East”, Hong Kong’s most popular sport has also been entangled in political, cultural and social agendas, ranging from overseas visits to Australia and New Zealand in the 1920s to the political impossibility of challenging China as a “non-nation state” during the most recent World Cup Qualifiers. In this paper I aim to analyze the conditions of possibility that have shaped football as a cultural resource in Hong Kong. By inter-referencing the cultural histories of various sports in other Asian contexts, where football has experienced rapid development, and drawing from my on-going ethnographic fieldwork with local fan groups, I hope to shed light on the interplay of spectatorship, governmentality, and nationalism, in what remains a highly under-studied area in Hong Kong.

### **(Boris) Lok Fai Pun\*, Anthony Y.H. Fung\* and Charlotte Yu\***



Inappropriate cultural appropriation: the cultural dynamic between China and Hong Kong in cultural export/import of movies. With the increased China-Hong Kong co-production in the cultural industry to cater for the tastes of the lucrative China market, there is a tendency of Hong Kong movie production stripping Chineseness and transforming to Chinese-based business. Cultural resources in Hong Kong, including technique, professionals, creativity and even intellectual properties (IP) are thus assimilated, dominated and inherited as the inventory of Chinese cultural industry. Through in-depth interviews of movie audience from the two places and textual analysis of Hong Kong movie “McDull”, this paper attempts to examine the cultural dynamic and conflict from the home audience(Hong Kong) and recipient audience (China) reacting cultural exploiting regionalization/globalization strategy and the embezzlement of the cultural resource. Based on Roger’s idea of “Cultural appropriation” (2006), this paper proposes a new concept of “Cultural Inappropriation” to address the overwhelming economic factor in globalization, and backfire from home audience after unwilling cultural assimilation and losing localistic cultural product.

### **Kimburley Choi**

#### **Hypermedia and the production of reflexive ethnographic knowledge about Hong Kong home culture**

The paper investigates the use of web to explore the experiential and analytic routes to knowledge about Hong Kong home cultures by accessing informants’ domestic world through different layers of interpretation. The web project’s (<http://taihang.scm.cityu.edu.hk/index.php#tc>) multilayered interpretations—experiential “tour-like” field knowledge, informants’ situated and lived accounts of home lives, and the author’s inductive categorization—communicate multidimensional accounts of home cultures in Hong Kong. In employing different

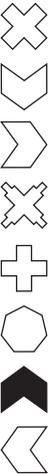
media (i.e. graphic illustrations, panoramic photography, multiple micro-stories narrativization, juxtaposition of audio vignettes of informants' own narration and researcher-informant dialogues) and hypermedia in combining contrasting video and audio information, I argue the hypermedia representation affords both engaged and critical readings of ethnographic knowledge as situated and multivocal, interpretive and constructed.

## 8N MEDIA ARCHAEOLOGY AND GENEALOGY (CHAIR, ALEX MONEA)

### Hui-Lan Chang

#### Media archaeology of visual techniques: An exploration of practice-oriented approach

In history, the inventions of various visual techniques not merely served as apparatus for watching but also revealed the complicated relations among visual techniques, sensory experiences, and social cultures. Meanwhile, the fundamental fact that the history of visual techniques is also the issues about the deployment of power is also disclosed. Jonathan Crary (1992) clearly brought light to this viewpoint. Via analyzing the evolution of visual techniques from camera obscura to stereoscope and alterations of observers' positions, visual mechanism and orders of knowledge in different time period could be investigated. It is precisely on this foundation that allows this study to become closer to the media archaeology (Huhtamo & Parikka, 2011; Parikka, 2012; Zielinski, 2008). The basic stand is to unearth the past of media that never happened and also be devoted to develop non-linear media narratives to expand and implement the unfulfilled dreams of media. The structure of this study could be divided into three parts. First part is to elaborate on what kind of essence and content alterations of moving image could be revealed by visual techniques; Second part is to discourse how to apply media archaeology to the investigations about the historical alterations of visual techniques in order to emphasize how temporality and sensory experience co-construct alternative media narratives in what kind of cultural dimension; Third part is to describe how to use media archaeology as practice approach and what kind of epistemological basis could be based on to design an interactive art installation with sensory and aesthetic experience as foundation and thereby revealing the implications of media archaeology on contemporary visual culture studies.

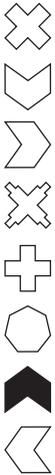


### Michael Goddard

#### Media (An)archaeology, Machines, Techniques and Cultural Studies

The emergent paradigm of media archaeology is usually seen to have little in common with cultural studies, focusing as it does on technical objects and

systems and their logics rather than human agents and social processes. This aversion to the social and cultural already present in the work of Friedrich Kittler (1999) is almost a credo for Wolfgang Ernst, who distinguishes the media archaeological interest in machinic processes sharply from what he calls cultural narratives. Yet in the articulation of media archaeology as anarchaeology by Siegfried Zielinski (in *Audiovisions* 1999 and *Deep Time of the Media*, 2006), there is a much greater acknowledgement of the importance of cultural studies which Zielinski cites affirmatively as one of three currents informing the triad of “culture-technology-subject” (Zielinski 1999, 20-21) that inform his *Audiovisions* project. Similarly in *Deep Time of the Media* where the concept of anarchaeology is formulated, derived from a German reading of Foucault, social and cultural processes retain their importance alongside a series of moments of technical invention now extended well beyond the dates and technologies of the mass media. More recent translations of media archaeology into an Anglo context often seem to approximate cultural histories of technologies and also tend to give media archaeology a more politically engaged and generally cultural and aesthetic inflection (see Huhtamo and Parikka ed. 2011). This disparity within media archaeology points to different conceptions of machines, technologies and techniques that are crucial for evaluating the potential contributions of media archaeology to cultural studies in the 21st Century. Specifically between a techno fetishism of the machines as “pure” technical object, and a more Deleuzian approach to the machine as complex process involving both subjects and objects, human and non-human elements and material components and incorporeal events. This paper will present these different treatments of culture within these strands of media archaeology in relation to recent research I have been conducting into radical media in the 1970s. In this research technical invention and innovation is shown as inseparable from political and cultural interventions designed to reconfigure a range of different media apparatuses encompassing radio, cinema and video. It will argue that given a non-reductive understanding of machines, media archaeology has a lot to contribute to contemporary cultural studies, even in those articulations of media archaeology that seem most skeptical of cultural studies approaches. Finally it will suggest that the media archaeological concept of cultural techniques provides a possible space of encounter between the two fields in the realm of technically mediated cultural practices.



## Ti Wei

### Neo-liberalism or old? A rediscovery of “media disorder” in Taiwan in the liberalization era since the 1980s

The media in Taiwan has been widely and severely criticized for more than twenty years. The problem started from the second half of the 1980s in the

background of the lift of martial law as well as of the state control on the media. The “freer” press, particularly the newly released 24-hour cable TV news channels around the 1990s, provided evidently low-quality news and talk shows (Lee, 2009), and the media had been regarded as one of the reasons of social disorder in general at the time. Around the late 1990s, the term “media disorder” has been created and increasingly and widely used and referred to the related phenomena. However, the term has lacked clear definition both in the society and in academia. The confusing usage of it in the past fifteen years obscured the real central problem of Taiwanese media. On the other hand, many commentators and researchers argue that the disorder of the media was mainly a consequence of Neo-liberalism, which has been implemented and promoted as a main economic policy and political ideology firstly in the West since the 1980s and around the world thereafter. They stress that Taiwanese government adopted Neo-liberalist policies such as complete deregulation of the ownership restrictions on broadcasting and cable TV service and privatized formerly state-party owned TV stations (e.g. Lo, 2006). However, the simple application of the explanatory framework of Neo-liberalism onto Taiwan society does have some blind spots that may hinder our understanding of the transformation of Taiwan’s media. This paper considers the so-called “media disorder” in Taiwan by re-examining 1) key scholar and media critic’s works (e.g. Lin, 2006; Foundation for Excellent Journalism Award, 2008), and 2) news reports and articles mentioning “media disorder” in representative mainstream media. The result can also contribute to an alternative explanatory framework distinctive from Western societies. One of the main consequences of the neoliberal critique is that the role of “market” is simply regarded as an evil existence. The paper concludes that so-called “media disorder” is too ambiguous and the critic of Neo-liberalism is de-localized to grasp the real problem of Taiwanese media.



## 80 QUEER MEDIA ATTACHMENT

(CHAIR, CATHERINE DRISCOLL)

### Amy Villarejo

#### Attachment to the Past

I focus upon a specific moment in the history of television, the late 1970s and the “open access” policies that made possible from within the BBC a multi-layered critique of racism on British TV. Through the 1979 half-hour program *It Ain't Half Racist Mum* (anchored by the late Stuart Hall), I explore the consequences of the abandonment of this kind of ideology critique by media theory. The program enacts the very mode of demythologization elaborated theoretically by those in the Birmingham school: its form is the very fantasy

of “speaking back” to powerful images, transforming the pain of images into knowledge. It is also a breathtaking indictment of that same process. I zoom in on the contradictory nature of this demythologization insofar as it invites attachment, if not outright nostalgia, for the confidence and bravado of critique.

## Melissa Hardie

### Attachment to the Real

The 1970s televisual drama *Family* (1976-80) took as its brief the fictional plotting of social ‘issues’ in such a way that the dilemmas of the “real” world were furnished fictional conditions for their intellectual and political processing. Attachment to the show promised a catalogue of resources for identifying contemporary dilemmas. This paper considers two episodes of *Family* where a gay man and a lesbian respectively arrive in Pasadena to trouble the “ordinary” everyday of the Lawrence family. The queer characters both come from San Francisco and in each case the “problem” of queer is identified through the show’s familiar technique of plotting two separate storylines – one grave, one light-hearted – that eventually cross. This uncanny narrative intersection represents the complex entanglement of the comic and the tragic and provides the ground on which lesbian and gay “problems” can be acknowledged if not resolved.



## Lee Wallace

### Attachment to Story

The narrative affinities between Lisa Cholodenko’s *High Art* (1998), *Laurel Canyon* (2002) and *The Kids Are All Right* (2010) are so strong that it is barely an exaggeration to say that the three films tell the same story. A sexual and emotional ingénue arrives in a tightly circumscribed social world that both resembles and departs from a conventional family. At the heart of this unconventional world is an established couple whose seemingly secure erotic bond will be tested by the presence of the outsider. Whether the relationships inscribed are straight, gay or bisexual, the lesson of each film is basically the same: attachment is always ambivalent, that is part of its satisfaction. End of story. Or, begin again. Cholodenko’s attachment to the story of attachment gains pertinence in the context of gay marriage and also in relation to the contemporary media practice of franchising stories that endlessly repeat in serial form.



## Annalise Pippard

### Over Attachment

Historically coded as a domestic medium, broadcast television’s “flow” was thought to induce mind-numbing passivity, particularly in its daytime female

audience. Serial television was considered low-brow, anti-social and addictive. In contrast, contemporary television technologies are increasingly legitimated through association with consumer choice and control. Through a close reading of Showtime's comedy-drama series *Nurse Jackie* (2009-2015), this paper will trace the ongoing valence of the compulsive female television viewer. I place Edie Falco's character – a drug-addicted nurse – in a line of bad television mothers that stretches from *Peyton Place* (1964-1969) to *The Sopranos* (1999-2007). This allows me to trace a critical shift in the meanings that attach to female spectatorship and reanimate feminist questions about women's affective relationship to television. Queerly, female attachment to television emerges as a model of maternal pedagogy and a means of attaching to life.

## 8P RACE, WHITENESS AND DIGITAL CULTURES

(CHAIR, KAREN CONNELLY)

### **Marjo Kolehmainen**

#### **The Material Politics of White Trash: Flexible Class-Making**

This presentation provides an analysis of novel forms of class-making in Finland, focusing on emerging threads on “white trash” in a popular discussion forum. The presentation is based on an empirical study, the data for which was gathered by making online observations and extracting threads on white trash. While several studies demonstrate how the phrase “white trash”, or similar terms, has been linked with tastelessness, poverty or immorality, popularity and ordinariness are also associated with it, as indeed are exclusive consumer choices. It seems that this flexible use of the phrase is a result of globalization of this classist expression, but also point to the ways in which the class relations in Finland have shifted, and the position of middle classes is not as secure as it used to be. The online debate also grounds the struggle over distinctions in consumer culture, which may further privilege middle-class definitions of class.

### **Robbie Fordyce\* and Camilla Møhring Reestorff**

#### **Digital Whiteness: white supremacist tech cultures**

This paper follows interrogates the intersection of white supremacist activism and online tech culture. In doing this, the authors unpack the intersections between white supremacist culture and the political economy of tech culture, and study how white supremacists' violent outbursts are intensified when their privileged access to and over tech is challenged. Organised white supremacist activism has grown more visible in recent years through Europe,



Oceania, and North America. This support is bolstered by the apparent success that racist speech has managed to maintain in social media, with well-known anti-racist commentators having commentary removed or deleted, while explicitly racist memes and abuse remain unmoderated. This situation is representative of the ways in which issues of race are presented in tech cultures more broadly. This we argue results in affective rhythmic intensification in which white supremacist is both affectively intensified and potentially disfigured.

## Justine Humphry\* and Alana Lentin

### “A phone in my pocket”: antiracism apps for combatting everyday racism

Mobile apps for antiracism have become valuable pedagogical and activist tools for their real time and mapping capabilities, their portability and intimate bodily presence, which enables a reaction exactly when an act of racism occurs. In this paper, five mobile apps from the United Kingdom, Australia and France aimed at producing antiracism education or intervention outcomes are the focus of an interrogation of the ways in which racism and antiracism are framed and the strengths and weaknesses of these app initiatives for countering dominant forms of everyday racism. We identify a number of different approaches to racism and antiracism in our inquiry, which lead to particular sets of aims, features and uses: the app as a tool for capturing, reporting and responding to racist acts; as a way of reinforcing a wider sense of community identity and solidarity; to demonstrate racism, especially Islamophobia, and make its forms visible, and as a means for challenging racism through raising awareness and encouraging individuals/ bystanders (who are themselves not usually the subject of racist attacks and harassment) to oppose it. We argue that while these apps are well disposed to exposing and manifesting isolated incidents of racism in everyday life, we question their potential for transformative societal outcomes beyond the level of unilateral action in the context of events experienced as unique incidents.



## 8Q #FORMATIONS: TUMBLR VERNACULAR AND POWER

(CHAIR, FRANCES SHAW)

The micro-blogging platform Tumblr has inspired scholarly interrogation of its possibilities as a counterpublic space, giving rise to a focus on affect, the local and global, collage, and queer and marginal space. In this panel of four early career researchers, we seek to develop these threads of inquiry through attention to circulations of power. We ask: How do young people on Tumblr craft vernacular practices and principles that relate to power, and what new

forms of politics do we see emerging? How do these practices reconfigure power between users, the platform, and the media they share?

## Crystal Abidin

### Thinspo Tumblr: Weight Loss Motivation, Imagined Communities, and Circulations of Power

Research on young people who use media and resources that encourage thinness as inspiration – “thinspiration” – has been dominated by psychology, psychiatry, and media studies, focusing on pathology, community, information sharing, and internet safety. Moving away from these medicalizing discourses, this paper is focused on the labour in which thinspo users engage disparately and as a loose network of thin solidarities. Drawing on ethnographic participant observation, I seek to understand the forms and motifs of weight loss motivation that thinspo users create and curate, how they envision and posture themselves as imagined communities, and the ways in which self-, group-, close-, and distance-policing are enacted in circuits of disciplinary power.

## Paul Byron

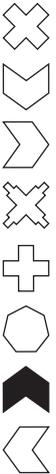
### Tumblr care: practicing gender, sexuality, and mental health

This paper considers how gender and sexuality diverse young people (16-25 years) from Australia use social media for mental health support. In a 2015 national online survey, many young people cite social media as a vital space for negotiations of gender, sexuality, and mental health. In these data, Tumblr is often framed as safe and inclusive, juxtaposed against a more hostile “real world”. For participants, Tumblr practices can involve the forging and sharing of selves as knowing subjects, affirmed by the circulation of identity discourse. This paper will also consider how healthcare professionals can learn from LGBTIQ+ online knowledge practices, and their discourses of health and wellbeing.

## Natalie Hendry

### Diagnosis via hashtag: Borderline personality disorder on Tumblr

Engagement with psychiatric content and communities on Tumblr has been framed by clinicians as a pointless, distracting or potentially destructive practice in opposition to psychiatric care. This paper presents an analysis of “#borderline personality disorder” and related media on Tumblr. Drawing on the work of Lisa Blackman and Anna Gibbs to centre the social and affective dimensions over medical discourses, this work suggests that Tumblr users employ the American Psychiatric Association’s DSM-5 frameworks through

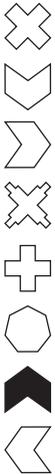


playful, powerful and comforting representative practices. The practices of affective curation afforded by tumblr allow for new engagements with psychiatric experiences.

## Akane Kanai

### The feeling of recognition: Tumblr and juxtapolitical potential

Scholars of digital media have long been interested in its political potential and in more recent scholarship, in the connection between emotions, affect and democratic politics. Yet, digital media provides many spaces that I suggest are better characterised by Berlant's (2008) notion of the "juxtapolitical", spaces that are neither explicitly activist nor politically antagonistic, yet generate significant senses of power, identity, and belonging. This paper seeks to explore juxtapolitical space on Tumblr, in an intimate public in which young women articulate humorous reactions to everyday situations through GIFs and captions. While Berlant suggests that such feelings of commonality and recognition in intimate publics work to reinstate desire for the very normativity that generates political marginality, I am interested in exploring what, if any, potential the juxtapolitical holds.



## 8R REPRESENTATIONS OF WASTE AND ECOLOGY

(CHAIR, LISA HEINZE)

## Kathleen Williams

### Representing waste and the self: Online mediated interventions, community and everyday practice

Kathryn Kellogg is a "zero waste" blogger; she can carry all of her annual non-recyclable waste in a small glass jar. Kellogg is one of many zero waste bloggers, who chronicle how to replicate day-to-day products in the home, how to buy necessities without contributing to landfill, and how to increasingly rely on homegrown produce. In another online community, VHS collectors share their chase of defunct technologies by trawling through tips, car boot sales, and opportunity shops in search of items that are being erased from popular consciousness. In this paper, I map how waste and the self are represented in these disparate communities, and how erasure and presence are figured in opposing and similar ways. Through analysing different modes of collecting, posing as subject with waste, and the relationship to community and taste, this paper explores the value attributed to material residues and reuse.

## Hideaki Fujiki

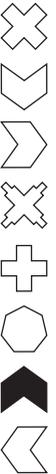
### Making It Globally Imaginable: The Cinematic Representation of Radioactive Waste

Focusing on documentary films on the radioactive waste of nuclear power plants, this paper explores how media have represented and can represent human relationships with the global society and the ecosystem in terms of its disposal. In the industrial cycle of production, consumption and disposal, the consumption has drawn remarkable attention as a creative practice to challenge the capitalist domination from cultural studies scholars, but the disposal has barely done so. In fact, it has posed global exploitations both at the “colonial” and the ecological dimensions. Moreover, because waste is marginalized, vaporized and/or buried while disproportionately conditioned by politico-economic power-relations, this very process of exploitations tends to be publicly invisible. Thus, media is crucial in making imaginable what is the current status of disposal over the world and how we can re-construct human relationships with the global society and the ecosystem through managing the waste in the already-industrialized planet.

## Allison Mackey

### Reimagining Guilty Entanglements: The Affective Climate of Global Anthropocene Fiction

Even when the climate crime is so serious that death is not punishment enough, one still gets an audit. – Sean McMullen, “The Precedent”.  
The despair or “solastalgia” (Albrecht) that accompanies our awareness of the impacts of anthropogenic climate change seems to inspire either, a) a cynical resignation to “necrofuturism,” where the “endlessly rehearsed landscape of death and disaster that dominates contemporary visions” is seemingly the only possible outcome, determined in advance by the logic of capitalism (Canavan), or b) a “cruel” kind of (techno-)optimism (Berlant). What role might fictional narratives play in helping move beyond the “guilt barrier” (Turner) and toward an ethical engagement with the plight of human and non-human others? Can anything be salvaged from our affective capacity to feel guilt, understood as the ability to feel response-able? In this paper I look at narrative engagements with guilt in recent fiction from the perspective of the global South where – to be distinguished from shame as a “politics of bad feeling” (Ahmed) – guilt is being mobilised as a “public feeling” (Cvetovich). Neither a purely negative emotion nor a recuperative mechanism, this narrative re-visioning of guilt invites the reader to move beyond despair or resignation and recognise moments of resilience in our willed and unwilling entanglements with others. Reading across dominant narratives to recover stories that have been ignored or overwritten, it may be possible to challenge



the dominant ethos of the present moment that narrows our horizon of possibilities and imagine apocalypse in the original Ancient Greek sense of the word—not as the end of our world, but as the revelation that another one is possible.

## 8S MEDIA, DESIRE AND IDENTITY IN CHINA AND THE CHINESE DIASPORA

(CHAIR, LIANGEN YIN)

### **Eliza Cassidy & Wilfred Yang Wang\***

#### **LINE use in the gay Chinese diasporic community of Australia**

Research about gay men's digital cultures tends to focus predominantly on Western, English-language based dating applications and users; meaning little attention has yet been paid to minority and non-Western gay male groups and services. Drawing on data collected from an initial phase of participant observation on LINE, a popular instant text and voice messenger application in Asia, this paper examines social media use and the formation of gay Chinese diasporic identity in Australia. Findings indicate that LINE groups for this community are an important site for users to negotiate new cultural selves, to develop strategic personal and cultural networks in a new environment, and to remediate their engagements with other, more mainstream services such as Grindr, Facebook and WeChat. Accordingly, this paper has potential to contribute to both studies of (Asian) digital media and LGBT media culture and is well suited to the conference theme "crossroads".

### **Haiping Liu**

#### **Rationalizing the Romantic: The Rise of Relationship Experts and Their Sociobiological Discourses in Neoliberal China**

The last decade has witnessed a dramatically increasing popularity of self-claimed "relationship experts" in Mainland China, among which sociobiological discourses has been appropriated into practical knowledge and techniques for women's everyday mating strategy and emotional management. Disturbingly intrigued by the veneer of scientific authority embedded in their sociobiological statements that contradicts feminist theories of gender as a social construction, and by their sensational yet didactic tone claiming to arm the readers with surviving tactics for the competitive marriage market, I aim to examine how the relationship experts translate sociobiology into their self-help oriented bestsellers and why they gain such robust popularity among Chinese young women at this particular time. Through contextualizing the Chinese neoliberal situations, this paper



argues that relationship experts' sociobiological discourses function both as a narcotic invoking a nostalgia for conservative gender role fixity and as an antidote for individuals' anxiety over the neoliberal privatization of risk and everything else. Claiming to arm the readers with tactics to maximize their gains in the evolutionary marketplace, these relationship experts insidiously reiterate a practical set of feminine self-knowledge, self-help, and self-government. Therefore, fuelled by a consumeristic self-centeredness and a neoliberal self-reliance, relationship experts insist on a self-help rhetoric that encourages women to solve their problems on their own, reminding women that the social system they live in is inescapable, that they had best adapt to it, and that relationship experts can tell them how.

## Yuehan Wu

### Be A Mother, Be An Entrepreneur: National Desire and Transnational Practice in Finding Mr. Right

In Xue Xialou's hit film *Finding Mr. Right* (2013), the idle and vain mistress of a mainland tycoon enters the US to secure American citizenship for the baby she is carrying. In part a homage to Nora Ephron's *Sleepless in Seattle* (1993), itself a homage to *An Affair to Remember* (1957), the film's focus on Chinese birth tourism works in tandem with its representation of the mother-to-be as a transnational female consumer who has yet to learn the value of money. In this paper I will discuss how *Finding Mr Right* sentimentally links transnational practices with neoliberal ideology via a story in which heterosexual romance is suppressed in favour of female entrepreneurship. I argue that this narrative reflects the situation of its feminist director who must approach the issues of female sexual citizenship and Chinese fertility politics through the sanctioned lens of maternity.



## 8T MEDIATING THE "GOOD LIFE"

(CHAIR, AMBER GWYNNE)

## Regina Lee

### Singapore Dreaming and the good life

The film *Singapore Dreaming* as a cultural text offers insight into the materialistic yearnings of a working class family, seeking upward mobility in order to attain a higher level of existence. This yearning is not only symptomatic of the working class in general, but also has been carefully cultivated through the discourse of meritocracy, "a core principle of governance in Singapore" (Low, 2014). However, as a principle that offers equal opportunities, not outcomes, it has increasingly been criticized for

creating inequality and elitism. I argue that meritocracy, as national or governing ideology, is part of the superstructure machinery and should be identified as an ideological state apparatus which reinforces the patterns of consumption that perpetuate social and class status quos. Through an analysis of the family's consumption habits and their socio-economic aspirational leanings, this film unveils and critiques the cultural hegemony behind the dominant discourse of meritocracy in Singapore – a discourse that is constructed for a specific mode of consumption that feeds and maintains the myth of a meritocratic society.

## Rachael Wallis

### Living the dream: conceptualising rural life in Country Style magazine

Lifestyle migration serves to enhance ongoing transformations of the self through the enactment of ideals found within social imaginaries. This work, part of a larger research project into lifestyle migration, examines representations of place presented in the Australian magazine Country Style, where readers choose to suspend disbelief to inhabit the magazine's symbolic space portraying an imaginary rural ideal. The lifestyle illustrated is an idealised myth that minimises, excludes or romanticises harsher aspects of rural reality while enabling and encouraging consumption that commodifies the process of becoming. Three themes are discussed, including authenticity, rural abundance and personal transformation. This discussion contributes to understanding of the representation of rural life in popular media and to an area of lifestyle migration research that is not widely represented in the literature. It differs from previous work on lifestyle migration by offering insights into the way social imaginaries work through myths in a popular magazine.



## Kylie Cardell

### Life Capture: Mediated memories, self-help, and a “good life”

What kind of life will you leave for others to find? Who will excavate the “real you” from the digital clutter, a mass of self-documentation lying unprocessed (unproductive, unorganised) on devices or in the cloud? In this paper, I explore the rise of commercial journaling and scrapbooking websites, such as the Australian “modern school of memory” Life: Captured, Inc., or U.S. based digital scrapbooking empire Becky Higgins.com. Addressing a contemporary subject adrift in flows of everyday visual ephemera – haunted by their raw and unorganised photo archives, by memories not yet made, by a lack of “story” – these enterprises sell services and training that speak to broad contemporary anxieties about the “virtualness” of digital lives. In doing so, there is a drive to the material – “Our mission is to help people document

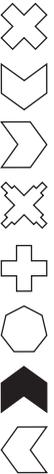
their stories and create timeless, tangible keepsakes to be treasured for generations to come" (Life: Captured, Inc.) – that is also a rhetorical and ideological stance. A "good life" must be preserved (created); it is narrated, illustrated, organised, and it is beautiful.

