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Abstract Booklet
Abstract
In the seemingly inexhaustible commentaries of Guardian columnists, a ‘toxic’ masculinity is held responsible for many of society’s ills. Thus, we might suppose, if men were of a more liberal disposition patriarchy would be ended. Describing masculinity as toxic is like describing water as wet. Echoing, though disavowing, Freud, Pierre Bourdieu describes how masculinity operates unconsciously and libidinally within the habitus of both men and women to reproduce, through everyday interactions, gendered forms of domination. I was reminded that women are complicit in this regard, as Bourdieu avers, when, at the beginning of 2018, Jessa Crispin, author of Why I am not a Feminist, interviewed me for her podcast series. It was on the topic of cross-dressing. She tweeted afterwards:

“Getting such sad responses from men to this podcast!! "My gf doesn't even like it if I wear pink." Leave your girlfriends and wives if they patrol your masculinity, all you men with fancy in your hearts!! It's not worth the sacrifice!"

Males who in their style breach gender norms are often celebrated, but the libido nonetheless recoils at the image of a male partner who bears the signifiers of a woman. A question is thus raised, if gendered forms of domination are unconsciously reproduced and not, therefore, malleable to reason, then through which manner of procedure can the patriarch be flushed out? Reflecting on my experience of dressing openly as a woman, this presentation turns to theorists who draw on psychoanalytic theory for answers, not only to the problem of patriarchy but also to that of capitalism.

Writing While White: Black Martyrs as “ Magical Negroes” in Nora Roberts’ Novels

Kecia Ali, Boston University

Abstract

With a genre-spanning oeuvre of more than two hundred novels since 1981, Nora Roberts reflects even as she redefines popular fiction conventions. Excepting a handful of Native American protagonists, Roberts’ heroes and heroines are nearly always white; occasional Black characters are typically what Ikard (2017:94) describes as “magical negroes ... whose raison d’être in white redemption narratives is to support/heal/enlighten.inspire the white character(s) in crisis.” This paper explores four Roberts’ novels in which the violent murder of a Black character serves as the catalyst for vital emotional developments between a white couple or among a team of white characters. Using the single-title adventure romance Hot Ice (1987), the category romance Convincing Alex (1994), the stand-alone mystical romance Three Fates (2002), and Morrigan’s Cross (2006), the first installment of a paranormal romance trilogy, this paper contributes to the investigation of race and whiteness in Roberts’ oeuvre and, more broadly, popular romance.

Kecia Ali is Professor of Religion at Boston University. In addition to her most recent book, Human in Death: Morality and Mortality in J. D. Robb’s Novels (Baylor 2017), she is the author of several books about Islam. In Sexual Ethics and Islam (2nd ed. Oneworld 2016), The Lives of Muhammad (Harvard 2014), and other publications, she explores the complex intertwining of Muslim and Western norms about gender, sexuality, and marriage. Her current projects include an introductory book on Women in Muslim Traditions as well as a study of Nora Roberts’ romances. You can read more about her at www.keciaali.com
The Haunted House-the place of upset in Gothic Horror
Sarah Baker, Auckland University of Technology

Abstract

The haunted house is a common trope in the Gothic horror genre and is a place that is instrumental to creating the terror within the horror story and the audience. This occurs through the foreboding atmosphere and space to heighten the paranoia that is felt. This use of space coincides with the impact of supernatural activity on the family and much of the Gothic genre contains stories of disintegration of family and homes. In this presentation I discus the role of haunted and possessed houses and families in relation to horror and will focus on the films Winchester, the Conjuring and the Conjuring 2. I will focus on how the home that traditionally is a safe place for a family becomes the place that imprisons and ultimately may kill them. In this houses and families become places of fear and dread and a claustrophobic space for fears and anxieties to grow.

Sarah Baker is a Senior Lecturer in the School of Communication at Auckland University of Technology. She is the co-founder of the AUT Popular Culture Centre and has published in popular culture focusing on sexuality, apocalypse and zombies and researches on current affairs and broadcasting.
Animating Sub-Mariner and Aquaman in the 1960s: The myth of Atlantis and ‘weirdo’ superheroes
Djoymi Baker, University of Melbourne

Abstract
The mythical story of Atlantis began as a cautionary tale by the Greek philosopher Plato in the fourth century BCE, only to find an unlikely new life in the superhero figures of Prince Namor the Sub-Mariner in Marvel Comics #1 (1939), and Aquaman at DC comics (1941). In the Silver Age, both superheroes found themselves briefly in animated television programs, Sub-Mariner in the 1966 syndicated show Marvel Super-heroes and Aquaman in The Superman/Aquaman Hour of Adventure on CBS in 1967-68. By the beginning of the 1967 season, TV Guide was positively alarmed by the overwhelming number of “weirdo” superheroes making it on to the television screen. This paper examines the reception of Marvel Super-heroes and The Superman/Aquaman Hour in the context cultural concerns about the suitability of stories for children, a debate that stretches back to Plato’s era when he devised the myth of Atlantis.