## 8U TESTIMONIES OF VIOLENCE AND DISPLACEMENT (CHAIR, RAKA SHOME)

### Meyda Yegenoglu

#### The Unexperienced Experience of Genocide: Testimony, Secrecy and Community

The Turkish official narrative denounces Armenian genocide by invalidating the factuality of the fact. However as Marc Nichanian suggests genocide is destined to annual itself as fact, as the essence of genocide is the destruction of the archive. Primo Levi suggests that the logic of the executioner is based on the understanding that the no accurate facts are to be found. What is at issue in trying to come to terms with the Armenian genocide is not the factuality of the "event" but the experience of those who survived. The only archive that is left is the survivors' testimony. However testimony does not establish factual truth. Nor the aim of testimony is to conquer factual truth. Its value is to testify to the experience, the experience of the survivor. By rendering the event visible, the testimony transforms the un-representable into a representation as the survivor or witness re-creates the scene, the gaze, the event. The genocide of the Armenians was partly carried by some Kurdish tribes. Increasingly testimonies about the Kurdish involvement in the Armenian genocide is being attested by the publication of stories of the Kurdish survivors. My paper will discuss two texts recently published by Gülçiçek Günel Tekin, *Black Cerement* and *Bury me Without Washing* which are based on narratives of Kurdish people who grew up with the narratives of family members witnessing the genocide. I will approach these texts by calling into question the distinction between fiction and testimony. Developing my theoretical framework from the discussion between Blanchot and Derrida in *The Instant of my Death/Demeure*, I aim to discuss the impossible attestation of the truth, the imbrication of fiction and testimony, and the crossing of the boundaries between the real, the fictional and probable in the case of testimonial narratives. Following this debate, I will suggest that it is impossible to submit these testimonial fictions to the law of reason. However another truth filters through these texts of fiction-testimony, which is not simply in the order of historical reality, but a truth that attests to another scene, the scene of memory, remembrance and secrecy



beyond that of simple confession. The secret, that is the incommunicable and unfigurable “event” that is avowed in these texts do not exhaust or deliver the secret because it is not simply impossible to know the factuality of genocide, but there is always more to be known that does not belong to the order of knowledge. These testimonies can perhaps be treated as antidotes of the interdiction on mourning which can become instrumental in the recuperation of a sense of ethics back into community that resists totalization.

## Scott Webster

### Post-Domicide Artefacts: Mapping Resistance and Loss onto Palestinian House-Keys

Domicide: the deliberate and permanent separation of occupants from their home, which causes suffering (Porteous and Smith 2001: 12). This paper charts domicide as a feature of the First Arab-Israeli War – regarded by Palestinians as al-nakba (the catastrophe). Israel’s historic domicidal campaign was underpinned by biopolitical, expansionist and memoricidal aims. These converged on one overall goal: establishing and maintaining the “Jewish State”. Consequently house-keys have since grown in significance within Palestinian customs and cultural (re)production, projecting the ongoing suffering of nakba-era domicide victims. Attachment to these keys are viewed as emblematic of that felt towards the lost home – even a continuation of that connection by other means. In a series of analyses, I present the ranging re-configuration of the key’s symbolic value as it permeates different arenas of cultural production and memory traditions, embodying both loss and resistance toward the goals of Israeli domicide.



## William O’Brien\* and Wairimu Njambi\*

### If Mountains Could Speak, What Would They Say? Aberdare National Park as a Conflict Zone in the Mau Mau Rebellion

This paper explores entanglements of nature and society at Aberdare National Park during the 1950s in Central Kenya. The national park idea reproduced and reinforced “Africa” in the Western imagination as a primordial place, characterized by “untamed” and “wild” nature. Aberdare National Park and others functioned as technologies for negotiating and globalizing such images, constructed largely through a preservationist ideology. But during the Mau Mau rebellion, the mountain forest that that protected wildlife also protected insurgents that were fighting against British colonial regime. Pivoting to a war footing, the colonial government closed the park during the Emergency and re-cognized the space as a conflict zone, bombing the mountains and destroying forest to kill insurgents and expose their hiding places, taking a significant toll on wildlife. The

military campaigned undermined the preservationist narrative, while it also reinforced a colonial imperative to maintain control over African peoples and landscapes.

## 8V LITERARY MAPS, MOBILITIES AND SPIRITUAL REALMS

(CHAIR, LAURA LORI)

### Sahai Couso

#### The cartographic metaphor in recent Latin American narratives

One of the most visible lines of the contemporary Latin American literature is the experimentation through the destabilization of spatial coordinates – challenging the bond between cultures and territories, traditionally considered as natural. My paper analyzes the work of Latin American writers, often considered as transnationals (Edmundo Paz Soldan, Santiago Gamboa, Andrés Neuman, Daniel Alarcón, Adriana Lisboa, among others). I focus on the confluence of the cartographic metaphor as strategy and platform for the debates about identity issues. I analyze the recent proliferation of those narratives in Latin America and propose a comparative approach to the cartographic impulse. Leif motifs are attended: the disappearance of the traditional maps, the tension in the construction of urban spaces between precise limits and indetermination, the mobility of boundaries, the road trip, the anxiety that comes with the enunciation of “the cognitive map”, etc.



### Lana Stockton

#### The mobility of haunting in Roberto Bolano's 2666

This paper discusses haunting in Roberto Bolano's novel 2666, to examine the cultural phenomenon of haunting as mobile and borderless. Transgenerational hauntings make their way across places, times and generations, implying a dissolution of boundaries. Ghosts take on new life as they pass between people and cultures. Examples of the spilling-over of boundaries are found in Bolano's novel, such as in its repetitions, displacements, dreamwork and “phantomogenic” words. Bolano's oeuvre may be figured as enacting a diaspora of haunting. Things move between the borders of the interior and exterior; his novels behave like a circulatory of unclaimed experience. Histories of collective trauma are mobile – ghosts, in their continual return, connect generations. I address Bolano's representations in relation to the work of theorists of haunting, such as Avery Gordon's writings about Argentina. By looking at the writing of haunting, this paper interests itself in literature as a cultural site of liminality.



## Ozlem Ogut Yazicioglu\* and Christina Wright

### Shamans, Animals, and Ecological Healing in Toni Morrison's *Tar Baby*, Louise Erdrich's *Tracks* and Zakes Mda's *The Heart of Redness*

Toni Morrison's *Tar Baby* (1981), Louise Erdrich's *Tracks* (1988) and Zakes Mda's *The Heart of Redness* (2000), are novels that revolve around different ways in which the indigenous people of these localities come to terms with the demands of capitalist economy and globalization. This paper focuses on the role that several key characters with shamanic attributes play in their community's progress towards self-determination and a sustainable future. Thanks to their bonds with the natural and animal forces, these characters are able to heal the physical, social and political ills. A significant aspect of this paper is that the three male shaman figures are all prepared for this role through their interaction with different female characters, each with her own shamanic powers. The initially tension-laden encounters of these figures eventually lead to transformative and healing relationships. The paper discusses how the three novels under consideration envision a future beyond the gender, race and species divide.



## 8W GAMES: INTERACTIVITY AND IMMERSION

(CHAIR, MAHLI-ANN BUTT)

### Markus Wiemker

#### Escape Rooms or the (New) Desire for the Analog

It is often assumed that our coming (gaming) culture will be only virtual or digital - and certainly this will be a big part of our future society. But there is also a counter trend, a growing interest of people to play analog or hybrid games. More and more individuals (or groups) play board games, collect smart toys or Live Action Games. Especially the business of Escape Room Games grows extremely fast. In Escape Rooms players have to discover clues, solve puzzles, and accomplish tasks in one or more rooms in order to achieve a specific goal, usually escaping from the room, in a team (cf. Nicholson, Scott: 2015). So this paper tries to explore what Escape Rooms really are, which connections they have to other genres, explore why people are fascinated and motivated so much and which specific elements of the gameplay are resonating to them.

### Hanna Wirman\* and Rhys Jones

#### "Boxed Experiences" in East Asian Megacities

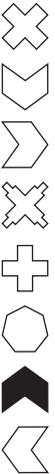
This paper looks at the emergence of "boxed experiences", such as room escape games and private karaoke rooms, in overpopulated East Asian cities. Focusing on

one city, Hong Kong is home to countless karaoke rooms and five room escape companies. Even though karaoke boxes have existed for years, the popularity of spatially limited experiences continues to increase and new experiences such as VR rooms have been invented more recently. We discuss the significance of commodified limitations to one's aerial surroundings in a highly populous city that already drastically limits the everyday space of its inhabitants – with the average per capita living space being just 47.8 ft<sup>2</sup>. Their timed use, too, contributes to unique experiences, and it is in the confines of new space-time configurations that participants find their “own” space. Comparing room escape games with VR and karaoke rooms, we explore the popularity and attraction of such experiences.

## Antranig Sarian

### “Mapping the Rhizome” The Practical Problems of Interactive Narrative

This paper examines both the structural and existential problems surrounding the existence of narrative in digital games through the lens of two meta-fictional deconstructions of interactivity: Shelley Jackson's *Patchwork Girl* (1995) and Davey Wreden's *The Stanley Parable* (2013). Many modern video games have arisen to a strong demand for interactive narrative. Game developers Bioware and Telltale have both made the creation of interactive stories in a gaming space central to their design philosophies. The gaming industry is rife with myriad experiments in interactive narrative and storytelling in the digital space, from *Gone Home* (2013) to *Life is Strange* (2015). But is it working? Experiments like *Gone Home* (2013) and *Everybody's Gone to the Rapture* (2015) are often derided in mainstream discourse as “walking simulators” while both Telltale and Bioware respectively are criticised for exaggerating the diversity of consequences their digital narratives offer. This paper will examine and explore the practical problems of interactivity in digital games on both a practical and theoretical level. This includes charting the games' myriad branching narrative formats, and exploring the value that interactive narrative can bring to gaming environments.



## 8X SWEET, SOFT, AND SOCIAL: JAPANESE DRINKS AND SNACKS CONSUMPTION CULTURE

(CHAIR, TIMOTHY KAZUO STEAINS)

## Rebecca Suter

### Drink Sokenbicha! Comparing Japanese and Australian Soft Drinks Consumption Cultures

The consumption of sugared soft drinks and its impact on health have been the object of much scholarly and media debate over the past twenty years. Interestingly, one element that is assumed to be unvarying in these discussions

is taste: people like sweet. Looking at different consumption cultures, however, can help us paint a more nuanced picture. For example, while Japanese consume a larger amount of soft drinks than Australians (158 versus 110 liters per capita per year), the majority of these are non-sweet, non-carbonated drinks. Even Coca-Cola company, famous for its aggressive promotion of its signature sugared drinks on the international market, in Japan produces a variety of unsweetened products such as Sokenbicha tea, created specifically to cater to local taste. Why is sweet soda the Australian cold beverage of choice, and unsweetened green tea the Japanese one? Looking at the historical, social, and cultural reasons behind this difference in taste, this paper complicates our understanding of the connection between consumer culture, industry strategy, and government policy in relation to soft drinks consumption.

## Chikako Nihei

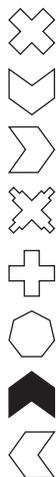
### Softness and Power: Popular Food Textures in Japan

One of the first questions Australian students coming to Japan ask advisors is where can they buy “proper” bread, with a hard crust. In contemporary Japan, the majority of food products in a supermarket are explicitly marketed as soft. The label of “soft” is everywhere, on products as diverse as bread, muffins, fish cakes, meatballs, and tofu. Many recipe books lecture readers on how to make their omelettes or pancakes as soft as possible. The current obsession with soft foods is, however, a relatively new phenomenon in Japanese history. In the process of modernising/Westernising the nation in the late 1800s, one of the Japanese government’s urgent concerns was dietary reform to strengthen the population. As famously stated by cultural anthropologist Yanagita Kunio, with the improvement of cooking environment and nutritional value of available food, Japanese cuisines became “warmer, sweeter, and softer.” Interestingly, while in Japan there is increasing awareness of the health risks associated with sugar consumption, the soft texture of food tends to be uncritically celebrated. At the same time, the popularity of soft food also contrasts with the myth of “healthy” Japanese cuisines, which is assessed mainly by the nutritional balance. Drawing attention to food texture, this paper aims to add alternative perspectives to contemporary transnational food studies.

## Wakako Takeda

### Eating together or alone: a cross-cultural study of consumption among urban Australian and Japanese young adults

This paper discusses social and cultural determinants of consumption in the context of commensality and solitary eating and drinking. Commensality, eating and drinking together at the same table, is a manifestation of sociality in many societies. Eating and drinking with others or alone affects individual consumption



of food and drinks: social facilitation, which people consume more energy when in the presence of others than when alone, is robust. Cross-cultural studies, however, showed that cross-cultural variations of meaning and cultural norms attached to commensality and solitary consumption could vary the relationship between commensality and individual consumption. Based on in-depth interviews of urban Australian and Japanese young adults aged between 20 and 40, this paper outlines socio-cultural determinants of commensality and solitary eating and drinking, and discusses how they contribute to healthy and unhealthy consumption.

## PANEL SESSIONS 9

### 9A TRANSIENT MOBILITIES: YOUTH TRAVEL IN ASIA

(CHAIR, HELEN HOK-SZE LEUNG)

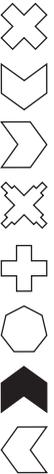
#### **Anita Harris\*, Loretta Baldassar and Roberta Raffaeta** Chinese Youth Across Wenzhou and Prato: Mobile Belonging in a Globalised World

This paper investigates how translocal youth cultural practices and supra-ethnic, generational identifications figure in the belonging work of young people of Chinese background living in Prato, Italy. Prato is a minor Italian city, home to a large number of Chinese immigrants from Wenzhou who have revitalised and re-shaped the local Italian clothes-manufacturing industry. Their presence in this corner of old Europe as the new Asian face of global economic transformation has resulted in intercultural tensions and exposes the limits of national policies and ideologies regarding citizenship, immigration and multiculturalism, but also the limitations of conventional theorisations of hybrid identities. Common discourses about hybridity are grounded in specific traditions of multicultural policy and migration practice that constrain their transferability. We propose a move from focussing on hybrid or transnational identities to theorising mobile but translocally specific modes of identification to understand a distinctly generational experience of belonging in a globalised world.

#### **Shanthi Robertson**

#### Love in Transient Times: Intimacies and Mobilities for Young Asian Migrants to Australia

Young people are at the forefront of new forms of temporary transnational



mobility between Asia and Australia, through modes of migration governance and cultures of migration that target people in their 20s and early 30s. In Australia, this includes visa categories for students, graduates, working holidaymakers and temporary skilled workers. The transience of these mobilities intersects with a life stage when many young people are establishing their first serious romantic partnerships, getting married, and considering establishing families. Furthermore, the links between intimate relationships and permanent migration through spouse and de facto visas mean that young people's relationships become intertwined with the governance of their mobility. Drawing on concepts of "intimate mobilities", this paper analyses data from in-depth narrative interviews with 42 young migrants from six Asian source countries to understand how young people's intimate relationships are shaped by their transnational mobility in a context of transience and uncertainty.

## **Fran Martin**

### **Cosmopolitan desire and gendered risk: Rethinking Chinese students' motivations for overseas education**

Students from China make up the largest proportion of students enrolled outside their country of citizenship in the world today, and in the developed capitalist nations like Australia where most of them study, over half of these students are now female. This paper argues for the need to develop adequately complex understandings of their motivations for studying abroad, taking into account not just quantifiable pull-factors but also intangible, subjective perceptions of how overseas study may impact on young people's in-process identity and future opportunity. Based on an ongoing 5-year ethnographic study of 50 young women from China currently studying at universities in Melbourne, the paper explores how these students and their families see education abroad as offering both an opportunity for cosmopolitan self-making, and a means to mitigate some of the gendered risks attaching to study, work, and family life in China for the current generation of young women.

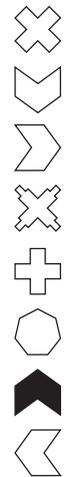
## **9B PLACE, TEXT, MATERIALITY**

(CHAIR, KATRINA SCHLUNKE)

### **Kirsten Seale and Emily Potter\***

#### **Place and the Literature-assemblage: Helen Garner, Monkey Grip, Melbourne's Inner North**

This paper uses Bruno Latour's work on Actor-Network Theory to theorise a literature-assemblage that takes into account, and can account for, complex connections between literature and place. We are interested in



rethinking the network of literature and place, not as something where literature reproduces place as mimetic representation, but as something which acknowledges that the agencies, intensities, flows, and iterations of the literature-assemblage can produce place in a material sense. By way of a case study, we look at Helen Garner's 1977 novel *Monkey Grip* and its relationship with place in Melbourne's inner-northern suburbs of Fitzroy and Carlton. We explore, particularly, the way in which the literature assemblage that is Helen Garner's writing *Monkey Grip* can be understood as reflexively participating in processes of gentrification in these suburbs that, in turn, feed back into the worldly life of the text.

## Jennifer Hamilton

### The Poetics of Stormwater Infrastructure in Inner Sydney

Human relationships with wet weather – one of the more mundane albeit vexing aspects of our contemporary earthly condition – are literally designed, built and maintained in wealthy cities. If one of the aims of the environmental humanities is to theorise ways of responding differently to the more-than-human world, then, for a variety of embodied and socio-political reasons, we need to account for the ways in which stormwater infrastructure complicates attempts to transform our relation with weather. Although stormwater drains are often made of steel and concrete, Susan Leigh Star and Karen Ruhleder remind us that infrastructure is paradoxical because it is both “engine and barrier for change, both customizable and rigid, both inside and outside organisational practices” (2016, 378). In order to open up a critique into the entanglement of concrete, pipes, thunder, rain, broken umbrellas and bodies that is a Sydney storm, I will characterise a poetics of stormwater infrastructure. By considering the materiality of inner Sydney's stormwater management systems alongside a series of creative works that represent people and harbour-side dwellings, shops, drains and roads amidst non-disastrous storms.



## Brigid Magner

### Reading Adam Lindsay Gordon's Grave

“To read is to conjure up the dead; to tour a gravesite is to read.” (Paul Westover, *Necromanticism: Travelling to Meet the Dead, 1750-1860*, 2012) In her essay, “At the Henry Parkes motel”, Meaghan Morris has shown how Australian “Legends” such as Henry Parkes are used to engender “effects of place” which shape the experience of residents and visitors (Morris 1988). This paper explores the practices associated with the grave of literary “Legend” Adam Lindsay Gordon, contemporary of Henry Parkes, cousin of Lord Byron and the only “Australian” poet to be represented in Poet's Corner

at Westminster Abbey. Although Adam Lindsay Gordon is associated with a range of places in the United Kingdom and South Australia, Brighton was where he suicided in 1870, transforming it into a site of great significance for “Gordon Lovers”. The poet’s grave was the focus of the first organised Australian literary “necrotouristic” pilgrimages from 1910 onwards. Today necrotourism is less popular – and Adam Lindsay Gordon’s reputation has waned — yet a reading of his grave offers insights into the interplay between the author’s bodily and textual remains and local practices of commemoration, both past and present.

## 9C UGLY AFFECTS

(CHAIR, ELIZABETH STEPHENS)

Ugliness has recently become a subject of scholarly attention. Susan Schweik has drawn attention to the advent of the “ugly laws” in turn of the century USA, which targeted the rights of the poor and/or disabled to appear in public. Such laws existed at the crucial intersection of ideas about race, sex, class, gender, and bodily ability (*The Ugly Laws* 2010). Sianne Ngai has connected ugliness to recent work in affect studies, especially that focused on negative affects, thereby drawing attention to the close relationship between aesthetic representations and political configurations (*Ugly Feelings* 2007). The papers in this panel each focus on the relation between ugliness and affect, and the intersection between political and aesthetic contexts.



### Elizabeth Stephens

#### Brutal Intimacies: The Cinematic Scream

This paper examines the juxtaposition between brutality and intimacy in a number of recent experimental cinematic texts, hailed for their aesthetic achievement and dazzling cinematography. It focuses particularly on representations of the scream as an aesthetic and philosophic device in such texts. While much recent film theory has drawn on Deleuze’s study of the scream depicted in the paintings of Francis Bacon to examine the cinematic scream, this paper will consider the role of both gender and conventionality notably missing in Deleuze’s account.

### Karin Sellberg

#### The Ugly Beautiful

This paper problematises the dichotomy of ugly/beautiful feelings and bodies, reconsidering the place of the classically feminine or “beautiful” in contemporary feminist and queer scholarship. It will examine the critical response to the Netflix original drama series “Orange is the New Black”,

arguing that some queer and feminist scholarship treats feminine or conventionally “beautiful” characters as, “the origin of “bad” or “ugly” feelings” (Ahmed 2008, 1). In doing so, the critical reception of this TV series creates a situation where the economy of emotion is unhelpfully reversed rather than problematised or “opened up”, and as a consequence the political structures it supports remain in place.

## Sukhmani Khorana

### Responding to Refugee Documentaries in Australia: On Affect and Ethical Witnessing

This paper looks at recent Australian refugee-themed documentaries that rely on similar devices of mediation (in both the narrative, and the context of the screening) to “move” audiences previously indifferent to the plight of asylum seekers. In previous work, I have examined how an Australian-made refugee documentary titled, *Mary Meets Mohammad* uses the figure of a Tasmanian retiree to invite identification from the audience. By screening in a range of community venues, the filmmaker also attempted to turn the viewer into an “ethical witness”. In this paper, I chart a comparable screening trajectory for the documentary *Freedom Stories* to understand how and what audiences feel, and when these affective responses become ethical.

## Lisa Slater

### “Not caring like the state”

To care is to make a claim on how to live and what is a good life (Povinelli 2010). Often, when settlers are confronted with the reality of Indigenous marginalisation the concerned citizen asks – what can we do? As Cowlshaw argues the “pronoun “we” has the effect of sweeping us all into a governmental project” of finding solutions to the “problem” (2013). “We” care like the state. I am arguing that this is a cultural realm that Australians inhabit, which needs investigating as a style of care, which reproduces colonial relations. How can “we” not care like the state?



## 9D AUSTRALIAN CULTURAL FIELDS: FORMATION AND TRANSFORMATION

(CHAIR, DAVID ROWE)

This is the second Conference panel that draws on current research for the Australian Research Council-funded Australian Cultural Fields: National and Transnational Dynamics project. It utilises survey and interview data from the research to explore matters of taste, capital, space and inter-field relations

with regard to the literary, music, sport and media fields in Australia. The three papers together illuminate the multi-faceted dynamics of the formation and transformation of contemporary culture. Although specifically about the Australian context, the panel's concerns range across broader questions within Cultural Studies that address the constitution of, and relations between, cultural fields.

## **David Carter and Michelle Kelly\***

### **Books and Book Culture in Contemporary Australia: Taste and Participation**

This paper addresses preliminary analysis of project survey data that suggests that the Australian literary space of consumption is characterised by distinct domains of participation. These zones mark out clusters of high, moderate, and minimal participation, and correspond with distinct trajectories in age, class and, especially, level of education and gender. This paper will delve into this formation to assess the influence of other variables, including place of residence, income, and class identification. It will also investigate whether the Australian domains might be interpreted to productively correlate with cultural prestige categories (highbrow, middlebrow, lowbrow), and draws out distinctions between reading practices and participation in literary culture. In concluding, the authors propose some distinctively literary modes of access to cultural products and practices compared to those operating in other cultural fields such as the visual arts.

## **Ben Dibley\* and Modesto Gayo**

### **Musical Taste and New Modes of Distinction: Investigating the Australian Music Field**

This paper reflects on the rise of the “cultural omnivore” in cultural capital theory. This figure, whose advantage rested in the capacity to consume across the traditional categories of high and popular taste, has been subject to much theoretical and empirical interrogation as cultural analysts have drawn attention to the limits and limitations of the omnivore thesis. One of the central contentions that has grown out of this debate is the claim that contemporary cultural fields are characterised by emerging forms of cultural capital which are patterned in ways distinct from the logic of “highbrow culture” or that of the “cultural omnivore”. Drawing on data from the project and deploying the techniques of Multiple Correspondence and Cluster Analysis, this paper investigates the contours of the Australian music field. It explores the salience of “emerging cultural capital” as a formulation for understanding the structuring of musical taste and musical knowledge in contemporary Australia, and so apprehending the ways in which these



musical competencies are enrolled in the mechanism of distinction.

## David Rowe

### The Australian Sport Field: Allegiance and Ambivalence

This paper questions the frequently articulated wisdom that Australia is a sport loving and active nation. Drawing on survey data from both the sport and media fields, the author considers various patterns of sport participation and spectatorship according to variables such as class, gender, Indigeneity, ethnicity and age. The paper suggests that Australians are rather more ambivalent about sport, and selective in their sporting tastes, than is commonly assumed. In pursuing the analysis, the Bourdieusian concepts of doxa and illusio are brought into play in the critical examination of the cultures of physical play. It is suggested that, in demographically, socially and culturally complex nations like Australia, the strategic celebration of cultural fields such as sport serves to obscure internal differentiation and the effects of transnationalism and globalisation.

## 9E REPRESENTING GIRLS AND WOMEN

(CHAIR, MONIQUE MULHOLLAND)

## Rachel Faleatua

### Framing the “girl”: an investigation of Global South and Global North “interventions” through a human rights framework

Critiques of the “girling” of development in the Global South have risen in the past decade. This has occurred alongside increasing debates in the Global North regarding girls’ engagement in the sexualisation of culture. Several works have traversed the two spheres considering the ways in which ideological constructions in the Global South are made up against an “ideal girl” in the Global North. Adding to these pieces, this paper looks at the Nike Foundation’s Girl Effect videos and the current #WomenNotObjects movement to compare and interrogate their constructions of objectification and girlhood. It suggests that their respective arguments for an “intervention” requires a specific framing of objectification as “becoming non-human” and a resultant lack of access to human rights. In light of this analysis, these “interventions” are analysed through a human rights framework to consider how they might address structural inequalities and power relations that prevent an enacting of rights.

## Dionne Taylor



## Young Black British women's sense of self in relation to representations of Black femininities

This paper will address the complex realities of young Black British women's interaction with Hip Hop and Dancehall musical genres. In this regard, representations of Black women are largely contingent on restrictive descriptions of Black femininities, which are framed through racialized, sexualised and classed discourses. Many of such discourses are intertwined and persistently evident in historical constructions and contemporary representations of Black women in stereotypical roles. Representations in this context can be both detrimentally and pleasurable to Black women, as they constitute a uniquely precarious site for the unfolding of young women's sense of self, in particular sexual identity (Stephens, Phillip and Few, 2009). Young Black British women are not passively subjected to stereotypical representations, in the specific musical genres. Rather, there is a multifaceted process which is contingent on negotiation, resistance and conformity, therefore the relationship is active and fluid (Weekes, 2004).



### Alison Bell

#### Replanting the deflowered garden: a comparison of the process of Revirginisation in American and British Chick Lit.

Chick Lit as a genre is focused on reflecting the reality of women's lives in the society in which the text is produced and read. For this reason, Chick Lit novels set in varying locations present different depictions of contemporary women's lives. My research into Chick Lit reveals that British Chick Lit and American Chick Lit deal with women's sexuality in very different ways. In this paper, I will analyse these differences through a close comparison of Lauren Weisberger's *Chasing Harry Winston* and Sophie Kinsella's *Confessions of a Shopaholic*. My reading of these novels reveals that while both American and British Chick Lit are likely to "revirginise" their protagonist (a term created by Gill and Herdieckerhoff), American Chick Lit is far less likely to do so and far more likely to describe sex explicitly. I end the paper with some speculations on what this might indicate about these different cultural contexts.

## 9F FASHION'S IMAGE: ARCHITECTURE, TIME, SPACE AND FAMILY

(CHAIR, HARRIETTE R. RICHARDS)

Fashion's image is inescapable. With this saturation comes confusion around what is a fashion photograph and what is simply a picture of someone wearing fashionable clothes. In the fashion photograph, writes Roland Barthes, "everything which is not the garment, is exorcised, rid of all

naturalism; nothing plausible remains but the garment" (1985). On the other hand, at its best fashion photography has long been able to reach beyond its limited world of style, fashion and idealised modes of being to take into account social, political and psychological considerations. Barthes was using 'the garment' as a synecdoche for 'the fashion system', but what if we were to take his point literally and focus on just one garment, one dress, one outfit? What happens when we arrest the relentless flow of fashion imagery to meditate upon just one image? While describing an image, these papers open up narrative paths around memory, obsession, style and the place of dress in public mattering and the quotidian.

## Prudence Black

### Obsessing about Jean Shrimpton: the NASA Spacesuit

So, Jean Shrimpton is my obsession. In April 1965 she appeared in Harper's Bazaar in an aluminium coated NASA Mercury spacesuit, taking on the persona of a modern day hero. As the "it girl" of the 1960s she was everywhere; though not quite in space. Nevertheless, the iconic image of her will be used to discuss how the space age influenced the world of fashion, and changed the ways bodies and technologies came together.

## Karen de Perthuis

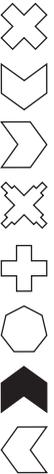
### After the Dust Has Settled: Fashion, Architecture and the Aesthetics of Disappearance

In the 1960s, paper dresses promised to liberate women from the tyranny of fashion. They were also used in political campaigns with supporters wearing them during the 1968 presidential campaign. Three decades later, Caplan's paper dress, printed with the skyline of New York's financial district, critiqued our "throwaway" consumer culture, allowing a more nuanced engagement with the sociopolitical landscape. With the Twin Towers dominating the dress, post 9/11 what are we to make of this slice of "ephemerality" after the dust has settled?

## Alison Gill

### A Bowie Family Portrait: "A couple of kooks" + a Baby

With David Bowie's death came grief and reflection on his musical and fashion legacies. Some remarked that the song "Kooks" gave a generation coming of age in the 1970s the courage to parent unconventionally. With its line, "a couple of kooks hung up on romancing", the song implores the child (said to be Bowie's recently born son, Zowie) to give his parents a chance. In photographs after Zowie's birth in 1971, Bowie's Oxford bags, Turkish shirt,



embroidered felt hat and maternal poise hold the key to bending gender and parenting roles. This paper investigates the Bowie family's styling as a portrait of bohemian parenting where anything seems possible.

## Jan Idle

### Fashion's Childhoods

Captured in the family photo are fashions' childhoods constructed through race, gender and class. My sister and I pose, in matching dresses, each holding a Kodak Instamatic, with our cousin, in cowboy costume. We are late baby boomers and for children, expression through fashion was a part of our consumer culture. "Fashion anticipates and represents that which might otherwise go unspoken" (Kaiser, 2003) and the family archive is employed here as a vehicle to engage with perceptions of the child and childhood and reflects the conditions of time, place and family in the 1960s.



## 9G QUESTIONING CREATIVE INDUSTRIALISATION (CHAIR, KAY DICKINSON)

## Nina Serova

### Understanding art institution-building, beyond the creative industries

Once established, institutions become systems that imply the naturalness of their political and cultural dynamics. How, however, are institutions produced? This paper presents an analysis of a Sydney institution, the post-industrial art space Carriageworks, focusing on the details that escape normative creative industry (CI) policy narratives and their critiques. Such narratives would typically read the establishment of institutions like Carriageworks as a welcome answer to urban decline, tied into place competition; and their critiques would argue against this pro-market analysis. This paper argues that the establishment of Carriageworks was by no means a historical given, as the typical CI approaches may suggest. An ethnography of this centre's formation reveals the crucial role of emotional labour in allowing this institution to exist and subsequently thrive. Tracing the work of emotional labour helps us to not only account for alternative forces critical to the production of such institutions, but consider forms of value for them that fall outside of creative industry metrics.

## Scott East\* and Ben Hightower\*

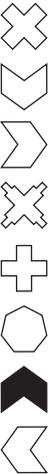
## Investing in culture: Art and Social Justice

For many, the 2014 Sydney Biennale was overshadowed by a campaign led by refugee advocacy groups targeting the event's links with Transfield, a company awarded a multi-million dollar contract with the Australian Government to indefinitely detain refugees. The campaign sought to publicly make visible the connections and tensions between art, business and social justice. The range and intensity of the responses that followed allows us an example from which to unpack similar movements for divestment. This is often focused on encouraging individuals and institutions to divest financially from socially and environmentally unjust practices in order to create social change. Alternative opportunities for social justice are possible when a broader sense of investment in culture is explored.

### George Morgan

#### Creative Workers, Inequality and the Social Factory Lock-Out

"The metropolis is to the multitude what the factory was to the industrial working class." (Hardt and Negri, Commonwealth). Social theorists have divergent perspectives on the "social factory" and the plight of those who labour within it. Some (Hardt and Negri, 2009) see it as both a site of "flexploitation" and of the flowering of the creative commons that can generate the conditions for a radically new political and economic system. Others (Pratt and Gill, 2008) see the hyper-competition of new capitalism as eroding the social dimension of the social factory, creating more individualised environments. Capitalism constricts the energy of independent creativity by collapsing the work- life division and developing what de Peuter calls a "parasitical relation of the market to the common" (de Peuter 2011). This paper draws on data from interview young people from working class backgrounds in Sydney's western suburbs, who are trainees or early career workers in creative fields. They are remote from the places and social networks through which work is allocated in their chosen fields and are thus effectively locked out of the social factory.



## 9H DIGITAL CULTURES AND PUBLICS IN CHINA AND THE CHINESE DIASPORA

(CHAIR AND DISCUSSANT, TERRY FLEW)

The world's largest internet population is now in China, which also is the base of many of the world's largest Internet companies (Alibaba, Baidu, Tencent) and social media platforms (Weibo, WeChat). It is also one of the most vibrant nations in the world for electronic commerce, and the Chinese government has put the internet at the centre of its current economic

strategy through Internet + and support for start-ups and maker spaces. Yet there has been relatively little detailed analysis of cultures of internet use in China. It is also important to note that “the Chinese internet” does not simply refer to internet use in China itself, but to the very large Chinese diasporic populations around the world.

## Liangen Yin

### Xi Dada loves Peng Mama: Personality Cult as a cultural phenomenon in China

With Xi Jinping’s dominant political power being established in China, a personality cult has increasingly emerged. In this presentation, I will analyse related online documents to argue that this phenomenon has been driven by government officials and traditional media, but also by individual “netizens” themselves. I will argue that the rise of the “personality cult” around Xi implies national anxiety in an important transitional period in China. It shows a characteristic of what Anthony Giddens terms “structuration”, especially in China, where high uncertainty and high risk go hand in hand.



## Jing Zeng

### The Role of Rumour and Counter-Power on Chinese Social Media

The August 2015 explosions in Tianjin, northern China, devastated large areas of the region and killed over a hundred people, but due to the lack of transparency after the incident on mainstream media, social media such as Weibo became the major platform where both news and rumours about the blast were circulated by Chinese netizens. Most studies of rumours on social media have emphasised their negative effects, and therefore focus on how to control and detect them. However, this study emphasises the socio-political aspects of rumour in an authoritarian context, finding that rumour can be beneficial in China as it constitutes a counter-power against the authorities.

## Jiajie Lu

### Diasporic Identity Construction in the Age of Digital Media

The current media landscape that characterised by digital media is bringing opportunities and challenges to diasporic identity construction in host countries simultaneously. Media technologies enrich the media diversity in host countries that facilitates intercultural communications, as mutual understanding between ethnic groups based on intercultural communications is essential in establishing a multicultural society. Based on the in-depth interviews with 30 Chinese immigrants in Australia, this paper outlines the new traits of diasporic identity construction in the age of digital

media.

## **Wilfred Wang**

### **Rethinking “netizen”: a conceptual discussion of its usage in China**

This paper critically reflects upon the term “netizen” in China through examining competing notions of Chinese citizenship. Even though “netizen” is a widely used term, few have attempted to locate the term within the intellectual origins of and the historical debates on Chinese citizenship. In this paper, I argue that the term netizen is problematic as it fails to acknowledge the multiple forms of citizenship in China, or encapsulate the geo-diversities and spatial structures of the Chinese society. Informed by recent calls to re-engage digital media research with Chinese history and geography, I offer a conceptual discussion by citing the cultural and intellectual debates on the different forms of Chinese citizenship to re-evaluate the relationship between digital media and the formation of civic identities in China.

## **91 CONSTITUTING TRANS\*IDENTITIES**

(CHAIR, GRACE SHARKEY)

## **Ashton Skinner**

### **The Public Pedagogy of Trans\*masculine YouTube Channels**

The YouTube communities that transgender men and trans\*masculine individuals have built for themselves over the past decade provide a current example of public pedagogy. These sites of informal and non-formal learning have shaped public discourse about non-normative gender experience, and brought thousands of members of an otherwise disparate identity group together. While these communities have emancipated many from the negative effects of social isolation and public ignorance, they also reflect much of the biopower exercised over transgender individuals through their use of biomedical transition narratives that promote a false gender binary and control how trans\*masculine individuals move through legal and medical systems.

## **Rillark Bolton**

### **Trans masculinity and testosterone: More than a gender changing tool?**

Testosterone is a highly socially and culturally loaded object, particularly in the US, UK and Australia where testosterone is intimately entwined with our understandings of appropriate forms of masculinity. For trans masculine people (e.g. trans man, FtMs, genderqueers using testosterone) navigating



testosterone (or T) use is shaped by these entanglements as well as histories of medicalisation of trans bodies and experiences. While not all trans masculine people use testosterone, testosterone remains in many ways fundamental to trans masculine people's engagement with the gendered body, socialities and identity construction. How then is testosterone conceived by these individuals beyond merely as a tool to use for gendered bodily modification? How does testosterone use, or the expectation of its use, impact trans masculine people's experience of their bodies and genders, their identities and communities? And how does testosterone become a specific kind of object through encounters with trans masculine lives?

## J.R. Latham

### Constituting trans singularity in medicine

Despite revisions to treatment guidelines and diagnostic descriptions, transgender medicine continues to operate through a much critiqued paradigmatic narrative of "being born in the wrong body". In so doing, trans medicine produces gender and "gender dysphoria" as static, predetermined and independent of medical encounters, replicating limited notions of gender and sexuality that hinge on gender/genital "alignment". This paper illuminates how doing trans medicine in this way constitutes what being trans is, disavowing (and often literally disallowing) many more trans ontologies from being recognised, valued, or even imagined. By outlining four axioms that shape the treatment of "gender dysphoria", I argue that these medical practices insufficiently account for, and so limit, the necessarily complex and diverse ways that trans people experience gender, including sexually.



## 9J SONIC PRACTICES AND IDENTITIES

(CHAIR, MERI KYTÖ)

### Katsushi Nakagawa

#### Possible direction of sound art in Japan in the 1980s: Case of SEKINE Hideki

This presentation examines the works of Hideki Sekine – a Japanese practitioner and specialist in the history of primitive technology, ethnic musical instruments, and cultural history of materials, in the context of sound art in Japan in 1980s. Sekine created his own musical instruments and also helped some artists of "Sound Garden" in making their sound instruments. The case will focus on "Sound Garden" exhibitions that were held six times in Tokyo from 1987–1994 (research in collaboration with Tomotaro Kaneko). As well as explore possible contexts relevant to these exhibitions such as the prevalence of ethnomusicological

thinking after Fumio Koizumi.

## Yang Yeung

### Process and Passage in artistic sonic practice – Tetsuya Umeda as case study

This presentation asks: “What would be the equivalent of “process” in visual art in the artistic practice of sound and listening, “process” that marks the shift of attention from the art object in understanding art?” This paper then discusses Japanese artist Tetsuya Umeda’s recent works in Hong Kong, Manila (The Philippines), and Tango-Kyoto (Japan), to think through the relevance and limits of the idea of process in understanding artistic sonic practices. It proposes the idea of “passage” as in “rite of passage” that informs us not only about what artists do with sound and listening, but also how art in general works.

## Yiyi Yin

### Vocaloid in China: World Music, Cultural Expression & Multilayer identity

This paper attempts to study the contextualization of Vocaloid, the Japan-developed sonic synthesis software, in China. It examines how the Vocaloid product and its personified virtual diva LUO Tianyi, who was designed to be culturally odorless, has been reconstituted into figures that are both locally and nationally converged into Chinese culture. It further focuses on detailed cultural practices conducted by Chinese prosumers to examine the ways they make sense of their cultural identities, both globally and locally, in Vocaloid practices. In connected to the broader theoretical discourse regarding the cultural impact of globalization on local identity, the study also attempts to interpret the practices in terms of cultural expression, cultural interpenetrations and power negotiation. Rather than explaining this complexity simply as a hybridization of bicultural identities, the paper tends to interpret it as a dialectical organism resulted from the ongoing negotiation of their multi-layer identity in playing different social roles.



## 9K BODILY AUGMENTATION REGIMES

(CHAIR, JANELLE APPLEQUIST)

## Elaine Laforteza

### Prosthetics and the chronically ill body: Exploring human augmentation

This paper draws on critical medical studies, cultural theory and auto-ethnography to explore how prosthetic devices are used to manage chronic illnesses. For this, the paper will focus on the use of insulin pumps

to augment Type 1 diabetes. Using my experience as someone with Type 1 diabetes for 24 years, I draw on the politics and ethics of embodiment to look at how Type 1 diabetes, and medical prosthetics, are represented through normalising discourses of the body and health. The paper also asks broader questions: What happens when insulin pump technologies fail? What then happens to the human body that is attached to the pump? How can we speak, write and think about re-organised corporealities, in which, for example, an insulin pump is used to replace the internal organ's pancreatic beta cells? How do experiences with Type 1 diabetes enable the rethinking of human health, "normality" and dependence on prosthetics?

## Jongmi Kim

### Embodying hypersensibility through plastic surgery under the drastic austerity regime in South Korea

The Asian financial crisis played an important role in massive increase of aesthetic surgery in South Korea over the past 15 years. Many indicators show that South Korea has the world's highest per capital rate of plastic surgery surgeries in the world. The scholars have tried to provide plausible explanation why, in particular, South Korean women became fascinated with plastic surgery surgery to modify their bodies. The Asian financial crisis in 1997 led to implement the drastic austerity measures that was one of the main conditions from the International Monetary Fund (IMF) in exchange for loans as a rescue package. By contrast, the consumption of the plastic surgery had been dramatically increased during the austerity regime in South Korea. Several feminists have blamed neoliberal entrepreneur culture in South Korea since the financial crisis in 1997 for exploiting women's body by having plastic surgery. This paper examines why the austerity regime impacted on women's bodily sensibility and how this gendered practice of consumption was dramatically increased under the austerity regime? It will be argued that the austerity regime played as historic momentum to provoke to transform women's bodily hypersensibility. Secondly, it will be examined how these aesthetic practice draws connections between embodied practice and the socioeconomic changes like austerity measures. This work also tries to find a possible explanation for the reason why women began to shift their interests to their body images to overcome social disadvantages and obstacles which were caused by the brutal austerity regime as a survival strategy. Whether or not aesthetic surgery played negative role in promoting women's socioeconomic status is not proper question in this context. Instead this paper focuses on how the aesthetic surgery became an agentic practice for survival. This approach can assist in alternative understandings of the ways the conditions of possibility for gendered embodiments and social change to emerge through practice.



## Meredith Jones

### Blame and shame: how might we think about a death related to cosmetic surgery tourism?

This paper draws on data collected as part of an international multi-site and multi-disciplinary collaborative project exploring cosmetic surgery tourism: Sun, Sea, Sand and Silicone (<http://www.ssss.leeds.ac.uk/>). I focus on an Australian man who died following multiple cosmetic surgery operations in Malaysia. His story is deployed in the context of a brief discussion that outlines some of the major differences and debates between psychological and sociological/cultural studies approaches to cosmetic surgery. I show how neither approach can fully explain cosmetic surgery or cosmetic surgery tourism because such experiences are always intersubjective: happening in an individual's psyche and in his/her personal history as well as, crucially, in networks of technologies, media, discourses, surgeons, clinics, and agents.

## 9L PEDAGOGIES AND ACADEMIC LIFE

(CHAIR, LIAM GREALY)

## Ruth Barcan

### Paying Dearly for Privilege: Vocationalism and the Body in Academic Life

This paper explores the forms of lived time that characterise a vocational relationship to academic work. Drawing on qualitative interviews and surveys with 30 academics from a number of countries, it paints a portrait of vocationalism as a double-edged sword. The research, conducted with academics who had left the profession early or had given up looking for ongoing academic work, found that despite widespread disaffection and disillusionment, academics overwhelmingly consider their profession to be a "vocation." A vocational relation to work implicates temporality and embodiment in particular ways. Vocation is, as David T. Hansen argues, not merely an attitude, idea or feeling of commitment, but a mode of being enacted through practice, some of it mundane. It is characterised by "sustained creativeness" (Emmett, qtd. in Hansen) and innumerable quiet repetitions rather than dramatic displays of heroism, and it reposes on inherited "layers of public significance" built up over generations. It thus relies on big temporalities (legacies from the past; visions of a collective future) and on particular configurations of lived time (or what Sarah Sharma calls "temporal architectures"). It typically produces a sense of purpose, meaning and satisfaction, while also being open to exploitation by managers. In the words of one of the interviewees, "Yes, [academic work] is a privilege, but you



pay dearly for it.”

## Megan Watkins

### Can Space Teach? Pedagogies of Social Order

Space, and its various permutations, affects bodies but to what extent does it teach? This paper explores the pedagogic dimensions of space. Engaging critically with phenomenological accounts of body/space relations, it examines how certain aspects of space – what here are termed non-human didactics – equip the body with skills that have application in terms of a broad notion of social order requisite for cohabitation and the sharing of social space. As Theodore Schatzki (2002, 1) points out, “Order is a basic dimension of any domain of entities”. He foregrounds the notion of *Zusammenhang* or “hanging together” as a crucial element of social life. Such “hanging together”, however, does not just happen; it involves individuals acquiring certain ways of being, to navigate social space and to operate as part of a larger whole. Importantly, this process of acquisition is not just a matter of learning, it also involves teaching but understood in broad terms as pertaining to the many ways in which, as Raymond Williams (1966, 15) explains, “the whole environment, its institutions and relationships, actively and profoundly teaches”. This paper explores these processes. It focuses on the neglect of pedagogy within theorisations of space and draws on examples from within the institutional space of the school to exemplify their role in the spatial formation of social order.



## Mary O'Connor

### “Be Creative”: Pedagogy, Theory and Critique

This paper builds on important new critiques of the “creative economy” in a neoliberal context (e.g., Brouillette, 2014; McRobbie, 2015), particularly in relation to university education. What does it mean to ask students to “be creative” in conjunction with reading cultural theory? Interrogating the pedagogical practice of one postgraduate course on *The Archive and Everyday Life* (Agamben, Cvetkovich, Derrida; Benjamin, Lefebvre, deCerteau, Highmore, etc.), this paper asks if and how a “creative” – project constructing an archive of everyday life – can avoid the individualist and entrepreneurial imperatives of the new economy, and instead develop political cultural critique. It will situate these questions within the following frameworks: national and municipal cultural policies; the “lives and work expectations of arts, humanities and creative graduates” (McRobbie); Humanities departments’ self-justifications in skill- and character-building for the new economy; and what is rapidly being coopted into an instrumentalist logic: “community-engaged” research and pedagogy.

## 9M DIGITAL ENTREPRENEURSHIP IN CHINA: CRITICAL REFLECTIONS ON CREATIVE INDUSTRY, SHARING ECONOMY, AND RURAL E-COMMERCE

(CHAIR, DONG HYUN SONG)

### Luzhou Nina Li

#### Digital Technology, Subjectivity, and Industrial Transformation: A Report from the Chinese Online Video Industry

A growing enthusiasm for cultural entrepreneurship is prevailing among industrial practitioners across television, film, and online video industries in China as the state aggressively supports the development of the cultural economy. This paper explores the role of digital technology in the formation of entrepreneurial subjectivity among cultural industry practitioners by focusing on a group of Chinese amateur video makers who began to practice alternative media making around the early 2000s but transformed into professional producers over the years. It examines how individuals from different class backgrounds are mobilized to participate in the ever-shifting digital cultural economy, and how the entrepreneurial self reconstitutes the formation and transformation of the newly emerging online video industry. While existing communication scholarship mostly focuses on political economic structuring in media transformation, my research moves beyond the macro perspective to see how producers' evolving subjectivities are remaking the grounds of economic engagement.

### Hongzhe Wang

#### Sharing Economy, Uberization and the Transformation of Labor Politics in China: A Case of the Chinese Version of Uber

Focusing on the case of Didi Dache (The Chinese Uber), this paper explores the impact that information economy has on the transformation of labor politics in China. Since 2013, the Chinese government have placed "Internet plus" and "mass entrepreneurship and innovation" at the center of China's information-driven economic restructuring. These new action plans aim to overcome the so-called "middle income trap", and to facilitate China's transition from an export-oriented "factory of the world" to a new economic model propelled mainly by consumption and overseas investment. The essence of this transformation is to create new employment and work opportunities for people of various classes by digitizing agriculture, industry and service, and the result is the formation of a "prosumer capitalism with Chinese characteristics". Three trends - the emergence of digital monopoly

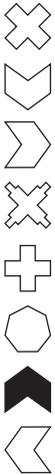


companies and platforms based on sharing economy, the proliferation of self-employment labor ethic, and the normalization of unstable property and rental relations - are investigated in this paper to see how digital technology is reforming the class relationship in China.

## Lin Zhang

### Peasant Entrepreneurial Labor and E-commerce Villages in China: The Case of Wantou

China is confronted with new challenges and opportunities in the aftermath of the 2008 economic crisis. As the nation struggles to move beyond an unsustainable model of development kept alive through cheap labor and uneven development, digital entrepreneurship has become a crucial site to re-imagine a more dynamic and sustainable capitalism in China. This article unpacks the unfolding of the Internet-based regime of entrepreneurial in rural China through the case of Wantou, an e-commerce village in northeast China. Through the prism of Wantou village, I describe how the development of e-commerce in rural China is transforming labor and consumption practices, shaping new entrepreneurial subjectivities, changing established village order and social relations, and reforming old state-village relations. In contrast to the prevalent celebratory accounts of Internet-facilitated mass entrepreneurship, I highlight the contradictions inherent to this entrepreneurial turn, which have simultaneously opened up new opportunities to reinvent capitalism to make it more livable, while giving rise to new forms of control, anxiety and inequality.



## 9N SCI-FI AND FANTASY CULTURES

(CHAIR, KATE FITCH)

### Jane Glaubman

#### Tolkien, Fandom, and the Oxford Hail

Oxford University does not hail all its constituents alike. Whether you approach as invited guest, as paying customer, as servant, as scholar of one provenance, or of another; whether you are repelled or solicited, entertained, tolerated, or served, Oxford activates and maintains elaborate, even eccentric, techniques of social influence to classify and discipline you. At Oxford to conduct archival and ethnographic research into the social history of Tolkien fans during Trinity (the term that runs from April to June) of 2016, I discovered a spectrum of local norms enlisted to manage an ongoing collision between institutional authority and commercial populism. This paper unpacks modern and anti-modern techniques by which the unassailable

heart of British (capitalist, imperialist, baronial) power simultaneously exploits and shields itself from democratized intellectual life as organized by fantasy fandom.

## Sanja Vodovnik

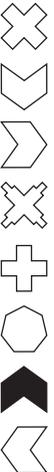
### Performing science fiction: sci-fi theatre companies, productions and comiccons

When discussing science fiction, literature and film are usually featured at the forefront of academic research. But science fiction studies have had a curious connection to theatre and performance. For example Darko Suvin developed his ideas and concepts of science fiction on the grounds of Brecht's concept of estrangement. Furthermore, considering the science part of sci-fi, if this literary genre could be thought of as a complex and elaborate thought experiment ("what if"), sci-fi fans participating in cosplaying events could perhaps be understood as performing some kind of Stanislavskian "as if". In relation to this, Austin's performative utterance could perhaps help explain the effects of putting this thought experiment into words, and further shed light on the relationship between sci-fi narratives and their audiences, and provide an insight to the undeniable popular appeal of the genre. So when it comes to performing science fiction, science fiction performance, and science fiction theatre, how do these practical examples figure into the discussion? In this paper, I will attempt to explore three space-times of performing science fiction in north America and Europe: a theatre company, a sci-fi production and a comiccon event. By studying the work of these performative outlets I will focus on (possibly) idiosyncratic dramaturgical strategies used in sci-fi performance.