Djoymi Baker is a lecturer in Screen and Cultural Studies at the University of Melbourne. Her research interests include television history, television spectatorship and fandom, paratexts, myth in popular culture, and genre studies, particularly the epic and science fiction. Dr Baker is the author of the monograph To Boldly Go: Marketing the Myth of Star Trek (2018) and the co-author of The Encyclopedia of Epic Films (2014). Her work features in books such as The New Peplum (2018), The Age of Netflix (2017), and Millennial Mythmaking (2010).
On Life Inside Bars: prison of memoirs
Basima P, Indian Institute of Technology

Abstract

The broadest idea of prison literature consists of writings done about, during or after incarceration. New crimes and new techniques of incarceration and torture result in new prison experiences which provide possibilities for reading the memoirs about them in new ways. In the proposed paper, I examine the ways writing serves as a process of recovering the self and comprehending the essence of incarceration. Focusing on two memoirs, *Guantanamo Diary* by Mohamedou Ould Slahi and Piper Kerman's *Orange is the New Black*, I read the prison as a heterotopic space, amenable to different forms of construction. It is an altered space that often carries over intensified social codes from outside. Yet the spatiality of the prison lived and expressed in these texts leaves a void of what cannot be conveyed. Often considered subhuman and treated accordingly, the prisoner is traumatized and re-members in words that make for a strange reading experience.

Basima P is a student in the Integrated Masters programme of Humanities and Social Sciences department of Indian Institute of Technology, Madras, specialising in English Studies. Her research interests involve around Mad studies, Life writing, and Popular Romance. She is currently completing her MA thesis, which is based on prison memoirs by Mohamedou Ould Slahi and Piper Kerman.
The jumping-off point as key transmedia storytelling mechanic

Daniel Binns, RMIT University
Vashanth Selvadurai, Aalborg University

Abstract

The scholarship to date on transmedia storytelling has focussed on analysing existing properties such as the Matrix franchise or the Marvel Cinematic Universe, or otherwise establishing holistic approaches to the craft itself. The work of scholars such as Christy Dena, Max Giovagnoli, and Natalie Krikowa has provided a practical foundation for the production and consideration of transmedia narratives. What is missing from the scholarship are deep considerations of the individual mechanics at work during the telling of a story across platforms. In particular, we must ask: how are audiences motivated to follow a narrative across different media? After briefly outlining a post-Marvel definition of transmedia storytelling, this paper chooses a key mechanic, the jumping-off point: i.e. the point where an audience member must ‘jump’ between media platforms to follow the narrative. We observe the mechanic in action in recent transmedia properties, high-budget and low. We then set out some accessible parameters for the practical utilisation of the jumping-off point in transmedia projects of any size.

Daniel Binns is a screenwriter and producer from Melbourne, Australia. His creative practice is primarily short-form drama, observational essay films and smartphone filmmaking, and his theoretical bent is film genre and media philosophy. He is the author of The Hollywood War Film (Intellect, 2017) and current research considers transmedia storytelling and a materialist philosophy of the moving image.

Vashanth Selvadurai is a PhD Fellow at the Department of Communication & Psychology, Center for Interactive Digital Media & Experience Design at Aalborg University in Denmark. He is currently working on a thesis in collaboration with Nordsøen Oceanarium, an aquarium and research facility, to investigate and explore transmedia experiences in exhibition contexts.
#IWillNotShutUpAndDribble: LeBron James and the Intersection of Race, Social Media, and Fashion

Travis D. Boyce, University of Northern Colorado

Abstract

LeBron James is one of the most recognizable and influential individuals in the world due to his contribution to basketball and his role in issues pertaining to social and racial justice. He is also influential in the fashion and social media world. In an interview with Carl Champion prior to the 2018 NBA All-Star game, James criticized U.S. President Donald Trump for his hateful rhetoric and divisiveness. In response, Laura Ingraham of Fox News countered that he should just “shut up and dribble,” likely implying to the classic American racial etiquette expectation that Blacks should know their place and stay in it. James responded both publically and on social media thus sparking #IWillNotShutUpAndDribble. One of his social media responses to Ingraham was notable as it effectively intersected racial justice with fashion (The Nike LeBron “Equality” PE shoe). This presentation will examine James’ long history of social activism using fashion and social media. The presentation will show that James’ form of activism is in sync with designer Maxwell Osborne’s contention: “Fashion is always at its best when it looks outside of itself for inspiration and holds up a mirror to society.”