## Kim Howells-Ng

### Fantasy and Fictions of Race: Casting Practices in Contemporary Fantasy Television

This paper critically interrogates racial casting practices in contemporary fantasy television drama, examining the discourses that emerge to justify the inscription or erasure of racial identity in the creation of fictional fantasy worlds. It contrasts the ahistorical colour-blindness of the new Doctor Who (BBC 2005--); the heavily-critiqued racial casting of Game of Thrones (HBO 2011-); and the unapologetically politicised Cleverman (ABC [Australia] 2016), which features an eighty-percent Indigenous cast. It asks whether fantasy works that attain mass-audiences bear an ethical obligation to engage with the politics of representation, especially in light of histories of colonialism and enduring inequality. This is juxtaposed with discourses of genre that posit fantasy as a liberating (though often derided) space that may offer visions of



worlds whose socio-political history diverges from ours.

## 90 QUEER KINSHIPS IN AUSTRALIA

(CHAIR, TIMOTHY LAURIE)

The papers in this panel approach questions of queer kinship and intimate practices in Australia, with a focus on race and new reproductive technologies, 'anti-social' queer community responses to queers who 'breed', and the mononormativity of Australian de facto legislation.

### **Samantha Sperring**

#### **"Breeders": queer anti-norms and community praxis**

Taking the event "Engorged: Fucking (with) the Maternal" as its case study, this paper draws on Lee Edelman's polemic *No Future* and recent inquiries into queer attachments to anti-normativity to problematise what it posits as the institutionalisation of queer "anti-norms" at the level of community praxis. Within queer studies, the various interpretations of queer as a form of self-shattering and anti-sociality have often been played against scholarship that focuses on queer "world-making" and futurity. Tensions within Sydney activist networks parallel this tendency, in which "queerness names the side of those not "fighting for the children" rendering engagements with ostensibly heteronormative ways of life, such as child rearing, decidedly "un-queer". The fixing of some "authentic" queerness to antisocial praxis, I suggest, raises questions over the capacity to fulfil queer anti-norms alongside who is (and who ought to be) represented within queer scholarship, and communities.

### **Jaya Keaney**

#### **Looking like a family: choice, biology and race matching in queer donor-conceived families**

Queer Kinship Studies has long been interested in choice, as opposed to biological necessity, as a basis for queer family-making (Weston 1991; Weeks et al 2001). This paper explores the relationship between choice and biology in the narratives of Australian gay and lesbian parents who "race match" in selecting a sperm or egg donor. Matching the race of donor and intending parents is the clinical norm in donor-conception, allowing families to pass as if biologically related. Although gay and lesbian parents cannot pass in this way, many place significant importance on race matching. This paper explores their motives. Tracing how racial similarity can render queer families legible as related, I untangle how choosing a matched donor may reproduce ideas of family as biological unit in racial terms, even as notions of biological



necessity are troubled in relation to gender.

## Jessica Kean

### De facto: sex and monogamy in Australian relationship case law

Under Australian Law two people can be declared a de facto couple if their relationship is deemed “committed” and “marriage-like” in relation to their financial, social, sexual, practical and emotional arrangements. This makes interpretation of de facto law a fascinating, condensed site of contemporary relational discourse. Officials are instructed to consider these five factors, but exactly how they are to interpret them remains a matter of bureaucratic judgement. Decision makers spell out, on a case by case basis, the legal boundaries of coupledness. In May 2014 the Administrative Appeals Tribunal overturned a decision made by Centrelink to deny carer benefits to a woman (“Ms T”) based on the judgement that her occasionally sexual relationship with her housemate counted as “de facto”. This paper explores the contradictory ideas about sex, monogamy and “commitment” which shaped the decisions made by both Centrelink and the Administrative Appeals Tribunal.

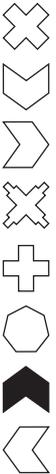
## 9P THE TIME OF VIOLENCE: STATES AND OTHER MIRAGES

(CHAIR, GARY HAZELDINE)

This panel opens up a comparative discussion of state violence, analyzing sites as diverse as Mexico in the late eighteenth century, the Amazon forest in the early twentieth century, Australia in the 1970s, and Indonesia at the start of the Cold War. Examining the trajectories of state violence, including colonial violence, the panelists will consider the domains of the juridical, the affective, as well as the familial. At issue in each paper is the question of temporality and the inheritance of a violent past. The state emerges simultaneously as a powerful presence ratifying forms of violence yet at the same time remaining somehow spectral and diffuse in its nature. Taken together the papers open up a comparative frame in which to consider histories and trajectories of state violence often not considered together.

## Zahid Chaudhary

Zahid Chaudhary's paper analyzes the place of the symptom in the global distribution of affect in Joshua Oppenheimer's 2013 film, *The Act of Killing*, about the 1965-66 genocide in Indonesia. Reading the symptom as a crystallization of social forms, he discusses the strange temporality of deferred action and what this might teach us about the forms of violence inherited from the Cold War.



## Maria Saldana

Maria Saldana focuses on the film *Embrace the Serpent* to analyze forms of indigenous negotiations with epistemic violence. The 2016 Colombian film *Embrace the Serpent* represent the destruction of an Amazonian indigenous tribe through contact with colonial forces, offering a purportedly subaltern perspective on these early-20th century events through the eyes of the tribe's soul survivor. Using Ned Blackhawk's theory of the displacement of violence and film theory, she analyzes the cinematic techniques employed by *Embrace the Serpent* to interrogate the postcolonial desires and interests served by its devastating, seductive portrayal.

## David Kazanjian

David Kazanjian discusses forms of ownership as consolidated and challenged by a court case from 18th century Mexico. He discusses two cases of turn of the eighteenth-century Afro-diasporans – Adam from Boston and Juan Patricio from Yucatán – who were involved in court cases over violent incidents in which they sought their freedom. He argues that these cases—once recovered and given new narrative life – show how racial capitalism works not simply to dispossess exploited subjects of possessions like labor and land, but also to possess or invest such subjects with racial being. At stake is a newly emerging definition of ownership and the repurposing of race itself in opposition to racial capitalism.

## Ellen Smith

Ellen Smith's paper discusses Thea Astley's novel, *A Kindness Cup*, to understand the revisionism of Australian historiography. She argues that we might read Astley's novel as a reflection on the political and affective uses and limits of history writing for the redress of state violence at a moment when history writing was undergoing a major shifts in Australia. Australian left wing revisionist history embodies the optimistic liberal political belief that uncovering and representing the unacknowledged violence of the Australian state (past and present) might act to redress violence and injustice. While in many ways entwined with this project, Astley's novel also suggests some of the ways that practices of articulating violence of the colonial frontier might be indistinguishable from a re-staging of that violence.

## 9Q EVEN THE NIGHTS ARE BETTER (SINCE WE'VE FOUND NUIT DEBOUT)

(CHAIR, ERIC MAIGRET)



## Charles Talcott

### Spending Time at #NuitDebout: Anti-Capital's Revolutionary Spirit and the Last Night Standing

#NuitDebout risks confronting the fundamental deadlock of any recent movement that attempts to resist, let alone overcome the pervasive neo-liberal determination of market economies. This deadlock is partly the political “micro-physics of fatigue” (Foucault), a fatigue drawn out by the cyclical drive from market pre-determinacy into the projected freedom of revolutionary indeterminacy. This drive never seems to come without a debilitating cost underwritten, bankrolled, mortgaged by the selfsame object of resistance. ND organizers, heeding the Paris Mayor's warning not to “monopolize” public space, have anticipated this temporal-physical constraint and have restricted their “night moves” to a 6pm-to-midnight popular occupation of La Place de la République, ceding la place to the nightly sweep of city riot police. This paper interrogates the “time” and the “timeliness” of the French social movement, specifically asking whether there might be something more than metaphor within the figure of “Night” in “la nuit debout”. Exploring the “Night” of social resistance through a “night-of-the-world” Hegelian lens, the paper argues that the French movement provides a fundamental, critical shift from the “spaces” of “Occupy” to the revolutionary “time” of “Night”.

## Jayson Harsin

### A Hard Day's Night: High and Low-Tech night tactics in Nuit Debout

ND strategically negotiates nighttime in calls for a “convergence of struggles.” This paper explores the tension between affordances and vulnerabilities of nighttime as activists manage sound and vision to document, perform, and inspire alternative democracy, as well as anticipate state/police/corporate repression. That tension appears in globalizing protest hand/sign language to pre-empt police “noise” crackdowns, in the Twitter-owned app Periscope for self-mass communication, as well as Radio (via Mixlr app) and TV Debout (Youtube channel). Examples range from the solidarity intervention by former Greek minister of finance Yanis Varoufakis to flashmob “orchestre debout” playing Dvorak's “New World Symphony,” and surveillance videos of police violence. The paper assesses the effectiveness of these tech-reliant and tech-defiant night-time tools.

## Jack Bratich

### Social Media, Social War: Media Formatting and Protest Ecologies From OWS to #BLM and Nuit Debout

From @Occupy and #BlackLivesMatter to #NuitDebout, media culture is proffered as platforms for mobilized action. How do we understand the mediated qualities of these uprisings' transmission? Like reality television



programming, memes, or flashmobs, the emergence and form of the protests operate via imitation and variation based on local context. The paper discusses the mediated movement culture as everyday life and transmission, with focus on two concepts: ecology and insurrection. Media as ecology fuses with climatological approaches to recent uprisings. How would this ecology clash in a social war with the “environment of deprivation” that militarized police seek? Finally, I assess the new terrain as no longer controlled by police but defined by what insurrectionists call “social war.” In all of these cases, mediated actions are both transmitted and ritualistic—a format that doesn’t control outcomes.

## 9R CHILDREN’S RIGHTS IN THE DIGITAL AGE

(CHAIR, AMANDA THIRD)



### Kath Albury



#### “Just because it’s public doesn’t mean it’s any of your business”: digital bystanders, workplace ethics, and “sext education”



This paper considers the ways that responses to the Ashley Madison hack (which largely exposed the sexual details of adult heterosexual men), and the 2014 “Fappingen” photo hack (which exposed private sexual images of adult female celebrities) can be seen to both align with, and depart from current educational responses to young people’s digital practices. While many journalists and web-users scrambled to expose and shame the adults exposed by the hacks, a counter-narrative emerged in online media, promoting what might be considered an ethical bystander stance (Carmody 2009, 2015). This narrative challenged readers to both actively avoid searching the lists of hacked information, and to avoid discussing/gossiping about the hack in workplaces where colleagues were known to have been exposed (Lichfield 2015). In contrast, many cybersafety and “sext education” campaigns still seek to deter of young people from digital practices of sexual self-representation by raising the spectre of a sullied “digital footprint”, and inevitable public shame. This mode of discourse tends to frame the “sexting teen” as lacking in agency, while simultaneously bearing sole responsibility for the public exposure of her texts and pictures. I will reflect on the ways these discourses might change if young people’s sexual and digital citizenship was recognised as being similar (if not the same) to that of the adult victims of the 2014 and 2015 hacks.



### Teresa Swist and Philippa Collin

The potential of a “networked-capabilities approach” for children’s

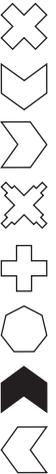
## rights in a digital age

This presentation explores the implications of children’s “functionings”, “capabilities” and “rights” as their practices are increasingly recorded, re-mixed and reified within digital infrastructures. Outlined is a typology of platforms which document children’s wellbeing in particular ways: indicator platforms (e.g. UNICEF), issue-based platforms (e.g. RErights) and transactional/big data platforms (e.g. commercial and government platforms). We seek to understand the ways in which young people, researchers, industry and non-government organisations can engage with these infrastructuring devices to unpack knowledge claims and controversies in productive ways. Building on Papacharissi’s notion of “a networked self” (2010), and Sen’s “capability approach” (1992) we consider the role new media environments play in both expanding and limiting children’s choices and freedom. In response to the complexity and power relations of these emerging data cultures, we introduce a “networked-capabilities approach” to inform theory and practice related to children’s rights in the digital age.

**Emma Keltie\*, Delphine Bellerose, Kari Pihl, Amanda Third\***

**Children’s Rights in the Digital Age: A download from Children around the world**

Article 12 of the Convention on the Rights of the Child codifies children’s rights to express their views and to participate in the decision-making processes that will impact their lives. With digital media becoming an increasingly ubiquitous feature of children’s everyday lives around the world, there is an unprecedented opportunity to deliver on this promise for children everywhere. Under the right circumstances, digital media can open up new possibilities for increasing children’s awareness of their rights, and enhancing their lived experience of their rights. However, the global community is a long way from acknowledging and realising the potential of digital media to support children’s rights. This presentation reflects on a Young and Well Cooperative Research Centre project in which 148 children (aged six to 18) from 16 countries and speaking eight different languages, participated in workshops to generate and share their views on their rights in the digital age. We discuss the ways that the idea of children’s rights is being mobilized in relation to children’s technology practices internationally, and identify ways to leverage children’s digital practices to support their wellbeing.



9S EVERYDAY ETHICS AND WELLBEING  
(CHAIR, LISA HEINZE)

## Debbie Rodan\* and Jane Mummary\*

### Everyday ethical purchasing: How can multplatform tools facilitate citizens' participation towards social change for animal welfare?

Studies reveal tensions between activists' desires for justice and social change and consumers' lack of care in – and perceived barriers concerning – ethical purchasing, and desires for choice and pleasure in consumption. Questions have been raised as to whether ethical consumerism is too entangled in consumer capitalism to achieve long-lasting social change and new norms in animal welfare. Activist, consumer and industry debates around free-range eggs in Australia exemplifies this entanglement, with new changes (March 2016) in permitted free-range stocking density causing an upsurge in public debate. Concerning this issue, our interest is with the development and maintenance of public debate as a mechanism for social and everyday change, particularly with how the engagement of digital technologies might advance activist aims and consumer change. Specifically we explore how digital culture and the use of multi-platform tools might facilitate citizens' participation towards a social change that prioritises animal welfare over consumer interests.



## Tess Lea\* & Alifa Bandali\*

### Just say yes: organ donation, performance culture and the ethics of intensive care

On any given day in the Intensive Care Unit (ICU) at Royal Prince Alfred Hospital (RPA) in Sydney Australia, clinical staff will be managing the urgent needs of people who are otherwise dying. If you are under the age of 60, and going to die in a hospital, the ICU is the most likely place this will happen. Patients coming into this windowless, machine-led, world are extremely sick as they veer between life and death. The complicated question of persevering is repeatedly confronted. Will pressing forward place them in unwarranted pain, trauma or disability, given their chances of surviving? Every decision around multiple variables precipitates a cascade of new consequences. There are no agreed thresholds for these minute-by-minute calibrations, for what is to be tolerated in terms of patient anguish, trauma, cost or quality of life. To be of any use, clinicians must moderate their own emotions and, with as much sensitivity as such profound uncertainty allows, manage the stress of everyone else, as they carefully encourage or extinguish hope through euphemisms and strategic empathy. "Intensive care" thus precisely names not only the clinical interventions but the exquisite, multi-directional emotional labour involved. Enter this space a new pressure: that of encouraging organ donation rates. Given Australia's comparatively low donation rates, clinicians and allied professionals are being trained in new

forms of emotional management aimed at having donors and their next of kin “just say yes” to donation. “No” becomes an “opportunity to reach a more durable decision” (aka a “yes”). But this is not just about encouraging consent. Increasing rates additionally implies a shift in emphasis in the highly contestable grey zone between dying-unviability-potential donation. Clinicians have to transition from seeing a patient as one who could be saved to viewing their organs and tissues as the new priority. This is a paper about a moment of cultural transition, based on ethnographic capture of attempts to change attitudes in the ICU around this shift in clinical emphasis with minimal controversy and workplace fuss. As part of the (emotional) pressure being brought to bear on clinicians to make the required shift in emphasis a glide and not an ethical glitch, organ donation related policy imperatives, practice guidelines and training material avoid stating the stakes explicitly. The very medical culture of euphemism and strategic empathy that allows ethical caring to take place in situations of unexpected death, paradoxically furnishes the semantic tactics for increasing organ donation metrics, so that even the protesting intensivists will eventually forget the time when they once said no.

## Howard Prosser

### Staying On-Task: The Rhetoric of Productivity in Mindfulness Discourse

Interest in mindfulness practices across all workplaces has largely been couched in the language of production. Critics have drawn awareness to the post-Fordist connection between meditation and worker efficiency (Purser & Milillo 2015). Those who tout mindfulness's many benefits bristle at this apparent simplification. Yet the corporate sector champions mindfulness precisely because it promises to improve outputs. This presentation explores the how contemporary mindfulness's rhetoric implicitly contains a capitalist desire for greater efficiency and profit. Attempts to play down this market logic fail to disguise labour's brutal effects and meditation's commodity status. Drawing on Hall's (1988) and Zizek's (2013) convoluting conceptions of ideology, the paper considers how mindful self-governance reflects employment cultures that are keen to encourage employees to manage their own wellbeing with a view to ensuring productivity and employability.

## 9T ADVERTISING CULTURES AND DISCOURSES (CHAIR, HANNA YLÖSTALO)

## Holly Schreiber

### Advertising Poverty: Oxfam's Evolving Campaign Strategy



Many of the most powerful and broad-reaching organizations that combat poverty rely heavily on donations and volunteerism. Advertisements for these charitable organizations serve two functions: 1) to induce the public to donate money or time and 2) to educate the public about the nature of global poverty. This presentation argues that these functions are often at cross-purposes. The short-term goal of raising money necessitates strategic communication about poverty that can ultimately distort the public's perception of the root causes and eventual impact of poverty on a broad scale. To critically assess this balancing act, I will draw on material from the newly catalogued "Campaigns" section of the Oxfam archives to address how the international organization's advertisers have struggled to meet the practical demands of fundraising will still working to challenge entrenched ideologies that support inequity in the global capitalist economy.

## Paul Friday

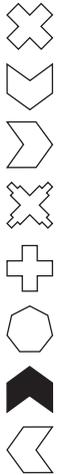
### Time is money: Temporal orientations of masculinity in transnational advertising

This paper considers the influence of temporal orientations of masculinity presented in the imaginary world of transnational advertising on the lived experiences of men. Traditionally defined by their work, I analyse ways in which temporal dimensions are used to represent male occupations and practices. Time is looked at as a social agreement devised by men as a form of social and economic control. Transnational advertising presents different masculinities using multiple temporal orientations such as work time, domestic time, connected time, competitive time and frozen time. These different masculinities are symbolized in various commercial time lengths. I argue that men's vested interest in the patriarchy orients their temporal interests to maintaining existing social roles and past traditions that are a common underlying feature of advertising. This raises questions of male self-identity and its management in a multi-media world.

## Stephen Papson

### Representing Corporate Capitalism in Advertising Discourse

Over the past two decades the commercials of global corporations have become pervasive. They have migrated from business and news channels to sports and entertainment channels and spread from national to international audiences. Using a data set of over 1500 commercials that aired between 1995 and the present this paper addresses how Capital constructs itself in advertising discourse, that is how corporate advertising represents its own infrastructure. Although any particular commercial may serve a branding or legitimating function, taken collectively these representations "reflect," though in a distorted way, how capital works. Two themes will be discussed:



how these commercials present a fully integrated global network in which information and commodities flow at highly accelerated rates through a friction-free network, and how these commercials reinforce the grand narrative that links capital investment and technological development to unending human progress by celebrating universal humanism as the ethos of corporate practice. Although these commercials present a utopian morphology of Capital, they also construct a cultural formation that hovers over and legitimizes the practices associated with Corporate Capitalism.

## 9U REPRESENTATION AND CONTESTATION

(CHAIR, JOANNA IRANOWSKA)

### **Nico Carpentier\*, Vaia Doudaki\* and Yiannis Christidis**

#### **Exhibiting conflict: Looking at an exhibition as a site of contestation and agonism**

In November 2015, a photo exhibition on statues and commemoration sites in Cyprus, and their echoes of the Cyprus Problem (the 41-year long division of the island), took place in Nicosia, the capital of Cyprus. It then moved to Limassol, where it was displayed at the NeMe Arts Centre, for three weeks in January-February 2016. The exhibition was entitled "Iconoclastic Controversies. A visual sociology of statues and commemoration sites in the southern regions of Cyprus". The exhibited corpus of 20 photographs, taken by one of the presenters, Nico Carpentier during a research stay in Cyprus in 2013-2014, dealt with a very political-ideological theme. It was an academic reflection on how statues and commemoration sites narrate and frame the Cyprus Problem, and how they in many cases contain references to the "Self" and the "Other" by presenting a heroic "self" to the "own" community, or by showing the suffering of the "self". But the exhibition also investigated how some (exceptional) statues undermine this representation of the "self" and offer a different narrative of the conflict, and the identities of the people involved (<http://nicocarpentier.net/icon controversies/>). As part of the exhibition, and in order to stimulate further dialogue, three seminars, open to the public, were organised by partner NGOs during the period of the exhibitions, inviting speakers and audiences "to reflect about the role of history, memory and identity in Cyprus". The exhibition, which will be the centre of our study, is defined as a medium on its own merits. The paper (and the exhibition) are framed by the principles of action research (Reason and Bradbury, 2001; Dickens and Watkins, 1999), and our analysis will be grounded in, firstly, a qualitative textual analysis of the photos and the exhibitions, and of the discussions, writings and broadcasts about the exhibition. Secondly, a participant observation during the exhibitions and the seminars will also



be used. Through this combination of methods, we will examine, both at the material and the discursive level, how an event about representations of conflict contributes to conflict transformation. With a theoretical framework driven by Mouffe's (2013) work on agonism, the paper will investigate whether and how the exhibition is agonistically bringing together objects and subjects of conflict, disagreement and difference, and how this intervention (and its analysis) can enrich academic work on media and conflict.

## **Tomoaki Morikawa**

### **Ground Zero as a Hallowed/Hollowed Ground**

This paper explores the contentious nature of the memory of 9/11 by focusing on the issue of slavery. Although slavery is not an issue that is usually associated with 9/11, this paper argues that it needs to be rethought through in the context of the terrorist attacks, because the commemoration of 9/11 has functioned as an ideological state apparatus of memory through which to facilitate the erasure of public memory of this violent system of human bondage from American history so as to produce and reproduce a national historical narrative. This paper attends to three case studies of commemoration: the International Freedom Center, the African Burial Ground in Lower Manhattan, and the symbolic primary building of the new World Trade Center complex. Through these case studies, it will examine the ways in which Ground Zero has been reconstructed in ways to silence the public memory of slavery.



## **Birgit Kleist Pedersen\* and Jette Rygaard\***

### **Do people really live in Greenland? Cultural representations in documentaries with Greenland as a backdrop**

Greenland being in a process of taking the next step towards Autonomy, an increasing number of reverse discourses seem to be in game. The presentation will focus on the ascribed as well as the self-ascribed cultural representations of Greenland and Greenlanders/Inuit as depicted in documentaries from around the turn of the Millennium until now. The discussions will revolve around questions such as: When are films about Greenland even representing Greenlanders/Inuit and reversely, when they are, what kind of meaning does this produce: when is this problematic, and when is this even an advantage? Further on, the presentation will touch upon the issue of the impact of the tradition of ethnographic films about Greenland produced by Greenlanders and non-Greenlanders respectively till today. Finally, the presentation will discuss whether and how the "traditional" representation of Greenland is included – in what way and for what reasons, if so.

## 9V WAYWARD POLITICS

(CHAIR, NADINE ATTEWELL)

### Christopher Patterson

#### Wayward and Willful Women in Wayne Wang's Chinese Box

Chinese migrants to America have traditionally come from China's hinterlands (Taiwan, Guangdong, Hong Kong), and their historical presence, since the Cold War, has provided a view of Chineseness that contrasts the People's Republic, which has functioned as the "other" to American liberalism. This presentation considers narratives of Chinese migrancy by exploring contrasting attitudes towards migrants from the Chinese mainland to the hinterlands and finally to the West. These narratives split most dramatically in viewing migrants as either "wayward subjects," migrants who become "corrupted" by foreign influence, or as "willful subjects," migrants whose disobedience is seen as expressing agency and desire for freedom. I consider how both of these views of migrancy are re-interpreted in Wayne Wang's film about the 1997 handover of Hong Kong, *Chinese Box* (2007). I engage with Alys Weinbaum's theories of waywardness as "constitut[ing] the motor of national belonging," (27) and Sara Ahmed's theory of willful subjects as those imbued with ungovernable agency and desire. I ask how these figures are imbricated within overarching structures of global capitalism across Asia, and how they can call attention to other groups (Filipinas, Indonesians, South Asians) who have played formative roles in constructing global Chineseness.



### Helene Strauss

#### Waywardness of Mood and Mode in recent South African Film

At a time when the reconciliation narratives peddled during the Mandela and Mbeki eras are increasingly coming under stress, a number of South African filmmakers have been offering viewers deeply felt, often autobiographically-inflected and experimental filmic engagements with the affective textures of contemporary political disillusionment. Following Keguro Macharia suggestion that waywardness often constitutes "a stubborn refusal to come to the point," this paper reads three films – Khalo Matabane's *Nelson Mandela: The Myth and Me* (2013), Jenna Cato Bass's *Love the One You Love* (2014) and Sibs Shongwe-La Mer's *Necktie Youth* (2015) – in order to map the contours of waywardness as a mood and mode of cinematic narration. Inspired by a recent flurry of international scholarly activity on the topic of mood, my analysis of these films considers the nuances that a reading of mood as attunement bring to understanding the aesthetics and materialities of wayward feeling in contemporary South Africa. What emerges from the juxtaposition of these films is the failure of both dominant and resistant

structures of feeling to fully account for the everyday sensorium and temporalities of “non-attunement” (Ahmed).

## Y-Dang Troeung

### Wayward Bombs in Cambodia: Militarism and Complex Personhood in Rithy Panh’s *Shiiku*, *The Catch*

The illegal US bombing of Cambodia from 1965 to 1973 that dropped 2.7 million tons of ordnance on a neutral country has often been framed through a discourse of waywardness, wherein wayward is defined as not going or moving in the intended direction. While US state discourses have repeatedly narrated the “collateral damage” of US “wayward bombs” as the unintentional impact of America’s liberal humanitarian wars abroad, Cambodian filmmaker Rithy Panh’s 2011 film *Shiiku*, *The Catch* offers an alternative remembrance of this history through a reinterpretation of Japanese writer Oe Kenzaburo’s 1951 novella, *Shiiku*. Panh’s film tells the story of a Black American bomber pilot captured and guarded by children whose village has been impacted by the US bombings. This paper will consider how the representation of the Black American soldier and the Khmer Rouge child soldiers highlights continuities between the structural and ideological apparatus of Khmer Rouge militarism and US militarism. I argue that in so doing, *Shiiku*, *The Catch* unsettles the oversimplified victim/perpetrator binary that underwrites dominant human rights and recovers instead a broader context of transpacific militarism and Cold War geopolitics in Cambodian history.



## 9W PLAYING AROUND WITH GAME STUDIES: EXPERIMENTS IN METHODOLOGIES FOR ANALYSING VIDEOGAMES AND GAMES CULTURE (CHAIR, BEN EGLISTON)

This panel has been brought together by a number of researchers in game studies, from different institutions across Australia and at different stages in their scholarship. These researchers have been involved in an ongoing dialogue about the current methodological limits for game studies, both in Australia as well as internationally. This panel exhibits a number of game studies scholars attempting to tackle videogames as an object of research without deferring to textual analysis, and each scholar has chosen a different viewpoint on existing research projects in order to enrich the study of games in Australia.

## Tom Apperley

## The rise of “nerdcore” porn: Digital gaming as a technology of the body

This paper argues that the emergence of Nerdcore porn is a result of a contemporary turn towards the spectacularization of the body of the gamer, that resonates strongly with the historic roots of the science and technology of gesture in what Linda Williams has called the “frenzy of the visible”. Nerdcore porn destabilizes this reliance on gesture and the body in contemporary computer and gaming interfaces by highlighting how unevenly visible it makes the body of the gamer.

### Kyle Moore

#### The Challenge of Locating “Culture” in Location-Based Games

As scholars such as Adrienne Shaw ask of digital gaming more broadly, “what is game culture”, this paper poses similar questions to location-based games. Shaw’s three key inquiries of who plays, what do they play, and how do they play, can easily be applied to location-based games and technology. These questions are posed to ethnographic data gathered over the course of several months of playing alongside Sydney-based Ingress players with the ultimate question of how do we understand the specificities of culture and cultural practices that surround and shape the playing of location-based games?

### Mahli-Ann Butt

#### Retaking “Girlfriend Mode”: Women, support-roles and avatars

This paper addresses how gendered ideas of “gamer identity” influence the period of game production runs, in turn affecting how female players are included into moments of play. My method is to use an existential ethnographic approach and interview women about their gaming practices and experiences. The interviews are limited to women in heterosexual relationships with male, self-identified gamers. It is important to note that these women have not been required to identify themselves as gamers, since women are significantly less likely to take up the “gamer” identity. By being sensitive to the unique lived experiences of these “Gamer Girlfriends” through interviews, I wish to attempt to retake the term and reinsert the autonomy of these women

### Robbie Fordyce\* and Luke van Ryn

#### Unhidden social media: games platforms as social media sites

Analysis of videogames often passes over the role of game sales platforms. The role of Steam, in particular, as the only apparent viable sales platform for independent developers would indicate that these platforms aren’t just influencing the big-budget, commercially-viable services of the major



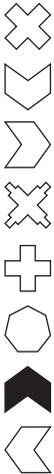
publishers, but are affecting access to videogames from top to bottom within Anglophone gaming culture. By analysing these platforms as both a vertical integration of player identity from their credit card to their avatar, and as a horizontal social media platform, we can expose heretofore unrecognised aspects of gaming culture that have previously hidden in plain sight.

## 9X FOOD CULTURES AND COUNTERCULTURES (CHAIR, MICHELLE PHILLIPOV)

### Esther Alloun

#### “The promised land for vegans”: identity, culture and place in the making of Israeli animal activism

Israel has been referred to as “the first vegan nation” and the “most vegan country in the world” due to the very rapid development of animal advocacy in the country (The Times of Israel; Haaretz). The paper investigates the rise of veganism within a contested settler colonial context. Excerpts from the documentary film *Life according to Ohad* (Elrich 2014), which follows the life of an Israeli vegan activist, are introduced to frame an engagement with the interplay between identity, culture and place that has shaped the movement’s growing popularity. In particular, Ohad’s use of aggressive and confrontational direct action tactics somewhat echoes Israeli approaches to the Israeli-Palestinian conflict. This lends support to the argument that veganism cannot be assessed as separate from the Israeli-Palestinian context. This paper therefore also seeks to explore what role place plays: how it informs, shapes and reinforces vegan activism and identities in Israel as a settler colonial state.



### Christopher Mayes

#### White Spaces of Alternative Food

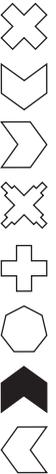
This paper examines the whiteness of alternative food spaces in Australia and how it functions in processes of gentrification that grant possession of urban spaces to some, while dispossessing others. Scholars, such as Aileen Moreton-Robinson, argue that whiteness functions as an invisible measure of who can hold possession, which is intimately part of the history of dispossession and undermining of Indigenous ownership. Drawing on this scholarship, this paper critically examines the rising profile of alternative agricultural practices in Australian cities. While urban planners and politicians praise alternative food practices for renewing abandoned industrial sites and providing a place for

community engagement and flourishing, there has also been criticism that these spaces are exclusionary. This paper examines the role of whiteness in alternative agriculture and the way alternative food represent symbolic and actual sites of exclusion and marginalization of individuals and communities.

## Delores Phillips

### Glimpsed through the stitching of the person suits we wear: Cannibalism, savagery, and civilizing appetites

Cannibalism constitutes the brightest of lines distinguishing civilization from savagery. My presentation will analyze the operations of this distinction by considering the taming of the cannibal by tracing his literal domestication from the film *Cannibal Holocaust* (1980), through *Ravenous* (1999), and into *Cannibal: A Love Story* (2014) and the first season of the television series *Hannibal* (2013). The cannibal moves away from the jungle and the frontier and into the kitchen, where the depictions of the preparation of human flesh take the shape of exercises in haute cuisine, and the cannibal represents the apex of epicurean refinement. The paper will then consider the discovery of the remains of an anonymous young woman who had been eaten by her fellow settlers in Jamestowne's "starving time" in the winter of 1609-1610 and cannibalism's uneasy incorporation in the Smithsonian's *Written in Bone* exhibit. My presentation will suggest that the moniker "survival" appended to the cannibalistic practices of the winter of 1609 carries with it the racial and class freight of colonial rhetoric, which makes cannibalism incommensurate with how Americans remember the birth of their country – and that this constitutes further domestication of the figure of the cannibal, necessary for moments we target as our historical and cultural infancy. The presentation will examine what happens when the food practices that we use to classify ourselves expand to encapsulate those that mark out savage, other spaces: it will ask the critical question of how cannibalism alienates ourselves from ourselves once integrated into our culinary history.



## PARALLEL SESSIONS 10

### 10A MEDIA, SPACE, AND MOBILITIES

(CHAIR, FRAN MARTIN)

## Helen Hok-Sze Leung

### Film Cities On The Margin: Examining Vancouver and Hong Kong

The film industries of both Hong Kong and Vancouver have been analyzed as examples of what Michael Curtin calls “media capital”. The case of Hong Kong has largely been discussed pessimistically as a narrative of decline or one that is symptomatic of failed creative city policies and of economic and cultural “Mainlandization” (assimilation by the Mainland China). By contrast, analyses of Vancouver have emphasized the importance of the city’s service industry to Hollywood and the persistence of its small but resilient independent film scene. My presentation will examine these two film cities’ respective challenges in negotiating their “junior” or marginal status vis-a-vis a hegemonic neighbouring film industry (China and Hollywood respectively). I will also explore the often overlooked history of creative and industry collaborations that exists between these two cities and the impact transpacific migration and mobility may have on their potential for alliance and cooperation.



## Jia Tan

### Digital Masquerading as Mobility: Remaking Publicness in Chinese Feminist Media Activism

In March 2015, five young feminists were detained and accused of “disturbing public order” through their plan to circulate messages against sexual harassment in public transportation. Exploring the practices of the Feminist Action School, it argues that this new wave of feminist media activism (re)negotiates the line between the public and the private through mobilized tactics of “digital masquerading” in three ways. First, these feminist media practices in the digital era are active and self-conscious masquerading acts leveraging the specificity of media practice to increase public influence, mobilize participation, and avoid censorship. Second, these practices tactically use women’s body and the digital alterability of these images as masquerading in order to circumvent censorship and possible criminalization. Third, the notion of digital masquerade points to the interface between the medium and the subjects, which involves collective efforts in mobilizing activist activities and remaking publicness.

## Tzu-hui Celina Hung

### Staging New Immigrants in Multicultural Taiwan

Since 2000, Taiwan has seen a growing body of media representations of

marriage immigrants from Mainland China and Southeast Asia, with female subjects being the usual focus. Frequently portrayed “like a family but not quite” (Huang and Li), the new immigrant women occupy a distinctly gendered, racialized, working-class, and critically “accented” presence (Hamid Naficy) in the middlebrow Taiwanese imagination. This talk discusses the promises and problems of the evolving neoliberal multicultural mediascape. A fiction-film series *We Are Family* (2012) will be analyzed: how the series promotes a touch-feely imagination of “foreigners” among the local viewership; how it tackles prejudice by capitalizing on indigenous and immigrant actors, their mixed-race offspring, and characters of African backgrounds; how it masks the country’s economic and political marginalization in the Asia Pacific and the predominantly Han Taiwanese viewers’ anxiety over miscegenation; and lastly, how, amid debates over Taiwanese-ness, token immigrant figures are staged as advocates of multicultural tolerance with sardonic, two-edged effects.

## 10B PARTICIPANT WRITING IN INDIGENOUS AUSTRALIA (A POP-UP WORKSHOP)

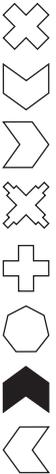
(CHAIR, STEPHEN MUECKE)

Non-Aboriginal writers (writing ethnography, policy, history, law, etc) are engaged by Indigenous organisation and communities to translate their matters of concern across institutional boundaries such that these matters are kept “alive”. In this session we will discuss how such participant writers earn and maintain their “engagement” with Indigenous groups while also maintaining their engagement with the whitefella institutions that tend to control funding, publication, etc. This workshop will not involve presentations but, instead, a dialogue and a shared space for inspired discussion about the issues raised by participant writing in indigenous Australia. It will be chaired by Stephen Muecke with invited participants working on related issues from across the program. Speakers: Stephen Muecke, Tess Lea, and others to be advised.

## 10C AFFECT AND TEMPORALITIES IN INTIMATE RELATIONSHIPS

(CHAIR, KATRINA SCHLUNKE)

The temporal dynamics in and around intimate relationships form a focal point between gendered and sexualized societal power relations, social interactions and personal experiences. All intimate relationships have their own affective textures. Those textures can give the relationships a persisting and meaningful nature that makes them matter, or result in unsatisfying and even toxic relationships. However, affective textures also can and do



change over time, which may convince partners to revise their understanding about their current or past relationships. The papers presented in this panel introduce those novel ways for approaching affective temporalities in intimate relationships, which have been developed in the Academy of Finland funded research project “Just the Two of Us? Affective Inequalities in Intimate Relationships”.

## Raisa Jurva

### Regret, Bitterness and Resourcefulness in Hindsight: Affective Attachments in Creating Futurities for Heterosexual Relationships

Having interviewed mid- to later-life women on their heterosexual relationships in general and on relationships with substantially younger men in particular, a major part of the interviews revolves around reflections on abusive and oppressive aspects of their past relationships. This narration is often affectively intense, for example as strong regret and self-blame for being stuck in destructive situations or assertive demonstrations of one's own triumphant resourcefulness in resisting being a helpless female victim in the middle of abusive situations. Inspired by Sara Ahmed's (2004) ideas on emotions and norms, I approach this narration as manifestations of affective attachments in the context of gendered conventions of heterosexual relationships. In this paper I ask, what kinds of futurities for heterosexual relationships are created through these affective attachments that are constructed in hindsight and how are these affective attachments negotiated in women's narration of their current relationships.



## Katrina Jaworski

### What it means to live: queer youth suicide and kinship

Terms such as resilience are commonly used in approaches of understanding and preventing queer youth suicide. As useful as resilience can be, its largely psychological makeup cannot explain fully how surviving suicide might be more than a matter of individually persevering against the odds. Drawing on unstructured in-depth interviews with queer young people, in this paper I argue that resilience needs a healthy dose of queer kinship if we are to respond to queer young people's experiences of suicide in ways that do not pathologise them. This kind of kinship, I also argue, is relational without which the courage to persevere is not viable. In so doing, my purpose is two fold. First, I want to offer a frame through which we can recognise the pleasure of being young and queer without forgetting the wounds young people sustain as a result of suicide. Second, I want to consider the possibility of queer courage as an ethic, part of the bonds that sustain

young lives often framed as unlivable.

## Tuula Juvonen

### Affective Traces of Desire

Emotional intimacy between the partners is often understood to rely on the embodied exchange of desire. Showing and sharing desire in a relationship is a form of affective communication, which “draws attention to what passes between bodies, which can be felt but perhaps not easily articulated” (Blackman 2012). This paper takes a look at an intimate relationship, in which the embodied affective communication fell apart. It is based on the reading of diaries written by a lesbian woman during the course of her five-year relationship. How is the gradual erosion of sexual intimacy reflected in the diary entries? What kind of articulations and affective traces did the process leave in the text? The analysis seeks to articulate and contextualize her affective entries, in order to make sense why continuing the relationship became intolerable for her, and made a breakup unavoidable.

## Marjo Kolehmainen

### Investing in Dyadic Futures? Affective Work within Therapeutic Cultures

My post-doctoral research re-examines the widespread therapeutic cultures as a form of affective work, focusing especially on relationship and sex counselling. I explore various counselling practices targeted at heterosexual, gay and lesbian couples, the singles and the divorced alike; such as events, seminars, online and peer support, advice columns, popular guide books and self-help materials. Such therapeutic services often rely on the (in)articulated promise of better futures, which are presented as reachable if only the individuals work on their emotions and affectively invest in their relationships. Within this presentation, I ask what kind of futures are actually imagined when relationships are conceptualized as in need of investments, work and measurement; and upon what kinds of understandings of relationships the conceptualizations of that kind rest. Furthermore, I address the (inter) relations between gender, sexuality and affective power relations.



## 10D CAPITALISING CULTURE: CRITIQUE AND RENEWAL

(CHAIR, TONY BENNETT)

This panel draws on research currently ongoing for the project Australian Cultural Fields: National and Transnational Dynamics funded by the Australian Research Council. It draws on the survey and interview material produced by the study to presents three critical engagements with cultural capital theory related to its application to three sets of socio-cultural relations.

## Tim Rowse

### Tastes for Indigenous Culture

Is there such a thing as “taste for Indigenous culture” in Australia today? If there is, can we measure it empirically and discover its social distribution? This paper will explore the data generated by a survey (n=1202) for the “Australian Cultural Fields” Project in 2015. The survey included items that we understand to be Indigenous “things”, authors, or performers (including sports stars). The data thus allow us to pose and answer a number of questions. What “Indigenous items” are well known and liked? What are the social characteristic (class, education level, sex age) of those who know and like these Indigenous things/people? The survey also asked respondents what they did not like, and so we can ask: what are the social characteristics of those who express distaste for the Indigenous items in the ACF survey? In this paper, we will report data that allow us to explore whether taste (or distaste) for Indigenous things is uniform – its levels and social composition – across six fields of cultural production (Visual Arts, Music, Literature, Heritage, Sport and Television).



## Tony Bennett

### Putting culture into class

In this paper we reflect on the different ways in which the concerns of culture analysis and class analysis have been brought together in the history of cultural capital research and on the limitations and future prospects for the future analysis of class/culture conjunctions this tradition represents. We do so by first reviewing the findings of the Australian Cultural Fields project concerning the organisation of classed tastes across the different cultural fields – visual art, heritage, literature, television, sport, and music – examined in the project. We then compare the implications of these findings for the analysis of class culture relations with those arising from the accounts of the relations between class, culture and inequality emerging from two recent surveys of cultural tastes and practices in the UK and Australia: the Great British Class Survey and the ANU Social Class in Australia Poll.

## Greg Noble & Anna Pertierra

### Ethnicising Australian cultural consumption

This paper explores the consequences of cultural diversity for the social organisation of cultural consumption in Australia. Migration has always been fundamental to the constitution of colonial and national formations on this continent. Yet the increasing ethnic and linguistic diversity of Australia's migration patterns – and the generational changes that ensue – have produced a diversification of cultural production and consumption seen in an increasing array of goods, sites, audiences and institutions. Such diversification in the cultural practices of Australians does not always map neatly onto the rigid notions of ethnic community recognised by multicultural and cultural policy. This paper will draw from interviews with members of particular, ethnically-defined cohorts as well as from the broader cohort of participants in the Australian Cultural Fields project, to address a number of questions: – are there patterns of cultural consumption that correspond to ethnically-defined communities? – to what extent have “mainstream” practices been reshaped by recent transformations to cultural diversity? – what do interviewees tell us about the relations between Australian, diasporic and transnational orientations in cultural practices?

## 10E SEXUALITY AND VIOLENCE: SOCIAL DYNAMICS, RESISTANCE AND ACTIVISM

(CHAIR, DANIELA VILLEGAS)

### Marta Cabrera

#### Memory Traces: Sensory and Emotional Cartography of a high impact zone

This paper reviews the performance “Acción de gracia” (“Thanksgiving”, Vividero Colectivo, 2013) and its sensory and emotional exploration of social dynamics of the Santa Fe neighborhood (Bogotá) such as prostitution and odd jobs as well as ritual and funerary practices centered around its protagonists – transvestites, transgendered persons, salespeople, musicians and singers from Bogota´s Cementerio Central (Central Cemetery) – and even ghostly presences such as María Salomé, patron saint of prostitutes, or trans leader Wanda Fox, murdered in 2009. This neighborhood (where prostitution is legal) is of particular interest as a complex entanglement of public policies (land use code, cultural patrimony, memory, LGBT), of citizen movements, memories of popular classes, resistances, marginalities, violences, gender dissidences, attempts of control, experiments of social inclusion and dreams of urban modernization.

### Robert McKee Irwin



## The Semiotics of a Serial Killing: Migration, Racialization, Sexuality

This paper draws from an archive of 25 bodies found buried in peach fields of Yuba City, California, 1971. Most were identified as middle-aged white male "fruit tramps": vagrants, who worked occasionally as agricultural laborers. Many were found with faces brutally slashed, pants down and penises exposed. Their violent deaths were casually referred to as "homosexual killings." Many doubted whether Juan Corona, the Mexican-born labor contractor accused of the murders, was guilty, suspecting that the real killer was his half-brother Natividad, a "known homosexual." Drawing from scholarship on "queer violence" and "the semiotics of violence," and on the story's transnational public trajectory, this paper analyzes the implications of the forensic semiotics the case generated in its day, then considers what alternative interpretations might reveal about intersecting problematics of migration, racialization, and sexuality in the US-Mexico borderlands.



## Cesar Sanchez-Avella

### "De un mundo raro": Cultural Activism against Violence and Discrimination based in Gender Identity and Sexualities in Colombia and Mexico

Colombia and Mexico have witnessed increasing legal mobilizations struggling with the discrimination and violence affecting people with non-normative gender and sexualities. Such mobilizations have been relatively successful, achieving the formulation of public policies, legal decisions and laws that recognise rights for this vulnerable population. However, acts of violence and discrimination against them are still very frequent. For this reason, expressions of cultural activism, understood as alternative strategies for mobilization against violence and discrimination, should be considered more seriously. To take this path, questions related to the dynamics of individuals and collectives working with cultural activism around gender and sexualities in Colombia and Mexico will be addressed. In this paper, I aim to present the context of these issues, along with some findings and questions around this research in progress.

## 10F POSTHUMAN FASHION: UNDOING ANTHROPOCENTRISM OF THE FASHION SYSTEM (CHAIR, SUSAN INGRAM)

In the 2000s, low-cost clothing collections that encourage disposability have become the norm. Attempts to make fashion more ecological and socially sound have not succeeded thus far. The session proposes new ways to theorise fashion, dress, and cloth from a posthuman perspective. What does

it mean to think fashion outside of consumerist anthropocentrism? The session consists of three papers which set out to investigate and challenge the underlying human-centred values of the fashion system, while keeping issues like environmentalism and social justice at focus. The papers further examine the material, technological, human and non-human agencies of fashion and dress within the market economy of the fashion system but also at its margins or even outside of it. Furthermore, the session suggests a paradigmatic shift towards posthuman theorising in the study of fashion.

## **Annamari Vänskä**

### **From anti-fashion to posthuman fashion**

“This is the end of fashion as we know it. Fashion is insular and placing itself outside society” (trend forecaster Li Edelkoort, 2015). This paper starts off with Edelkoort’s anti-fashion manifesto where she argues that because the fashion industry is unsustainable and values neither cloth nor human life, it has become “a ridiculous and pathetic parody” of itself and must be radically changed. By contextualising Edelkoort’s manifesto in the history of fashion theory, the paper discusses theoretical, methodological and practical changes within fashion research and design over past decades. By doing so, the paper shows how cultural and societal shifts and changes have also changed fashion and its theorisation, and how the current unsustainable fast fashion system can be challenged by using methods provided by posthumanist thought.

## **Katve-Kaisa Kontturi\* and Vappu Jalonen\***

### **Cloth-bodies: fashion and the more-than-human**

This co-authored paper is a critical, visual-performative collection of moments, fragments and visions that in their various ways touch upon entanglements of the cloth and the body. The paper suggests that the (affective) relational movement happening between the cloth and the body is essential for understanding what clothing is and how it works. Hence the term cloth-bodies that refers to compositions intrinsically more-than-human. The paper asks what cloth-bodies can do by offering examples that range from everyday situations to haute couture creations displayed at art museums. It studies, for instance, 1) how clothing participates in the movement of the body both in restricting and enabling manner, even sizing the body, moulding it according standardised cuts and sizes and 2) how cloth-bodies could retain their moving vitality in the fashion exhibitions organised at museums. New Materialism, and especially theories of relational materialities give the paper tools to study clothing beyond anthropocentrism of the fashion system.



## Katariina Kyrölä

### Non-human agencies of native Sámi dress

The traditional costume of the indigenous people of Northern Europe, Sámi, has recently been the target of much media controversy through its costume shop versions and “unwitting” abuses by non-indigenous women, while it has also been used in Sámi art and online activism. This paper investigates the non-human agencies of the native Sámi dress, as it is circulated in the media as a highly charged symbol as well as a material artefact. The traditional hand-crafted Sámi dress is perceived timeless, outside of the market-oriented fashion system, while it is also copied for mass production and used as a visual short-hand for Sámi politics. Does Sámi dress define the bodies it is attached to rather than the other way around? How does dress function as a link to authenticity when indigeneity is not perceived as visually recognizable on bodies themselves?



## 10G TOURISM AND REPRESENTATION OF PLACE

(CHAIR, ECE KAYA)

### Patricia Wise

#### Resort city memories: space, time and style in Surfers Paradise and Nice

Although many famous seaside resort cities of the “Old” and “New” worlds exhibit common architectural features and spatial arrangements, this paper argues that the flows, conjunctions and reconfigurations of influences between and within these sites are more varied than superficial similarities suggest. Taking my cue from Walter Benjamin, I compare material features of Nice on the French Riviera and Surfers Paradise on Australia’s Gold Coast to demonstrate that an idea of “global resort style” needs greater consideration of regional cultural and environmental differences. Notions of history, heritage and (re) development, and access to natural amenity by both tourists and residents, emerge as elements in complex cultural, material and spatial assemblages that contribute to distinctiveness. My analysis is informed by Deleuze and Guattari (1987), especially their concept of “capture of code”, and by how this converges with Doreen Massey’s (2005) recognition that space is produced by “relations-between”.

### Zelmarie Cantillon

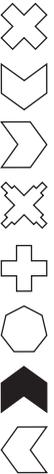
#### Staging the real: cultural tourism in resort cities

With their emphasis on “sun, sand and sex”, resort cities have traditionally attracted tourists seeking leisure, hedonistic indulgence and sensuous pleasures. Dominated by mass consumption and relentless development, these sites are commonly imagined as impermanent and depthless, positioned as escapist, de-historicised “elsewheres”. Visitors to resort cities have expressed little interest in cultural tourism or, indeed, in experiencing local cultures. However, recently there has been a trend among resort cities to diversify their markets by promoting alternatives such as cultural tourism (and thus countering some of the negative associations and impacts of mass tourism). This paper explores examples of cultural tourism initiatives in four international resort cities: Cancun, Mexico; Ibiza, Spain; Miami, USA; and the Gold Coast, Australia. Given the frequent characterisation of these spaces as “hyperreal”, I pay particular attention to how the “real” is staged for touristic consumption, exploring notions of authenticity and inauthenticity.

## Louise Ryan

### Reputation and identity: MONA and the re-branding of Tasmania

Cultural institutions have undeniable creative, social and economic impact at both the local and global level. Contemporary museums, for example, are frequently considered significant players in national strategies designed to capture the “tourist dollar” and increasingly required to satisfy audiences’ desire for “experience” and “adventure.” Not content with providing aesthetic/experiential encounters within museum walls, art galleries such as MONA in Tasmania Australia, are partnering with industry to promote music, art and cultural festivals aimed at enticing local residents and national/ international visitors to their remote shore. However, the growing popularity of cultural tourism raises questions concerning the impact on local perception, attitudes and behaviours of these events, and their capacity to boost economies, maintain new cultural identities and reputations, and engage visitor interest in the long-term. This presentation explores these issues in light of emerging empirical data on MONA sponsored cultural events and the implications for the wider museum/cultural tourism industries.



## 10H DIGITAL INFRASTRUCTURES (CITIES)

(CHAIR, ORIT HALPERN)

## Sarah Barns

### A New Deal on City Data? Frameworks for Engagement in an Age of Platforms

Today’s cities are full of data. As the majority of our interactions are mediated by digital platforms, cities are becoming places of data abundance. The abundance of data inspires the possibilities of smart cities and data-driven

economies, in which data becomes the “new oil” of the twenty-first century, a fundamental infrastructure underpinning urban innovation. But how accessible is this data, and to whom? Despite the rhetoric of new services and efficiencies resulting from big data value chains, there remain profound challenges for governments negotiating these emergent information market places. This paper focuses on responses from city governments seeking to build data-driven smart city ecologies through a mix of open data programs and digital dashboards. The paper suggests the need for a “new deal on city data”, articulating public good benefits resulting from productive collaborations between the government, private sector and citizens.

## Donald McNeill

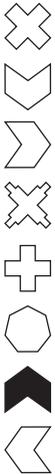
### The City of Idle Capacity: Venture Capital and the Monetization of San Francisco

San Francisco is now widely considered to be the leading city in the world for the generation of new technology start-up firms, especially high value “unicorns”. If Uber and Airbnb are the most obvious elements of this, there are many others that are seeking to monetize the nature of “collaborative consumption”. This is being vigorously exploited by entrepreneurs who spot an opportunity to generate rapidly growing businesses that mix digital platforms to “scale” shared services, usually creating a “two sided market” and charging service fees to both seller and consumer of services. This paper provides an examination of the market-making practices of angel and venture capitalists, tracking the methodologies surrounding this mode of start-up growth, and in particular the nature of the existing economic concept of “idle capacity” in cities. The paper provides a discussion of several case studies of how this has occurred in San Francisco.

## Andrea Pollio

### People as (Digital) Infrastructure: Digital Divides, Urban Divides and Slumdog Startups

Business models, languages and tools travel fast across the world through startup incubators and accelerators. Cities in the global South are promoting such institutions in urban areas of both poverty and informality. In Cape Town, government, private companies and NGOs have established a number of co-working hubs. These spaces are seen as key in spurring startups at the bottom of the pyramid, a metaphor that late business guru C. K. Prahalad used to describe the idea of fighting poverty through entrepreneurial innovation coming from the world's poor. This paper narrates the events of an entrepreneurial contest in a business incubator in Khayelitsha, Cape Town's largest slum, which explored business models that ignored the digital



divide that characterises such places.

## **Anna Reading\* and Tanya Notley\***

### **Inside/Outside Global Memory Infrastructures: On Responsibility, (In) Equality, and Environmental Destruction**

As the ownership of digital media devices and our use of social media sites and cloud services increase, so too does our need for digital memory storage. These developments are not evenly distributed: some people are better able to create and store digital memories and very few people clearly benefit from the expansion of digital memory infrastructures. We examine how material infrastructures of our digital memories are hidden by and contradict with their discursive construction as location-neutral, infallible, immaterial, ever-present and virtual. Focussing on environmental damage caused by such infrastructures and the unequal distribution of this damage, we conclude by discussing how users can reconnect with the material consequences of their digital memory to ensure digital memory supply chains are made more visible, accountable and less destructive.

## 101 GENDER DIVERSITY AND BORDER CONTESTATIONS

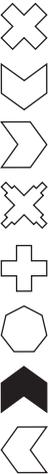
(CHAIR, JESSICA KEAN)

### **Bronwyn A Wilson**

#### **“Trans enough?": butch / ftm border wars revisited**

This paper explores the possibility that the butch / FTM border wars described by Halberstam and Hale in 1998 are reconceived in contemporary digital trans self-representations. Considering the recent explosion of user-generated video, blog and message board activity that questions what constitutes being “trans enough,” I suggest that such representations and their often heated reception reflects unresolved conflict between the rejection of medicalised accounts of transgender and the project of articulating the distinctiveness of trans bodily experience. Analysing how practices of “packing” and “binding” feature in self-narratives on Original Plumbing magazine’s blog OP Online, I argue that an inherent contradiction in the expression “trans enough” captures an as yet unresolved conflict between a claim for recognition of ‘being trans’ and the burgeoning popular rejection of “trans” as signifying a desire for the normative alignment of sex, gender and bodily morphology.

### **Sonja Vivienne**



## TERF Wars: negotiating gender-diverse online conflict

While many young people ascribe to non-binary and fluid understandings of gender, an older generation have battled to achieve recognition in what are arguably quite rigid renditions of masculinity and femininity. Lateral violence among people with different understandings of transition, different amounts of social capital and privilege, and different understandings of gender expression is acknowledged as one of the obstacles to collective representation. Despite this there is common desire for greater access to accepting health services and safe spaces, ranging from schools and workplaces, to unisex toilet facilities. The community is also unanimous in fighting for less onerous legal procedures than currently accompany transition. The lack of affirmed community and allegiance is a concern in the face of the aforementioned dire social problems they face but, while online spaces may increase exposure to context collapse, Trans and Gender-Diverse (TGD) people are also circumnavigating harm in some very interesting selective representations of self. In this paper I draw on a TGD case study in social media storytelling. Over the last year a diverse and politicised group of TGD people have been engaging in monthly workshops that explore the boundaries of gender identity in Adelaide, Australia. Their creative outputs are curated in an online gallery of memes, poems, artwork (produced with pencil, paper and digital tools) photo-taichi and video at [www.storiesbeyondgender.com](http://www.storiesbeyondgender.com). They have also hosted a face-to-face Trans World Café as an experiment in facilitating conversations across difference, and travelled to regional centres to connect with geographically isolated TGD people. This initiative was conceived as a creative community development intervention that aims to address TGD peoples' over-representation in statistics on bullying, homelessness, drug abuse, depression and suicide (Smith et al., 2014). With funding from the SA Government Department of Community and Social Inclusion it bridges gaps between policy, research and everyday practices, as well as the tensions established in a small but vibrant gender-diverse community. Threaded through visual self-representations, blog posts online and interviews with participants are themes of renegotiating memories of childhood and the material traces of previous incarnations. Sometimes there are boundary wars between territory holders – between people supposedly unified under the “transgender umbrella” about cross-dressing, gender-fluidity, stealth and sex reassignment surgery (SRS) etc; between doctor and lawyer over “rights of the child”; between parent and child over pronouns and toddler photos – essentially canvassing how to be trans “enough”.



## Amy Davis

### Rethinking Bi-erasure: Bisexuality, Monogamy and Queer Temporality

In this paper I consider whether queer temporality (see Edelman, 2004; Freeman, 2010) provides an alternative interpretative framework for theorising the erasure of bisexuality. I begin by arguing that Halberstam's (2005) “heteronormative temporalities” are also “mononormative” (Kean,

2015) temporalities involving marriage and coupling as core elements. I then deploy mononormative temporalities to analyse an attempt within popular culture to represent bisexuality. Through this analysis I explore how bisexual subjects are assumed to be straight or gay at any given time depending on the gender of their partner, and how bisexuality is often obscured across time by the idea that a person is defined by who they “end up with”. I argue that in rare moments when bisexuality does become visible, mononormative time is necessarily complicated and distorted. By reading bisexuality through the lens of temporality, this paper aims to reinvigorate “queer” for bi studies, and to present bisexuality and monogamy as important objects of analysis for scholars interested in non-normative time.

## 10J NEW MEDIA CULTURE AND IDENTITY CONSTRUCTION

(CHAIR, KATHERINE GUINNESS)

### **Kristian Jeff Agustin**

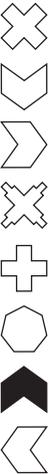
#### **Transnational identity construction by way of crowdsourcing images: the Southeast Asian experience**

Southeast Asian countries reclaimed Southeast Asia from its colonial past by establishing the Association of Southeast Asian Nations (ASEAN) nearly fifty years ago. Now with ten member states and an estimated population of 600 million, the ASEAN is still redrawing the map of Southeast Asia through its attempts on consolidating a regional economic base and forging a regional cultural identity. Yet, while its economic integration has always been driven by the elite, its cultural integration is increasingly becoming a public affair by way of social media—an effective means of crowdsourcing and visualization. This paper looks into the overlapping roles of the region’s elite and the general public in contemporaneously imagining “ASEAN-ness” as an overarching cultural identity. By accounting for the different ways legacy and new media can be instrumental in the ASEAN cultural integration, this paper proposes three ways of identity construction: the “official”, the “unofficial”, and the “participatory”.

### **Gil Hizi**

#### **Between “positive energy” and self-promotion in the online display of affective workshops in urban China**

Following fieldwork in a psychology club in north-eastern China, this paper will delineate the club members’ usage of the online social network Wechat with regard their participation club activities. I describe how for members the experience of activities is simultaneously the online promotion of their



own virtues vis-à-vis the club to the outside world. This newly established profit-oriented club invites its members to “grow” with the club, help manage club activities and possibly run future workshops. Members respond by constructing and reproducing highly affective club activities (the Chinese term “zheng nengliang”, “positive energy”, captures this type of ambience). At the same time they “reterritorialize” this affect in individualistic ambitions to become successful counselors or inspirational instructors. My objective is to provide an account on the interaction between uncertainty and hope in the Chinese market economy, as well as between affective platforms and their materialization in online self-promotion.

## Yaqin Zhong

### We media: A new representation of the contemporary Chinese Media Culture

In this paper, I study the “We media” which is a rising new media form. We media is producing more and more influence and impact in Chinese society, and it’s becoming a main locus of people’s media activities. With the rapid development of blogs, Sina Twitter, Wechat, and Applications (APP), more and more cultural events occur frequently in the “We media” platform. In We media activities, people build specific cultural groups, carry out creative cultural consumption, and start new cultural phenomena. This paper provides analysis and research on typical cases, and its findings indicate a new representation of contemporary Chinese Media Culture. On the one hand, We media develop the entertaining media culture. On the other hand, We media provide new cultural space in which people can construct cultural identity.



## 10K CULTURES OF DRUG USE

(CHAIR, ADRIAN FARRUGIA)

## Roberta Pala

### Vaccine Refusal and Governmental Responses

The prevalent understanding of vaccine refusal ascribes responsibility to vaccine objectors. The Australian government’s “no jab no pay” policy penalises, among the unvaccinated, those who require family benefits and locates conscientious objectors as the main source of vaccine refusal, ignoring other circumstances for non-vaccination. An analysis of how this “evidence-based policy” problematises non-vaccination shows a privileging of vaccine beliefs over the practical circumstances of non-vaccination. I highlight a crucial discrepancy: while on one side the policy subordinates individual reluctance to the prerogatives of public health, on the other hand it

individualises the vaccine decisions of non-compliers as deviant. In this way it demonises non-compliance instead of engaging with the conditions that inform it, in a pre-emptive manoeuvre that works against creating engaged communities. The antagonistic state of the vaccine debate precludes more practical and ethical engagements with difference.

## Janelle Applequist

### Disease Branding in Western Medicine: Advertising Discourse that Promotes Pharmaceutical Fetishism

Prescription drug advertisements have become a popular aspect of consumer culture in the United States. To provide a more in-depth look at the ways in which a prescription drug is advertised and produced, this manuscript uses a case study approach, utilizing multivariate data, a political economy approach, critical advertising studies, and textual analysis to deconstruct one especially noteworthy campaign, the prescription-only contraceptive YAZ. "Disease mongering" and "disease branding" have become often-seen components in Western medicine. A textual analysis of a YAZ advertisement that aired in 2010 will be conducted to analyze the consumerist discourses present in Western health care. After this advertisement aired in 2010, various health effects were found to be associated with the drug, including heart attack, stroke, and blood clotting. As Bayer continued to fight the negative publicity surrounding the health problems associated with taking YAZ, in 2011, they introduced a new drug, Beyaz. Beyaz is chemically identical to YAZ, but has added Folic Acid (Vitamin B-9), making it legal to market the drug as a new formula. Yet, Beyaz still contains the controversial synthetic progestin drospirenone (Emison, 2011). To date, if you visit the website for YAZ, both YAZ and Beyaz are marketed together. This means that Bayer arguably rolled out a nearly identical birth control pill, simply giving it a new name for consumers to associate with more positively, but carrying with it all the same side effects found previously with YAZ (Emison, 2011). Additionally, the ad presents Premenstrual Dysphoric Disorder (PMDD) as a serious ailment needing to be addressed. In this sense, it can be argued that PMDD, already classified as a form of disease mongering or disease branding, is continuing to be portrayed to consumers as a more serious, more severe condition that requires individual intervention. The pharmaceutical ideology that puts profit above patient understanding further perpetuates a system of self-diagnosis, as can be seen via the example of PMDD in the YAZ advertisement, where a message is distributed that celebrates the commodity while seamlessly appearing to put decisions about health into the hands of consumers. YAZ serves as an example of pharmaceutical fetishism, seen mostly through its branding associated with feminist empowerment, which celebrates the



pharmaceutical commodity above providing proper patient education. The concept of pharmaceutical fetishism relies upon the forms of pseudo-autonomy presented to consumers, namely through direct-to-consumer (DTC) advertisements.

## **Stephen Tomsen\* and Kev Dertardian**

### **Violence, identity and marginal masculinities in urban drug/ substance use**

Men who inject illicit drugs are almost universally viewed as a serious social threat with significant potential for violence and criminal activity. This presentation reports on the results of semi-structured interviews focused on life experience and meanings of violence among 20 male injecting drug users presenting at the Sydney Kings Cross Metropolitan Safe Injecting Centre (MSIC) in early 2016. Interviewees exhibited identities that were shifting, vulnerable and at frequent risk of victimisation without being drawn to violence and criminal activity as a straightforward assertion of dominant masculinity. Furthermore, these marginal “client” masculine identities are partly drawn from construction of the MSIC as an abject space of drug consumption that contrasts with a mainstream reconfiguration and new legitimacy of Sydney’s urban male leisure consumption in locations of extended high profit and taxable hedonistic drinking and gambling.



## 10L EDUCATIONAL SPACES, RACE AND POSTCOLONIALISM

(CHAIR, REMY LOW)

## **Lara Palombo\* and Elaine Laforteza\***

### **Are universities “white” spaces? Race, whiteness and the non-white academic**

In this paper, we track how Australian universities can operate as “white” institutions that define rules and techniques of pedagogy that imagine the “acceptable academic” as well as mediate staff interactions with students and other staff. We contend with issues that bear upon our experiences as long term casuals and short term contract workers that are also committed to critical race studies inside zones of contact (in)formed through whiteness. Here, we recognise that Australian universities have been and are made up of paths of privilege, non-compliance, questioning and subversion that have interpolated our desires, as well as allowed our presence within these institutions. We reflect on how the institutional strategies that might have brought us in this space are now competing to limit, if not extinguish, our

presence. So we end with the question: how does whiteness, as a form of structural privilege, shape our presence and interactions within universities?

## Ryan Al-Natour

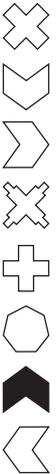
### Postcolonizing Educational Institutions

For Aboriginal and Torres Strait Islander peoples, Australian universities have functioned as racialised Euro-centric spaces that have served to colonise them. Various disciplines from anthropology to the medical sciences have marginalised and oppressed Indigenous peoples. In recent decades, higher educational institutions have allowed Aboriginal and Torres Strait Islander peoples to form part of the student and staff cohort. In this context, universities have considered incorporating Indigenous content and embedding Indigenous knowledges into their curriculum. While the Indigenous/non-Indigenous relationships within tertiary education have transformed, it is evident that a “hidden curriculum” still exists within the epistemological foundations of universities and continues to marginalise Indigenous knowledges. I argue that conceptualizing Australian universities as postcolonizing institutions productively enables the identification of a series of colonial relationships that are (re)produced and remain unchallenged in higher education today.

## Greg Vass

### At a pedagogical crossroad: “Aboriginal learning style theory”, cultural wealth schooling, and White shadows in education

The education policy landscape in Australia mandates that teachers meet professional standards regarding disparities when comparing the schooling experiences of Indigenous and non-Indigenous students. As evidenced in the literature and in practice, many teachers find confidence in strategies that advocate “Aboriginal learning styles” as an appropriate approach. An alternative – and less well known – approach, is a cultural wealth framework that accepts, values and works with students’ knowledges and social practices. Reflecting on my experiences as a teacher and teacher-educator, a persistent yet significant limitation of both approaches stems from educators being drawn to racialised views of Indigenous students, concomitant with maintaining de-racialised understandings of themselves and schooling. In this paper I argue that this dissonance creates influences that I describe as White shadows in education, material effects that are implicated in the reproduction of racialised achievement hierarchies despite the good intentions of many involved in schooling.



## 10M THE VALUE OF MEDIA ARCHAEOLOGY

## (CO-CHAIRS, MATT JORDAN & JEREMY PACKER)

This panel will function as a roundtable in which each presenter will offer a brief five minute position statement regarding how they conceive of the merit of drawing upon media archeology as a resource for doing cultural studies. In particular the presenters will address the political potential, or lack thereof, of integrating the work being done in media archaeology, especially the work of Friedrich Kittler, with the type of media studies scholarship associated with cultural studies. A secondary thematic assesses the ways in which Michel Foucault's methodology and political theory is differently configured in cultural studies and in media archaeology. Following position statements, panelists will address each other's positions and then seek participation from the audience.

### **Matt Jordan**

#### **Aiming away from the Heart of the Present**

Media Archeology has been framed as an intervention against the fascination of the "new." I will argue against a certain objectivist disavowal articulated in Media Archeology, one that recognizes the danger of fetishizing new technology, yet avoids a confrontation with the modalities of power saturating our present conjuncture.

### **James Hay**

#### **An Archaeology of Liberal Objects**

Media Archaeology has thus far perpetuated a twentieth-century understanding of "media as communication technology" and an understanding of "archaeology" that lacks an energetic consideration of power. My intervention for this roundtable addresses these two tendencies (and problems) of Media Archaeology, and proposes a way of rethinking its relation to a Foucaultian cultural studies and "governmentality studies" through a historical analysis of residual/old governmental technologies.

### **Orit Halpern**

#### **The History of Science and/as the History of Media**

Recently, the history of science and knowledge has taken center stage in media theory and study. Perhaps prompted by the emergence of digital mediums and information economies, media technologies have come to be viewed as not merely static objects but as part of broader ecologies of epistemology, power, and technique. I take up this recent trend to inquire how media genealogy and history of science might transform cultural studies. I will seek to rethink not only media, but the very nature of history and how it is told by examining the traffic between the realms of scientific documentation, practice, and authority and the spaces of



visualization, communication, and design.

## Alex Monea

### From Culture to Technology and Back Again in German Media Studies

This talk will examine German Media Studies' initial aversion to the hermeneutics of cultural studies in the Frankfurt School model that took pace in the 1980s, its subsequent purification under strict media archaeology during the 1990s and early 2000s, and finally its (still pending) recuperation of context, culture, and the body via the bridge of cultural technique in the contemporary moment.

## Rainer Winter

### The Denial of the Social. Why Cultural Studies can't learn from Friedrich Kittler?

Most broadly this talk will explain why the work of Kittler is deeply flawed as it fundamentally aims for a version of Hegelian objectivity rather than interrogating power within the social field. This leaves it lacking in terms of providing a means for addressing any key political considerations that Cultural Studies is invested in gaining purchase.

## Jeremy Packer

### Media Genealogy and the Governmental a priori

This talk will suggest that one useful insight that can be drawn from media archaeology is to extend its focus upon the media specificity of epistemological practices into the realm of governance. It will be argued that there is a media a priori to governance which responds to particular forms of political problematizations. Pushing for a genealogical, as opposed to archaeological, media history, would allow for a more robust media-history of the present.

## 10N TRESPASSING SPACES, TRANSFORMED SUBJECTIVITIES: GEOPOLITICS, GENDERS, AND SEXUALITIES IN CONTEMPORARY CHINESE FANDOM

(CHAIR, JING JAMIE ZHAO)

This panel challenges the rigid logic frequently employed in scholarly conversations about genders and sexualities in contemporary Chinese fandoms; namely, the binarisms of categories like Chinese vs. non-Chinese, politics vs. entertainment, and reality vs. virtuality. Through three case studies, we explore how diverse consumption practices in Chinese fan communities negotiate and



transgress these dichotomies.

## Egret Lulu Zhou

### Consuming Mainland TV in Hong Kong: Fandom, Local Identities, and Quality TV

Over recent years, Mainland TV industry has boomed in Hong Kong and became popular among local youngsters. Existing studies on Hong Kong identities tend to highlight the geopolitical separatism of Hong Kong and the Mainland, largely supported by Hong Kong youngsters. This paper instead examines how young Hong Kong fans mediate their identities beyond political lines through consumption of Mainland TV. Preliminary findings from eight focus group interviews show that: (1) Many fans are new Mainland immigrants, or their descendants, who consume Mainland TV to negotiate sociocultural differences and related pressures; (2) Media production research emphasizes geocultural origins of media products. Yet, Mainland TV is often coproduced with Hong Kong and/or Taiwan. Fans instead attribute the proliferation of Mainland TV fandoms in Hong Kong to its high quality; (3) Rather than associating consumption of TV with politics, fans only see it as entertainment.



## Ling Yang and Yanrui Xu\*

### Danmei, Xianqing, and the Making of a Queer Online Public Sphere in China

This research focuses on Xianqing, an online Chinese danmei (Boys' Love) forum established under the aegis of a women-oriented literature website in 2003. Although dedicated mainly to popular media consumption, Xianqing has over the years become both a part of the larger online Chinese public sphere and a unique queer space that defies any simple classification, offering pleasures, meanings, and identities to numerous diehard danmei fans despite recurrent technical problems, managerial failures, and tightening censorship. This research investigates how Xianqing positions itself both within and beyond normative ideologies, how it negotiates contesting claims of women's culture and queer culture in mainstream society, and how it transgresses the boundary between the fantasy world and the real one, interweaving a massive discursive web extending from the most intimate and personal to the most public and political. Through revealing some of the paradoxes and ambiguities of this alternative public sphere, we seek to highlight the understudied gendered dimension of online public sphere in China and question and challenge the rigid divide between politics and entertainment in academic discourse.

## Jing Jamie Zhao

## The Chinese Tale of a Danish Lesbian Prince: Queerly Normalizing Freja Beha Erichsen

This paper presents a deconstructive reading of the queer gossip surrounding the Danish lesbian model, Freja Beha Erichsen, in one of the most influential Chinese fandoms of Western media and celebrities, The Garden of Eden (GE). It reveals the self-reflexive, yet often conflicting, moments in GE fans' reinterpretations of transculturally-circulated information about Erichsen's lesbianism. It explores whether and how Chinese-specific socio-familial and marital ideals pertaining to women's genders and sexualities, such as performing the roles of good wife and mother, constructing a perfect family, and fitting into the "mainstream," complicate the fans' transcultural imaginations of Western butch lesbian, bisexual women, and adult lesbian relationships. It argues that GE fans' tendency to craft socio-culturally "desirable" and "respectable" lesbian fantasies against a globalist, non-Chinese backdrop exemplifies a subjective queer normalizing discourse whereby transcultural lesbian imaginaries are destabilized by real-world queer encounters at both local and global scales.

## 100 QUEER KNOWLEDGES

(CHAIR, JAYA KEANEY)

### Sonia Wong

#### Pornography, flow of "queer knowledge", and sexuality formation among young lesbians in Hong Kong

Existing studies on lesbian spectatorship of pornography focused much on the consumption and reception of queer pornography by lesbian audience, and its role in shaping their identity and sexual expression. In this presentation, I would like to suggest, through my research with a group of young Hong Kong lesbians, that we should also pay closer attention to the interactions between lesbian spectators and more mainstream pornography, namely porn targeting a heterosexual male audience. By tracing the respondents' initial exposure and access to pornographic materials and lesbian-related information, and their subsequent reading of them, I would like to investigate the relationship between flows of "queer knowledge", sexuality and identity formation, to explore the potentials and effects of heterosexual conditioning of homosexuality, to shed light on the many possible ways of being lesbians in the Hong Kong context.

### Grace Sharkey

#### Queer Genres, Queer Promises: Representing authenticity on screen

There is an emerging market for what is generally termed "queer pornography". Pornography made by queer people, for queer people. This paper will focus on the engagement between pornography and queer sexuality in contemporary



pornographic genres. This involves considering for example, how concepts like “queer” are enunciated and deployed in contemporary alternative pornography, tracking how they are positioned in relation to audiences and to production. This paper will unpack how texts are sorted and sought out through their generic signifiers, and how for pornography, that means the identity categories and bodies they represent and the actions they perform. This paper will focus in on how queer pornography crucially sets up a series of promises about what a politically minded person can expect from the text. These promises may be about industry conditions. They may be about the possibility of seeing more “authentic” queer sex or sex- and gender-diverse bodies. This paper will raise questions about how genre and pornography are related, considering the problems of classification and reception involved in relations between visible bodies and embodied identities.

## Jordan McArthur

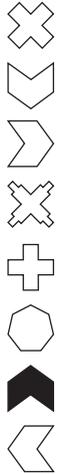
### Pinkwashing – or, the Cunning of Corporate Recognition

Debates about the corporatisation and privatisation of LGBTQ community events have become a significant problem for queer politics in Australia and New Zealand. To secure funding as well as support for (neoliberal) rights, LGBTQ organisations align themselves with national and multinational corporations. In turn, corporations get to promote themselves as diverse and inclusive, changing their corporate culture, as well as giving them access to queer cultural markets. For activists and some commentators, this is perceived as “pinkwashing,” whereby these corporations support LGBTQ organisations in order to hide nefarious business practices. Using a conceptual frame developed from anthropology and cultural studies, I argue that this process is the cunning of corporate recognition, in which social recognition for LGBTQ organisations means incommensurate queer worlds and subjectivities become displaced, excluded, and unintelligible. This is of interest to popular culture as these corporations often brand and sponsor queer cultural worlds, precluding other forms of queer alterities, futurities, and potentialities to create social and cultural change.

## 10P EMERGENT POLITICAL COLLECTIVES: PUBLICS, COMMONS AND THE DEMOS

(CHAIR, TBA)

In this session we explore efforts to re-invigorate politics around the management of public resources and the care of commonwealth. What's at stake in this new politics is the disposition of things and relationships vital to life – the provisioning of water, housing, energy, and caregiving are illustrative examples of where a new politics, both public and common, is emerging. Wendy Brown in *Undoing the Demos* (2015) traces how economic

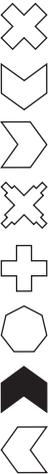


rationalization has become a dominant logic of social organization displacing, over time, all other ways of thinking and speaking about social life – including core concepts that inform democratic theory and practice. Economic rationalization, as it proceeds, makes it progressively more difficult to imagine ourselves either as members of a public – a community of strangers facing shared challenges – or as custodians of a commonwealth – those spaces, relationships and resources that we use and maintain without owning through time (Bollier, *Think Like a Commoner*, 2014). The starting point of this session is that this process of economization is incomplete and often contested. The well-established nomenclature of neoliberalism covers over diffuse and inventive efforts at re-municipalization of resources, the use and care of common resources, and efforts at redefining civic life through new modes of making things public and new experiences of being in common.

## Gay Hawkins

### Hybrid Assemblages: Water Markets and Publics

This paper investigates the impacts of bottled water markets on Sydney Water – a corporatized but publicly owned authority providing universal access to water and sanitation. Rather than frame this analysis in terms of state versus market or the neoliberal corporatisation of everything it investigates how public infrastructures function as interfaces where distinctions between consumers and publics are continually negotiated. Since corporatisation Sydney Water has addressed its users as customers and framed water use in terms of individual choices. At the same time it has also developed campaigns promoting water and the catchment as a shared public resource fundamental to the common good. The rapid rise of bottled water markets has intensified this hybridisation of business and political lexicons highlighting the ways in which shifting boundaries between consumers and publics, individualised and shared are materialised through mundane devices from plastic bottles to domestic taps to public water fountains.



## Louise Crabtree

### Housing as commons: did we miss something?

This paper will discuss the issues raised by approaching housing as commons. Historically, “commons” as a Western context has referred to spaces and systems of subsistence activities such as collectively managed grazing lands or fisheries. More recently, this has expanded to include water supplies, the atmosphere, and new terrains such as online systems and/or content amongst others. Human dwellings remain conspicuously absent from such considerations: the majority of commons literature and examples in the West elide how it is that humans reside in space, implying that commoning can happen regardless of the destabilisation of dwelling due

to seemingly ever-intensifying housing market pressure. Given that, ironically, the enclosures are perhaps most evident in the ongoing expansion of debt-based, speculative housing and indeed are fundamental to such a system, and given the global financial vulnerability this creates, it seems timely to explore the implications of housing as a commons.

## Stephen Healy

### Care and Common Concern

One manifestation of the care crisis is elevated stress levels among nursing staff. Staffing rationalization is one obvious explanation for stress though caregivers themselves identify increased reporting requirements as something that competes for the time and emotional energy effective care requires. What this suggests is that it's not the work, it's not being able to do the job well that is stressful. Following David Bollier, I explore how "thinking like a commoner," might enable a different response to the care crisis. Bollier's emphasis on the sociality of use and shared responsibility for commons makes it easier to see how knowledge and cultural practises can, like physical resources, be commoned. From this perspective, current efforts at co-productive care reform becomes a politics of commoning.

## Declan Kuch

### Solar Citizens: Towards Energy Commons or Regulatory Politics as Usual?

Home battery storage may see a "big disconnect" of households or even towns following sharp rises in network charges to electricity users. "Solar Citizens" has emerged as a campaigning organisation to battle against these network charges. This paper uses the concept of commoning to challenge neoliberal discourses pervade debates about these charges and the political potential of the "Solar Citizens" fighting them. This civic conception challenges divisions between public and private good that have firmed under neoliberalism by drawing attention to the ways social justifications are culturally enmeshed with calculations of price. Using comparative international data comprising regulations and case studies of energy social enterprises, I argue that "Solar Citizens" have been important democratising agents in energy planning. Furthermore, experimental social enterprises may provide a useful bridge between (a deeply impoverished, yet lively, national) discourse of innovation on one hand, participation for sustainability in a carbon constrained world.

## 10Q SOCIAL MEDIA COMMUNITIES

(CHAIR, THOMAS MICHEL)



## Stuart Cunningham\* and David Craig\*

### Discourses of community and authenticity in social media entertainment

Arguably one of the most innovative elements of the rapidly evolving screen media ecology is the professionalisation and monetisation of previously amateur content creation. This paper addresses the genres and modes of address in YouTube-native “verticals”, content which constitutes a radical break from the century-long model of intellectual property control in the entertainment industries, and derives its influence from intrinsically interactive, viewer- and audience-centricity and appeals to authenticity and community. Such content can be dismissed as self-absorbed vlogging and beauty tips, addictive gameplay, and sophomoric stunt comedy, and concerns about its popularity can rehearse the iron law of cultural history which sees every new era of popular culture considered as evidence for a new moral panic. But it is the highly normative value put on authenticity and community, and the “rules of the game” that have developed rapidly to “institutionalise” such normative values, that are the focus of the paper.

## Amanda Malel Trevisanut

### Community, Convergence and Competition: Youtubers react to the Fine Brothers

In early 2016, Fine Brothers Entertainment unveiled plans to protect their reaction video franchise by trademarking the “react” concept, and licensing their brand React World to other creators. This paper analyses youtube community backlash to illuminate how authorship is being negotiated and redefined by producers in a manner consistent with free market capitalism. It demonstrates how, consistent with the insights of media convergence, the React World was largely accepted as an innovative business model that reflected contemporary understandings of authorship as a collaborative and ongoing process. It then applies the analytical propositions of Austrian economics to examine responses to the concomitant attempt to leverage intellectual property law to assert ownership over the “react” genre, which was denounced as an incursion of traditional media strategies to quash healthy competition. It argues that contrary to the assertions of gift economy scholarship, these youtube community responses evidence a commitment to free market values.

## Karin Zhu

### The Formation of Short Duration Communities on Social Media

Social media is increasingly an essential part of community building. From



Twitter to Tumblr, social media is used to educate and organize. Rather than focus on the variety of social media platforms and how they are used to aggregate audiences, this presentation seeks to understand how the online world mediates community identity from the perspective of an affective economy. A key focus is the use of strategic essentialism by online spaces to build and maintain solidarity, where the pre-existence of an affective connection is presumed. However, strategic essentialism in online spaces carries its own dangers, such as what happens when members of community are excluded because they do not fit a community's ideals. This focus on the role of affectivity in the analysis of online interactions is important given what the rapid pace at which online spaces form and dissolve can tell us about community identity.

## 10R TRANSNATIONAL BOYS LOVE: JAPANESE HOMOEROTIC COMIC CULTURE GOES GLOBAL

(CHAIR, LAURA SAARENMAA)

### Thomas Baudinette

#### Between Thailand, Japan, and Asia: "Boys Love" dramas in Thailand and the internationalisation of Japanese conceptualisations of gay desire

The internationalisation of Japanese popular culture is a key area of enquiry within cultural studies. In this presentation, I investigate the influence of Boys Love (BL), a Japanese genre of homoerotic media produced for heterosexual female audiences, on the production of a Thai lakorn (drama) entitled *Lovesick The Series*. Employing Iwabuchi's (2002) theory of glocalisation, I discuss how BL's generic conventions are adapted to lakorn, investigating the juxtaposition of Thai understandings of gay desire with those expressed in BL. Through this discussion, I interrogate the development of a cross-cultural discourse of gay desire within the Thai mediascape. I demonstrate that the conservative nature of Thai media, where television networks have censored expressions of non-heteronormative sexuality in the past, leads *Lovesick* to adopt certain narrative structures that reinforce the normality of heterosexual relationships. In particular, I examine how the image of the kathoey (the so-called "ladyboy") is utilised within *Lovesick* to reinforce the heteronormativity of the principal gay couple. I conclude with a brief survey of international fan reactions to the perceived lack of "authentic BL tropes" in *Lovesick*, reflecting on how the transnational character of BL fandom potentially represents an internationalisation of one Japanese discourse of same-sex desire.



## Asako P. Saito

### Narrative or database consumption? Conceptualising Chinese and Japanese Three Kingdoms Boys Love

The classic Chinese tale of Three Kingdoms has been retold countless times throughout history. Cinema, television, and gaming are some of the numerous mediums in which its themes and characters are consumed in China today. In Japan, where it has enjoyed great popularity for centuries, Three Kingdoms has also been extended to various genres and mediums. Of interest to this particular paper are its rewritings within the context of the Japanese female-oriented subculture known as Boys Love (BL). With origins in 1970s Japanese girls' comics, this subculture focuses on the romantic and often sexual love between men. Japanese and, more recently, Chinese women are playfully experimenting with unconventional homoerotic pairings of Three Kingdoms characters in their writings. In this presentation, I aim to examine this cross-cultural phenomenon through the lens of Hiroki Azuma's theories on postmodern consumption of popular culture. Although Azuma's study focused solely on consumption in the Japanese context, I hope to demonstrate its versatility by applying it to both Japanese and Chinese Three Kingdoms BL.

## Kristine Santos

### Transnational fujoshi literacies as seen in "glocalised" Boys Love fanworks

The global export of Japanese popular culture has led not only to an influx of Japanese cultural goods to youths but also access to Japanese fan culture. In this presentation, I explore the power of *dōjinshi* (fan-produced comics) in teaching girls of various cultural backgrounds about literacies tied to the fan culture of fujoshi, "rotten girl" fans of Boys Love (BL). These literacies range from theoretical concepts such as "coupling" to intertextual creative practices that typify the production of BL fanworks. For this presentation, I specifically discuss the global distribution of Japanese BL *dōjinshi* in online spaces such as Pixiv, Livejournal, Tumblr, and online manga reading sites. I examine how these spaces have been pivotal in educating non-Japanese fans about the various literacies involved in fujoshi culture. I argue that whilst these spaces have been integral in building fujoshi literacies amongst foreign fans, they have also contributed to the development of a "glocalised" fujoshi culture. The presentation concludes by arguing that, rather than being tied to the same imagination as Japanese fujoshi, the glocalisation of BL *dōjinshi* has caused a rift between Japanese and non-Japanese fans.



# 10S TACTILITY AND TRAUMA

(CHAIR, AHLAM MUSTAFA)

## Claire Henry

### The Texture of Trauma in Australian Television Drama

Television “is a tactile medium” (Elsaesser 1994, 60) and nowhere is this more strongly felt than in trauma-infused contemporary Australian drama series, particularly the Australian Broadcasting Corporation’s high-profile series and “event” miniseries including *Janet King*, *Jack Irish*, *The Code*, *The Secret River*, *The Beautiful Lie*, and *The Slap*. These texts offer intimacy with the traumatized body and contact with the surfaces, sounds, light, and flashbacks that reflect traumatized subjectivity. They convey trauma through tactility, engaging the spectator through somatic empathy and embedding trauma into the ABC’s televisual aesthetics. Anita Biressi argues that television has played “a notable and controversial role in integrating and assimilating “trauma” as a mode of experience into the broader psychic economy” (2004, 401). This paper explores Biressi’s argument in the context of national television, suggesting that Australian television drama is integrating, assimilating, and assuaging “trauma” in the public sphere – particularly for the white spectator – as the national psychic economy attempts to deal with the traumatic consequences of Australia’s race politics, immigration policies, and state violence against refugees and Aboriginal Australians.



## Jemma Hefter

### The Haptic Void

This paper will explore the haptic representation of trauma in the Holocaust Tower in the Jewish Museum Berlin. Daniel Libeskind’s famous museum represents the lost Jewish influences in Berlin, transforming the fractured through the void. If the void is viewed as a literal material structure, then the haptic experience of the Holocaust Tower encourages the spectator to actively participate in the construction of meaning out of absence. Not relying on the transmission of information through standard museum practice, the Holocaust Tower works with only haptic building construction to create a unique sensory stimulation which encourages a different form of affective engagement, one that potentially remembers through the body without over identification.

## Caroline Wallace

### Touch and resistance in alternative art spaces

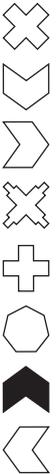
Institutions of art elevate the visual above all else. This “museum effect” (Alpers,

1991) has utilised the systems of control associated with the field of vision to maintain structures of power. This paper will explore counter-hegemonic uses of touch in collaborative alternative art spaces. Through a case study of the 1970s feminist Woman's Building in Los Angeles, it will examine the role of "hands on" collective arts processes as a strategy of resistance. Focussing on the methodology of designer Sheila Levrant de Bretteville, and artist Suzanne Lacy's Ariadne collective, it will explore the mediation of individual women's experiences of trauma such as rape and incest through participatory production. Countering the emphasis on "dialogue" (Kester, 2004) in socially engaged art, it will instead privilege the ability of tactile processes to shape intimate art spaces which allow for shared ownership as well as individually negotiated authentic experiences of art.

## 10T POSSIBILITIES AND LIMITATIONS OF IDENTITY IN INTERCULTURAL RESEARCH

(CHAIR, ANNICK PELLEGRIN)

The question of cultural identity has been extensively debated in social and cultural studies, especially to challenge approaches that take identity as an empirical data, pre-given, stable and fixed. Our concern in this panel is not to bring back the old debate, but to understand the extent to which identity as a concept is useful and sufficient to understand intercultural relations and encounters today. We try to answer the following questions by taking identity as a research concept: how does identity help us understand everyday lives and the ordinary? Do people really care about their cultural identity in intercultural settings? In this panel, we propose not to leave the concept of identity behind completely, but to take it as something highly relational and contextual. In other words, we do believe that cultural identity does exist as imagined and performed by individuals. However, we do also believe that we need more than identity to understand sensual experiences in intercultural settings. After all, as Hannah Arendt says, "identity is not everything" and "identity is not nothing."



### **Defne Karaosmanoglu**

#### **Fading National Identity: Absence and Presence of Turkishness in Restaurant Businesses**

In this paper, I examine where and when cultural identity is strategically constructed and abandoned in specific contexts. Taking identity as always contextual and relational, I look at the Turkish-speaking restaurants in London and their emphasis on "Turkishness". In other words, I try to understand the significance of "Turkishness" in the minds and hearts of the restaurateurs in London, the role of the agency, individual decisions

and sensual experiences that go beyond macro concepts and processes. In conclusion, I argue that an emphasis on identity can be a drawback to business and most of the restaurateurs do not really care about and emphasize their national identities, instead they strategically use regional identities and/or global identities to claim business success.

## **Irem Inceoglu**

### **Performing Identity through Cultural Encounter**

This paper focuses on diversified identities in Turkey driving data from a long term NGO project that could be defined as an organised cultural encounter. The proposed paper analyses and challenges the notion of ethnic/cultural/ regional identity in relation to the critical ethnographic data collection process. Looking at the communication process, this paper scrutinises the way in which individuals diverge from particular cultural frames and re-construct the discourses of a particular frame through their performances of identity. The case study that this work is based provides an opportunity to observe how an organised cultural encounter could not only function as an opportunity for breaking up the hegemonic narratives of cultural frames an individual bound to but also itself functions as a questionable setting in regards to culture and identity.



## **Anastassia Zabrodskaja**

### **Perception of Russia and Russians among mixed couples in Estonia**

The formation of the image of a country is a complex process influenced by geographical, political, cultural, social and psychological factors. In my paper, I will approach the topic at the micro level (life stories of members of Estonian-Russian mixed families, their cultural and historical memory, and personal experiences of living/visiting the USSR and Russia). My methodological approach focuses on culturally shared knowledge, practices and symbols, and different forms of their representation using discourse analysis, content analysis and qualitative sociology methods. I conducted individual semi-structured in-depth interviews with 30 couples from Russian-Estonian mixed families. The couples were chosen to reflect the sociolinguistic diversity of Estonian regions. There were also three different age groups (25-39, 40-59 and over 60 years old). I will show the relationship between individual personal experiences and the portrayed image of Russia (and the Russians), as well as the factors influencing the formation of these particular stereotypes.

## **10U INSTITUTIONS AND CULTURAL CHANGE**

(CHAIR, ROBERT WILLIM)

## Maureen Engel\* and Heather Zwicker\*

Op. Cit: The Indian Hospital in a Context of Reconciliation

This paper analyses a derelict hospital, the modes of its visual mediation, and the urban and national fantasies it engenders. Edmonton's Charles Camsell Hospital was opened as a tuberculosis treatment centre in 1946 by what was then called the Department of Indian and Eskimo Affairs. The Camsell, as it is known locally, was closed in 1996 and now stands as an iconic ruin, a crumbling remnant of 20th century government policy regarding Indigenous peoples and the attenuation of Canada's state-funded health care system. Like other abandoned city spaces, this one is semiotically rich. Websites for the Camsell recirculate archival images; Facebook groups encourage amateur photos; a popular local developer promises high-density green housing; and, in the wake of Canada's Truth and Reconciliation Commission, local activists have highlighted the spiritual importance of the place. The site symbolizes gentrification, cosmopolitanism, re-investment, reconciliation, and hope, and all the ways these urban and national desires collide in the developing visual archive of the street.

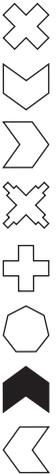
## David Henry

"Have your say!": how can museum participation programs create conditions for cosmopolitan encounters between visitors and open spaces of opposition to systemic discrimination?

In recent years museums have adopted participatory media trends emblemised by the invitation for visitors-as-users to "have their say". In this practice, museums provide platforms and programs variously geared towards "promoting diversity" and "challenging stereotypes", which explicitly encourage and document exchanges between visitors across the boundaries of culture. Much scholarly attention has focused on the negotiation of power at these sites favouring long term co-creative projects conceived and implemented by community members over contributory work. Instead, this paper dwells on the contingent and brief encounters captured in media produced by participants. Applying a conceptual framework informed by dialogic theory and contemporary cosmopolitanism, the paper argues that in these texts participants articulate complex and multifaceted identities and produce a discourse broadly supportive of cultural difference. However, the programs rarely engender engagement with tension and conflict or robust critique of systemic discrimination. The paper outlines alternative means of conceptualising museum participation to create safe spaces for these more complex encounters.

## Caroline Wilson-Barnao

Algorithmic Culture and the Case of Google Culture Institute



Public institutions have now become adept at fostering connections between people, their devices and digital platforms. Looking at Google Culture Institute as a case study, I argue a fundamental modification has occurred as a result of the interplay between museums and the logic of networked, data-driven, algorithmic technologies. What is at stake is the publicness of the museum and its visitors, which are being drawn into a database that is harnessed to leverage user participation within a wider infrastructure. In doing so, deeper types of sensory driven data can be generated about those who use the digital platform, enabling the public's consumption to be directed by marketers using algorithmic reasoning.

## 10V EVERYDAY CULTURES OF SECURITY

(CHAIR, NICO CARPENTIER)

From home security to homeland security, from gendered security to environmental security, from job insecurity to linguistic insecurity, our everyday lives are intertwined with the discourses, rationalities and technologies of security. How do we conceive of security from a cultural studies perspective? How might cultural studies as a discipline allow us to approach the question of security differently?

### **Gilbert Caluya**

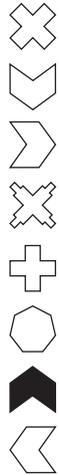
Cultural Studies Approach to Everyday Security

This paper will sketch a cultural studies approach to studying “everyday security”. It reinterprets the history of cultural studies in terms of its engagement with everyday security on the one hand, while taking advantage of developments in non-traditional approaches in security studies on the other. It seeks to relocate the study of security in the everyday rather than in “security elites”, while also recognising the everyday is always already imbricated in multi-scalar security projects. It argues that relocating the study of security in the everyday allows us to centralise the impacts national and international security projects have on everyday forms of (in)security, while also highlighting how security projects are marketed and advertised to an imagined public (or indeed enemy), as well as interpreted and consumed in everyday contexts.

### **Holly Randell-Moon**

Competing Futures: Community building and the Gigatown competition in the South Island

Gigatown was a joint initiative between the telecommunications company Chorus and the New Zealand government to award a town “the fastest internet in the Southern Hemisphere” through a social media competition.



With South Island towns and urban centres facing Northern population drift and infrastructural obstacles to global competitiveness, Gigatown promised security in economic and technological terms for the winning town. Although framed as an energising and creative endeavour, the Gigatown initiative mobilises competition as the policy mechanism through which resource allocation and a secure urban future can be realised. The competition positions residents as both citizens, who have the right to participate in policy planning and development, and consumers, whose social media proficiency is construed as good citizenship for a development scheme assumed to yield benefits for all community members.

## Joshua Pocius

The Living End: Security, Immunity, Biopolitics

A quarter-century on from Gregg Araki's "irresponsible" queer reworking of the North American road genre film in the age of AIDS, a spectre is haunting Europe: a spectre which similarly invokes the image of the seropositive subject aimlessly wandering on a destructive path. As populist politicians call for a halt to immigration in Europe and an exit from the European Union, as UKIP leader Nigel Farage recently advocated in relation to HIV-positive migrants "swarming" the UK in search of publicly-funded antiretroviral therapy, peculiarly neoliberal paradigms of securitisation, immunitarian biopolitics and containment are thrust into focus. This paper seeks to address the outer limits of comparative analysis by redressing Araki's 1992 film *The Living End* in a post-AIDS climate of biometrics and biosecurity.



## 10W PLAYFUL ENGAGEMENTS AND GAMING CULTURES

(CHAIR, ROBBIE FORDYCE)

## Ben Egliston

Modulating videogame experience and perception through broadcast: Young people, videogames, and broadcasting gameplay

Young people, particularly children born within the last decade, are an important demographic of videogame-players. They represent a generation "born into" an environment where broadcasting play, through fixtures like Twitch.tv and YouTube, are central characters in the experience of games. This paper presents theoretical and empirical contributions arising from ongoing research into young people, videogames, and broadcast (with focus on games *Minecraft* and *DOTA 2*). I am occupied with identifying

and exploring the impacts and outcomes of contemporary videogame culture's networked ecology of screens, with regards to modes of videogame experience. I venture questions surrounding experience and perception, focusing on technical, bodily and material aspects of play, and how they are tempered by the forces of broadcast. Young people "playing along" with popular broadcasters is a key point addressed (configuratively, ingame, and also through physical gesture). Another point, refracted through an analysis of the material, is the way in which screens are physically situated alongside others during play sessions; augmenting the environment of play (for instance, early findings show children playing while watching broadcasters on portable devices). The way in which these kinds of practice are considered normal, everyday interactions with games is contrasted to work locating broadcast as a kind of intervention into play.

## Kyle Moore

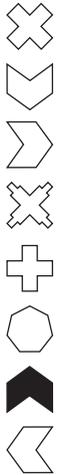
Exploring the Playfulness of Place: A Case Study of Sydney, Australia

More often than not, studies of location-based gaming ignore the cultural specificities of location, focusing instead of issues of play as blurring boundaries between public spaces as a product of "the everyday and the rule-based space of the game. This paper proposes a situated approach to understanding contemporary location-based games, focusing on the sociocultural and material circumstance which frame and are subject to change via the practice of mobile-mediated play. This paper will focus on the city of Sydney, Australia as a site of play, drawing from contemporary public art movements, the structure of the city at large, and the emergence of location-based gaming communities that inhabit and re-write specific locations within Sydney. This paper argues that location-based gaming requires a specificity beyond "gaming culture" at large, and a more nuanced approach to understanding the role of location and place in understanding this emerging cultural practice.

## Cesar Albarran-Torres

Gamble-play media

This paper explores the media changes associated with the digitisation of gambling, as well as the cultural practices and new markets associated with this technological development. I introduce the concept "gamble-play media" to describe current digital gambling platforms in which gambling situations are staged through algorithms. In one dimension of gamble-play the "fun" aspects of gambling are privileged over winning or losing, establishing new dynamics of seduction and control. In another dimension, gambling practices incorporate the affordances of other media such as traditional gambling



platforms, social networking sites and videogames. The development of digital gamble-play is a major – and as yet under-researched – techno-social shift in the gaming and entertainment industries, as well as in broader cultural notions concerning risk, money and fun in capitalist societies. I offer a new critical perspective on the issues raised by computer-mediated gambling, while expanding our perspective on what media and gambling are.

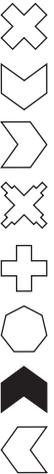
## 10X PRODUCING AND CONSUMING FOOD

(CHAIR, CHRISTOPHER MAYES)

### Michelle Phillipov

Farming as Affective Labour? Rethinking “Alternative” Food Discourses in Popular Media

Popular food media regularly encourages us to “connect” with the sources — and producers — of our food so that we can resist the alienation and unsustainability of conventional, industrial food systems. But in doing so, these media texts may, paradoxically, conceal more than they reveal about the realities of contemporary food production. Using Kylie Kwong’s cookbook, *It Tastes Better*, as a case study, this paper explores how the discursive opposition between the “conventional” and the “alternative” that is so often mobilised in these media texts frequently constructs alternative food production in a specific way: as a “labour of love” done for pleasure, rather than as “work”. This has significant implications for how we understand and value the practices of professional foodwork. In fact, such discourses may weaken consumers’ knowledge of food systems and practices, inadvertently amplifying the distance between producers and consumers.



### Katherine Kirkwood

Constructing the Everyday Foodie: Contemporary Consumption and Identity

In the last five to 10 years, Australia’s culinary environment has experienced dramatic change. Although news outlets, blogs, and social media have reported these developments, this investigation goes beyond such popular discussions to understand the dynamics of money, power, and class in shaping food trends. This research marks the first comprehensive documentation of everyday Australian food culture since *MasterChef* made taking an interest in food mainstream in 2009. My preliminary research established the discursive sensibility of the “everyday foodie”: people who enjoy gourmet food culture, but whose pursuit of this interest is limited by everyday factors such as money or time, health concerns or a lack of confidence (Kirkwood 2014). This current analysis involves a combination of textual analysis and interviews with everyday foodies, plus food industry and

media representatives. It illustrates that farmers' markets, fast-casual dining, the Internet, and social media, have somewhat democratised gourmet food culture, giving everyday foodies contact with elite food culture in ways they can afford, and within their existing tastes and health boundaries.

## Jean Duruz

Trucking in Tastes and Smells: Adelaide's Street Food and the Politics of Urban "Vibrancy"

This paper analyses the use of food trucks in spaces of an Australian city, as a state-sponsored strategy for creating "a more vibrant public realm". To unravel the politics of "vibrancy", the argument follows the food truck, La Chiva, a small business initiative of a group of young Colombian migrants, to a number of locations – a university courtyard, a bohemian pub, a festival in support of the Kurdish people's political struggle, a smartphone app .... Here, our project is to capture, particularly through the senses of taste and smell, but also through sight and sound, the ghosts of transnational belonging. Low and Kalekin-Fishman's "sensorial interface" will prove helpful at this point for understanding complex connections between sensory geographies and the "lived" and remembered everyday of cities.



# Index

- Abidin, Crystal, 260, 316  
Adema, Janneke, 132, 159  
Adkins, Lisa, 3, 86, 225  
Agustin, Kristian Jeff, 378  
Aizura, Aren, 219, 225  
Albarran-Torres, Cesar, 257, 399  
Albury, Kath, 236, 353  
Aldred, Pam, 188  
Allison, Kyla, 151  
Allmark, Panizza, 3, 205, 299  
Allon, Fiona, 3, 226, 258  
Alloun, Esther, 363  
Al-Natour, Ryan, 382  
Anan, Nobuko, 192  
Anderson, Kay, 61  
Ang, Ien, 3, 24, 60, 230  
Angerer, Marie-Luise, 141, 142, 189  
Anker, Johan, 150  
Antenucci, Ilia, 109  
Appel, Alexa, 103  
Apperley, Tom, 362  
Applequist, Janelle, 342, 380  
Aqueel, Maliha, 241  
Attewell, Nadine, 214, 360  
Aveling, Nado, 84  
Azuma, Sonoko, 192  
Bäckström, Åsa, 157  
Bahl, Vasudha Dhingra, 143  
Baker, Sarah, 54, 105  
Bandali, Alifa, 104, 161, 184, 292, 355  
Barcan, Ruth, 98, 344  
Barnett, Tully, 230  
Barns, Sarah, 374  
Bartholdsson, Åsa, 139  
Bashford, Alison, 25, 27  
Baudinette, Thomas, 391  
Baulch, Emma, 81, 210, 212  
Baviskar, Amita, 25, 27, 28  
Bell, Alison, 335  
Bennett, Tony, 3, 23, 25, 26, 33, 369  
Berg, Martin, 164  
Berryman, Rachel, 55  
Bery, Sadhana, 222  
Black, Prudence, 3, 127, 336  
Blanch, Keely, 107  
Bloul, Scheherazade, 253  
Bollmer, Grant, 75, 76, 92  
Bolton, Rillark, 302, 340  
Borschke, Margie, 70, 133  
Bose, Paromita, 91  
Boyle, Estelle, 113  
Brady, Anita, 72  
Bratich, Jack, 132, 353  
Brennan, Joseph, 287  
Breyley, G J, 158  
Brook, Scott, 235  
Brown, Lilly, 53, 296  
Bruining, Dennis, 146  
Bruns, Daniela, 84  
Bryan, Dick, 153  
Burgess, Jean, 25, 28  
Burns, Kellie, 73  
Burwell, Catherine, 247  
Butt, Mahli-Ann, 325, 362



Bye, Jayne, 295  
Byron, Paul, 316  
Cabrera, Marta, 370  
Cadwallader, Jessica Robyn, 201  
Caluya, Gilbert, 397  
Cameron, Fiona, 3  
Cann, Victoria, 119, 154  
Cantillon, Zelmarie, 374  
Carah, Nicholas, 59, 121  
Cardell, Kylie, 202, 321  
Carden, Clarissa, 289  
Carniel, Jess, 94, 182  
Carpentier, Nico, 358, 397  
Carranza, Brenda, 25, 37  
Carroll, Katherine, 306  
Castillo, Roberto, 161  
Catanzaro, Michelle, 271  
Cervulle, Maxime, 277  
Chahine, Karma, 157  
Chan: Danny Weng Kit, 123; Stephen, 26, 122, 233  
Chang, Hui-Lan, 310  
Chaudhary, Zahid, 350  
Cheung, Ka Fai, 170  
Cho, Kyunghee, 117  
Choi, Kimburley, 309  
Chong, Gladys, 147  
Christiansen, Lene Bull, 293  
Chu, Stephen Yiu Wai, 122  
Cinque, Toija, 61  
Clarke, Kyra, 227, 260  
Clement-Couzner, Megan, 190  
Cmielewski, Cecelia, 65  
Cole, Rachel, 240  
Coleman, Alexandra, 202  
Colley, Lisa, 24

Colliander, Marjukka, 121  
Collin, Phillipa, 3, 183, 278, 354  
Colman, Felicity, 69, 142  
Connelly, Karen, 107, 314  
Connor, Andrea, 224  
Coppoolse, Anneke, 280  
Cornell, Christen, 230  
Costa Pederson, Claudia, 78  
Coulomb, Cleo, 209  
Couso, Sahai, 324  
Cover, Rob, 3, 221, 303  
Crabtree, Louise, 388  
Craig, David, 390  
Craw, Charlotte, 54  
Crisp, Virginia, 99, 132  
Cunningham, Stuart, 61, 390  
Dakhliia, Jamil, 210  
Dale, Joshua Paul, 256  
Dales, Laura, 88  
Davies, Cristyn, 73  
Davis: Amy, 377; Terese, 292  
Dayal, Samir, 58  
de Perthuis, Karen, 297, 336  
Dejmanee, Tisha, 301  
del Bono, Andrea, 61  
Dell'Omodarme, Marco, 210  
Derfoufi, Mehdi, 234  
Devereux, Cecily, 169  
Di Martino, Luigi, 231  
Dibley, Ben, 333  
Dickinson, Kay, 299, 337  
Dobson, Amy Shields, 103  
Doudaki, Vaia, 358  
Doyle, Waddick, 71  
Dreher, Tanja, 272



Drichel, Simone, 83, 186  
 Driscoll, Catherine, 3, 21, 155, 239, 282, 312  
 Drueeke, Ricarda, 51, 113  
 Drysdale, Kerry, 206  
 Duguay, Stefanie, 206  
 Duruz, Jean, 401  
 Dutto, Matteo, 53  
 Dwyer, Tessa, 62  
  
 East, Scott, 338  
 Egliston, Ben, 361, 398  
 Elfving-Hwang, Joanna, 88  
 Elsaket, Ifdal, 276  
 Engel, Maureen, 396  
 Erni, John, 22, 23, 29, 33  
 Evans, Martha, 71, 101  
  
 Faleatua, Rachel, 227, 334  
 Farrance, Lisa-Polly, 119  
 Farrugia: Adrian, 67, 379; Claire, 118  
 Ferm Almqvist, Cecilia, 131  
 Fernandes, Sujatha, 22, 30  
 Fernandes-Satar, Audrey, 83  
 Ferrell, Robyn, 51, 109  
 Filmer, Jan Philipp, 195  
 Findlay, Rosie, 261, 298  
 Fisher, Laura, 199, 284  
 Fitch, Kate, 205, 347  
 Fitzpatrick, Tal, 128  
 Flew, Terry, 239, 338  
 Fogarty, Nicholas, 269  
 Ford: Felicity, 110, 186; Heather, 231  
 Fordham, Helen, 131  
 Fordyce, Robbie, 314, 363, 398  
 Fors, Vaike, 130  
  
 Fox, Nick, 188  
 Fredriksson Almqvist, Martin, 22, 30, 71  
 Fujiki, Hideaki, 318  
 Fuller: Glen, 129, 181, 253; Sean, 70, 99  
 Funaki, Shinsuke, 149  
 Fung, Anthony, 116, 183, 228, 309  
  
 Galal, Lise Paulsen, 293  
 Gall, Adam, 53, 222  
 Gannon, Susan, 188, 223, 224  
 Gao, Xin, 98  
 Garbutt, Rob, 130  
 Garnery, Maxime, 274  
 Georges, Fanny, 50, 209  
 Giannacopoulos, Maria, 258, 294  
 Gibson: Katherine, 191, 225; Mark, 3, 56, 207  
 Giles, Fiona, 3  
 Gill, Alison, 270, 336  
 Gillard, Hannah-Joy, 220  
 Giraldo, Isis, 244  
 Glaubman, Jane, 347  
 Goddard, Michael, 310  
 Goggin, Gerard, 3, 200, 271  
 Golahmar, Ehsan, 185, 286  
 Gomes, Mayra, 240  
 Gómez Mont, Gabriella, 24, 31  
 Gong, Qian, 95, 139  
 Gottschall, Kristina, 296  
 Grant, Stuart, 212  
 Grealy, Liam, 3, 22, 115, 239, 344  
 Green, Lelia, 196  
 Grewal, Kiran, 250, 271  
 Groeneveld, Elizabeth, 171  
 Grossberg, Lawrence, 7, 22, 32  
 Guinness, Katherine, 76, 378



Gwynne, Amber, 202, 320

Hage, Ghassan, 7, 25, 33

Hakim, Jamie, 55

Hakola, Outi, 205

Halpern, Orit, 24, 265, 374, 383

Hamilton, Jennifer, 77, 330

Han, Ae Jin, 122

Haque, Danielle, 215

Hardie, Melissa, 313

Hardin, Carolyn, 152

Harindranath, Ramaswami, 207

Harris: Anita, 328; Anne, 103, 260

Harsin, Jayson, 275, 352

Harwood, Valerie, 68, 237

Hawkins, Gay, 388

Hay, James, 383

Hayat, Yusuf Ali, 267

Hazeldine, Gary, 285, 350

Healy: Chris, 3, 222, 292; Stephen, 389

Hefter, Jemma, 393

Heinze, Lisa, 134, 317, 355

Henderson, Margaret, 137

Hendry, Natalie, 279, 316

Henry: Claire, 93, 393; David, 396

Herden, Rhys, 274

Hickey, Andrew, 3

Hickey-Moody, Anna, 69, 130

Highfield, Tim, 72, 89

Highmore, Ben, 24, 33

Hightower, Ben, 338

Hirsch, Dafna, 224

Hizi, Gil, 378

Hjorth, Larissa, 76

Ho, Christina, 289

Hodge, Bob, 146

Holger, Briel, 248

Holloway, Donell, 196

Holm, Nicholas, 181

Holman Jones, Stacy, 103, 213

Hook, Genine, 189

Howells-Ng, Kim, 348

Hudson, Dale, 77

Humphreys, Sal, 92

Humphry, Justine, 80, 315

Hung, Tzu-hui Celina, 366

Hussein, Shakira, 276

Hvenegård-Lassen, Kirsten, 293

Hvidtfeldt, Karen, 306

Hynnä, Kaisu, 96

Idle, Jan, 337

Inceoglu, Irem, 395

Ingram, Susan, 262, 371

Iranowska, Joanna, 200, 358

Irwin, Robert McKee, 371

Isaksson, Anna, 238

Ishikawa, Mayumi, 98

Ito, Mamoru, 126

Jagasia, Punit, 175

Jalonen, Vappu, 372

James, Paul, 3, 21

Jang: Hae Seong, 177; Seung Won, 163

Jaworski, Katrina, 176, 367

Jensen, Lars, 162

Jethani, Suneel, 173

Ji, Yu, 100

Johns, Amelia, 26, 165

Jones, Meredith, 344

Jordan, Matt, 383

Jose, George, 263



Joseph, Miranda, 189, 226  
 Joyce, Hester, 198  
 Julliard, Virginie, 209  
 Jung: Kyungja, 149; Soojin, 163  
 Jurva, Raisa, 248, 367  
 Juvonen, Tuula, 368  
 Kackman, Michael, 63  
 Kallinen, Yrjö, 165, 202  
 Kam, Lucetta Y L, 242  
 Kanagasabai, Nithila, 243  
 Kanai, Akane, 247, 317  
 Kang, Shin Ae, 162  
 Kaplan, Dana, 182, 225  
 Karaosmanoglu, Defne, 394  
 Kaur, Kameljeet, 169  
 Kawasaka, Kasuyoshi, 136  
 Kay, Jilly Boyce, 63  
 Kaya, Ece, 300, 373  
 Kazanjian, David, 351  
 Kean, Jessica, 194, 350, 376  
 Keaney, Jaya, 248, 349, 386  
 Kearney, Mary Celeste, 154  
 Keeling, Kara, 266  
 Kelaita, Paul, 195, 233  
 Kelly, Michelle, 333  
 Keltie, Emma, 196, 354  
 Kenny, Kath, 104  
 Khan, Rimi, 64, 199  
 Khoo, Gaik Cheng, 82  
 Khorana, Sukhmani, 221, 332  
 Kibby, Marjorie, 245  
 Kim: Christine, 82; Jongmi, 80, 343  
 Kiheung, 80  
 Kinnane, Steve, 25, 34  
 Kiranoglu, Gulbin, 286  
 Kirkwood, Katherine, 400  
 Kleist Pedersen, Birgit, 359  
 Kolehmainen, Mrjo, 314, 368  
 Kølvråa, Christoffer, 111  
 Kondo, Kazuto, 127  
 Kong, Jessica Fuk Yin, 147  
 Kontturi, Katve-Kaisa, 372  
 Krabill, Ron, 98  
 Kroløkke, Charlotte, 305, 306  
 Kuch, Declan, 389  
 Kunschak, Claudia, 99  
 Kwon, Soo Ah, 184  
 Kyrölä, Katariina, 373  
 Kyto, Meri, 304, 341  
 Laforteza, Elaine, 342, 381  
 Lahikainen, Lauri, 215, 255  
 Langgård, Karen, 194  
 Lasén, Amparo, 236  
 Latham, J R, 341  
 Laurie, Timothy, 3, 180, 265, 349  
 Lea, Tess, 3, 22, 25, 114, 355, 366  
 Leaver, Tama, 197  
 Lee: Fiona, 96, 162; Hyangjin, 168; Kee-woong, 157; Minjoo, 108; Regina, 320  
 Lehtonen, Mikko, 117  
 Leung: Helen Hok-Sze, 328, 365; Lisa, 29, 221, 308  
 Levinson, Julie, 58  
 Lewis: Phil, 235; Tania, 3, 24; Vek, 3, 22  
 Li: Guoqian, 95; Zhongwei, 90, 281  
 Lignon, Fanny, 288  
 Lindop, Samantha, 198  
 Lirette, Christopher, 280  
 Little, Ben, 102  
 Liu: Haiping, 319; Tingting, 104; Wenjing, 282



Long, Chao, 79  
 Lopes, Abby Mellick, 270  
 Lori, Laura, 151, 324  
 Low, Remy, 307, 381  
 Lu, Ying, 179  
 Luckman, Susan, 134  
 Lugones, María, 22, 35, 244  
 Luka, Mary Elizabeth, 199, 234  
 Lumby, Catherine, 56  
 Luo, Xiaoming, 116  
 Lupton, Deborah, 129  
 Lusty, Natalya, 75  
 Luzhou, Nina Li, 346  
 Lyons, Siobhan, 110, 141  
 Lyu, Yafei, 203  
 Macdonald, Lindsey, 288  
 MacDowall, Lachlan, 247  
 Mackey, Allison, 318  
 Maddox, Marion, 25, 36  
 Magee, Liam, 231, 264  
 Magladry, Madison, 138  
 Magnani, Elisabetta, 294  
 Magnier, Brigid, 330  
 Maigret, Eric, 63, 352  
 Majsova, Natalija, 273  
 Maksimainen, Johanna, 305  
 Malins, Peta, 66  
 Man, Tang Ho, 57, 254, 290  
 Manase, Irikidzayi, 253  
 Manganas, Nicholas, 208, 276  
 Mannell, Kate, 106, 246  
 Mar, Phillip, 65  
 Marchetti, Gina, 78  
 Maree, Claire, 136  
 Mariz, Cecília, 25, 37  
 Maroney, Stephanie, 215  
 Marshall, Daniel, 3, 303  
 Martin, Fran, 3, 23, 24, 38, 329, 365  
 Matamoros-Fernández, Ariadna, 268  
 Mathur, Suchitra, 86  
 Matthews, Nicole, 290  
 May, Nonie, 228  
 Mayes: Christopher, 363, 400; Eve, 307  
 Mayhew, Margaret, 96, 127  
 McAlister, Jodi, 87, 182  
 McArthur, Jordan, 387  
 McCann, Hannah, 137, 243  
 McCosker, Anthony, 26, 76, 278  
 Mcdonald, Andrew, 172  
 McDonald: Gay, 199; Mary, 279  
 McKenzie, Lara, 87  
 McLelland, Mark, 22, 36  
 McNeill, Donald, 61, 375  
 Meese, James, 70  
 Meikle, Graham, 106  
 Merritt, Naomi, 97  
 Miao, Wei, 148  
 Michailidou, Martha, 111, 138, 139  
 Michel, Thomas, 223, 390  
 Mikkola, Heidi, 78  
 Miltner, Kate, 72, 101, 173  
 Minanto, Ali, 262, 299  
 Minto, David, 205, 273  
 Mitchell: Emma, 86; Peta, 166  
 Mitsuoka, Toshiro, 126  
 Moallem, Minoo, 58, 284  
 Modell, Amanda, 216  
 Molina, Isabel, 193  
 Moline, Katherine, 237  
 Mompoin, Myriam, 285



Monagle, Clare, 74  
 Monea, Alex, 310, 384  
 Montano, Ed, 59  
 Moore: Kyle, 362, 399; Tony, 56  
 Morais, Isabel, 254  
 Moreton, Romaine, 292  
 Morgan, George, 3, 338  
 Mori, Yoshitaka, 167  
 Morikawa, Tomoaki, 359  
 Morris, Meaghan, 3, 21, 23, 33, 265, 330  
 Motta, Sara Catherine, 22, 39  
 Muecke, Stephen, 3, 366  
 Muhammad, Zarina, 143  
 Muir, Kado, 25, 40  
 Muktiono, Dadung Ibnu, 240  
 Mulholland, Monique, 297, 334  
 Mummery, Jane, 355  
 Murata, Mariko, 191  
 Murtola, Anna-Maria, 219  
 Mustafa, Ahlam, 187, 393  
 Mutman, Mahmut, 208  
 Myers, Misha, 213  
  
 Nairn, Karen, 157  
 Nakagawa, Katsushi, 341  
 Nauta, Arjen, 203  
 Neale, Timothy, 115  
 Nebeling Petersen, Michael, 249, 274  
 Neilson, Brett, 3, 23, 124, 264  
 Nemec, Susan, 253, 291  
 Ngan, Lucille Lok-Sun, 249  
 Ngo, Boi Huyen, 256  
 Nguyen, Thi Huyen Linh, 171  
 Niaah, Sonjah Stanley, 193  
 Nichols, Hugh, 230  
  
 Nielsen, Ann-Katrine S., 268  
 Nihei, Chikako, 327  
 Njambi, Wairimu, 161, 323  
 Noble, Greg, 3, 55, 133, 180, 370  
 Nolan, David, 102  
 North, Stella, 298  
 Notley, Tanya, 376  
 O'Brien, William, 161, 323  
 O'Connor, Mary, 213, 230, 345  
 O'Driscoll, Michael, 160  
 O'Grady, Alice, 59, 89  
 O'Halloran, Kate, 141  
 Oikarinen-Jabai, Helena, 114  
 Okubo, Ryo, 126  
 Omoera, Osakue, 266  
 Orta, Nermin, 241  
 Otani, Junko, 98  
  
 Paasonen, Susanna, 22, 41, 245  
 Pacella, Jessica, 108, 279  
 Packer, Jeremy, 383, 384  
 Pala, Roberta, 379  
 Palombo, Lara, 381  
 Pang, Laikwan, 22, 40  
 Papson, Stephen, 357  
 Park: Jane Chi Hyun, 3, 81, 148; Yunji, 168  
 Patterson, Christopher, 360  
 Pellegrin, G. Annick, 287, 394  
 Penalosa, Fernanda, 3  
 Perry, Felicity, 261  
 Phillipov, Michelle, 400  
 Phillips: Delores, 364; Sandra, 268  
 Pilipets, Elena, 85, 246  
 Pink, Sarah, 129, 164  
 Pippard, Annalise, 313



Pocius, Joshua, 398  
 Pollio, Andrea, 375  
 Portugali, Adiel, 95, 217  
 Potter: Emily, 329; Susan, 296  
 Povinelli, Elizabeth, 25, 42  
 Pramaggiore, Maria, 257  
 Pramiyanti, Alila, 211  
 Priday, Paul, 357  
 Primrose, David, 118  
 Probyn, Elspeth, 3, 25, 26  
 Prøitz, Lin, 51  
 Prosser, Howard, 356  
 Pun, (Boris) Lok Fai, 286, 309  
 Puzar, Aljosa, 166  
 Quader, Shams, 89  
 Quemener, Nelly, 210  
 Race, Kane, 3, 22, 66  
 Rademacher, Virginia, 57  
 Radford, David, 278, 282, 283  
 Ramos, Fabiane, 113  
 Randell-Moon, Holly, 22, 397  
 Rasmussen, Mary Lou, 268, 302, 303  
 Reading, Anna, 376  
 Redden, Guy, 3, 259  
 Redmond, Sean, 62  
 Reisenleitner, Markus, 262  
 Rendell, Kate Lea, 150  
 Rhode, Flemming, 302  
 Rhodes, Jane, 184  
 Rhook, Nadia, 213  
 Richards: Harriette, 298, 335; Stuart, 64  
 Richardson, Michael, 151  
 Rios, Sofia, 183  
 Robertson, Shanthi, 3, 25, 220, 328  
 Rocha, Cristina, 25, 42  
 Rodan, Debbie, 240, 355  
 Rodley, Chris, 160  
 Roelvink, Gerda, 189  
 Rossen, Rosannguaq, 252  
 Rossiter, Ned, 24, 264, 269  
 Rottinghaus, Adam, 152  
 Rowe, David, 332, 334  
 Rowse, Tim, 369  
 Ruckenstein, Minna, 164, 165  
 Ruiz: Frieda Joy Angelica Olay, 218; Hermann, 190  
 Ruppert, Evelyn, 25, 26, 43  
 Ryan, Louise, 374  
 Rygaard, Jette, 359  
 Saarenmaa, Laura, 170, 391  
 Sahin, Ozgur, 91  
 Saito, Asako P, 392  
 Salazar, Juan Francisco, 238  
 Saldana, Maria, 351  
 Sanchez-Avella, Cesar, 371  
 Sandbach, Katrina, 271  
 Santos, Kristine, 392  
 Sarian, Antranig, 326  
 Sawangchot, Viriya, 228, 229  
 Schlunke, Katrina, 3, 255, 272, 329, 366  
 Schreiber, Holly, 357  
 Sellberg, Karin, 331  
 Serova, Nina, 337  
 Seymour, Kristy, 97, 168  
 Shahbazi, Shima, 185  
 Shankar, Arjun, 177  
 Sharkey, Grace, 3, 206, 340, 386  
 Sharma, Sarah, 26, 138, 344  
 Shaw: Frances, 278, 315; Kate, 24  
 Shimizu: Akiko, 136; Tomoko, 167  
 Shin, Hyunjoon, 156



Shome, Raka, 284, 322  
 Silvey, Rachel, 23, 44  
 Simpson, Audra, 7, 22, 45  
 Skinner, Ashton, 340  
 Slack, Jennifer Daryl, 140  
 Slater, Lisa, 332  
 Sloane, Mona, 262  
 Smith: Ellen, 351; Gavin, 25, 46; Paul, 258  
 Song: Dong Hyun, 124, 346; Lin, 242  
 Sorensen, Anne Scott, 145  
 Sperring, Samantha, 349  
 Splawa-Neyman, Tania, 128  
 St John, Graham, 60  
 Stage, Carsten, 112  
 Stahl, Geoff, 133  
 Stapleton, Erin K, 142  
 Stead, Naomi, 105  
 Steains, Timothy Kazuo, 217, 251, 326  
 Steele, Linda, 200  
 Stephens, Elizabeth, 201, 331  
 Steven, Mark, 152  
 Stockton, Lana, 324  
 Stratton, Jon, 94  
 Strauss, Helene, 197, 360  
 Striphas, Ted, 23, 159  
 Sur, Malini, 90, 140  
 Surin, Ken, 67  
 Suter, Rebecca, 191, 326  
 Suwana, Fiona, 183, 211  
 Swastika, Gabriela L.D., 263  
 Swist, Teresa, 354  
 Sy de Jesus, Karen, 291  
 Tack, Saartje, 176  
 Takeda, Wakako, 327  
 Talburt, Susan, 303  
 Tam, Daisy, 93  
 Tan, Jia, 365  
 Taylor: Anthea, 3, 74, 137, 171; Dionne, 335  
 Tazzioli, Martina, 23, 47  
 Te Punga Somerville, Alice, 214  
 Tezuka, Yoshiharu, 167  
 Thill, Cate, 272  
 Third, Amanda, 3, 74, 353, 354  
 Thompson, Jay Daniel, 227, 292  
 Thornham, Helen, 174, 232  
 Timm Knudsen, Britta, 112  
 Tindaan, Ruth, 147, 290  
 Tinkler, Penny, 120  
 Tissberger, Martin, 83  
 Titus, Nikhil Thomas, 158  
 Tofighian, Omid, 308  
 Tolman, Deborah, 22, 48  
 Tomkins, Sara, 72, 175  
 Tomsen, Stephen, 66, 381  
 Torcasio, Grace, 182  
 Trevisanut, Amanda Malel, 390  
 Trimboli, Daniella, 52  
 Troeung, Y-Dang, 361  
 Turner, Graeme, 24  
 Túry, György, 180  
 Uimonen, Heikki, 304  
 Uy-Tioco, Cecilia, 80  
 Vaide, Johan, 272  
 Valdez, Sebastian Martin, 204  
 valentine, kylie, 295  
 Valentine, Jeremy, 86, 153  
 van de Wiel, Lucy, 305  
 van Sterkenburg, Jacco, 268  
 Vänskä, Annamari, 372  
 Varmazi, Eleni, 234



Vass, Greg, 382

Venäläinen, Juhana, 125

Viljoen, Jeanne-Marie, 188

Villarejo, Amy, 312

Villegas, Daniela, 245, 370

Vincent, Eve, 114, 255

Visweswaran, Kamala, 7, 24, 49, 141, 142

Vivienne, Sonja, 26, 377

Vodovnik, Sanja, 348

Waite, Catherine, 283

Wallace: Caroline, 394; Lee, 3, 72, 313

Wallis, Rachael, 321

Wang: Bin, 178, 281; Cynthia, 301; Hongzhe, 346; Qian, 156; Wilfred Yang, 319, 340

Ware, Ianto, 230

Warfield, Katie, 236

Warner, Kate, 93

Watkins, Megan, 3, 289, 345

Watson: Janelle, 69; Lucy, 207

Webb, Jen, 235

Webster, Scott, 323

Wei, Ti, 311

Weir, Allison, 251

Weselius, Hanna, 78, 267

West, Caroline, 219

Wiemker, Markus, 287, 325

Wieser, Matthias, 85, 151

Wikström, Patrik, 166

Wilken, Rowan, 25, 50

Williams, Kathleen, 154, 260, 317

Willim, Robert, 238, 396

Wilson, Bronwyn A, 376

Wilson-Barnao, Caroline, 145, 397

Winch, Alison, 54

Winter, Rainer, 84, 384

Wirman, Hanna, 325

Wise: Beck, 109, 197; Patricia, 373

Wolfe, Melissa, 189, 222

Wong: Alexandra, 61; Donna, 101; John D., 123; Karen-Anne, 120; Sonia, 170, 386

Wu, Yuehan, 320

Wulan, Nur, 281

Xu, Yanrui, 385

Yadav, Dinesh, 90

Yang, Chamee, 158

Yeung, 304

Yazicioglu, Ozlem Ogut, 325

Yegenoglu, Meyda, 322

Yeung, Yang, 342

Yin: Liangen, 319, 339; Yiyi, 183, 342

Yli-Kauhaluoma, Sari, 164

Ylöstalo, Hanna, 86, 357

Yoshimizu, Ayaka, 194

Yu: Charlotte, 309; Ting-Fai, 243

Yuan, Mengqian, 144

Yue, Audrey, 3, 64, 81

Yun, Youngdo, 116

Yusof, Azmyl, 121, 229

Zabrodszkaja, Anastassia, 395

Zaman, Bieke, 256

Zeng: Hong, 79; Jing, 339

Zhang: Huiyu, 178; Lin, 347

Zhao, Jing Jamie, 384, 386

Zhong, Yaqin, 379

Zhou, Egret Lulu, 385

Zhu, Karin, 301, 391

Zik, M. Ragip, 251

Zolkos, Magdalena, 187, 250

Zuser, Tobias, 268, 308

Zwicker, Heather, 396



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