Travis D. Boyce is an Associate Professor of Africana Studies at the University of Northern Colorado (USA). His research interests are in contemporary African American history and popular culture (the intersection of race, fashion, and social media in the sporting world). He has a forthcoming article that examines the burning of Colin Kaepernick’s jersey in a special issue in Universitas Press. He is the co-editor of Historicizing Fear (in press with the University Press of Colorado) and a guest co-editor for the Fashion, Style & Popular Culture journal that will focus on “Fashion, Style, Aesthetics, & ‘BlackLivesMatter’.”
Rare Birds: Memorable Women Characters in Spy Thriller Fiction, 1888-2000
Jillene Bydder, University of Waikato

Abstract

Women characters in spy thrillers may be essential to the action, like Vesper in Ian Fleming’s Casino Royale, and they can be a pleasure to meet, like E. Phillips Oppenheim’s delightful Miss Edith Brown in Miss Brown of X.Y.O. They also reflect our social history as well as our political history. The paper looks at women characters in spy thrillers in general, and at seven women in more depth. They are: Lena, in Henry Seton Merriman’s Young Mistley (1888), Miss Brown, in E. Phillips Oppenheim’s Miss Brown of X.Y.O. (1927), Stella and Ninon, in Michael Annesley’s Room 14 (1935), Vesper, in Ian Fleming’s Casino Royale (1953), Elizabeth, in Anthony Price’s The Old Vengeful (1982) and Inna, in John Trenhaile’s Nocturne for the General, (1985). The conclusion discusses what makes these women different.

Jillene Bydder reads and writes about English-language spy thrillers with Russian characters written between 1880 and 2000.
‘What’s in a Romance Hero/ine’s Name? A Corpus Study of Gay and Straight Romance Character Names’

Ellen Carter, University of Strasbourg

Abstract

The first names parents give to their female versus male children have different phonological (sound) characteristics. My work extends this from the real to the fictional world, studying names given by authors to their romance heroes – gay and straight – as well as to straight heroines. My corpus contains 2,536 contemporary romance novels: 1,668 with a male/female paring and 868 with a male/male couple, resulting in 3,404 heroes (1,668 straight; 1,736 gay) and 1,668 (straight) heroines. My results demonstrate that the phonological characteristics of names given to gay heroes are statistically significantly less masculine/more feminine than the names of straight heroes. Given that gay romance is a fast-growing romance sub-genre predominantly written and read by straight women, I explore possible cultural implications of this finding and how it may feed stereotypes and shape perceptions within (straight and queer) societies.

Ellen Carter is a senior lecturer in English and translation studies at the University of Strasbourg, France. She has a doctorate in literary sciences from the École des Hautes Études en Sciences Sociales, Paris and a doctorate in chemistry from the University of Auckland, New Zealand. Her research interests are in popular fiction, particularly queer – asexual and male/male – romance novels as well as the production, translation, and reception of cross-cultural crime fiction.
Virtual Aesthetic Consumptions and Style Choices of Young Taiwanese Adults
Chih-Ping Chen, Yuan Ze University, Taiwan

Abstract
With digital media and modern pop-culture reshaping social dynamics, young Taiwanese consumers who adopt a social messaging Line app are introducing new interaction avenues that change consumptions and style choices to meet their own aesthetic needs and interpersonal needs. This article sought to analyze how young individuals’ everyday life in Line where virtual stickers facilitate them to form identity, express emotions with visualized metaphors, and display gender roles within different social relationships. The methodological approach to this research followed a combination of principles of grounded theory and interpretive phenomenology. While marketing theory traditionally views aesthetics as post hoc response to underlying needs, the focus here in on conditions under which virtual stickers serve as a priori stimuli to behavior. The results address young participants’ interactions with virtual stickers and symbolic meanings in Line. It demonstrates how the consolidating forces of Taiwanese own cultures clash with new styles of modern pop-culture.

Chih-Ping Chen is associate professor at the College of Management at Yuan Ze University, Taiwan. Her current research interests focus on gender study, cultural study, e-commerce, and consumer behavior. She has published in international peer-reviewed journal such as Journal of Consumer Culture, Gender, Place and Culture, Technological Forecasting and Social Change, and Journal of Internet Commerce.
What is and isn’t there: The extraordinary presence/absence of queerness in *In the Flesh*.

**Joyleen Christensen, University of Newcastle**

**Abstract**

When the zombie drama, *In the Flesh*, first aired in 2013 many commentators were surprised by the unexpected emotional charge of the series. With the treatment of medicated zombies echoing historic racist and homophobic discourses, the show redefined the genre and provided contemplation about a paranoid society’s perception of the danger posed by groups marked by difference – fear that finds expression in social ostracism often escalating into violence. One of the most notable aspects of the series, however, is its treatment of the central character’s homosexuality. Despite the use of homophobic discourse (thinly veiled as anti-zombie sentiment) and the overall centrality of the gay relationship to both character and plot development, Kieren Walker’s love for his best friend, Rick, is remarkable as it is expressed in terms of absence: absence of explicit gay labeling; absence of a troublesome sexual identity; and the relative absence of physical interactions with his lover.

**Joyleen Christensen** is a Lecturer in Film and Literature at the University of Newcastle. Joyleen researches popular culture – with an emphasis on celebrity and fan cultures in film, television, and music – and has a special interest in the production and consumption of contemporary celebrity. As 2015 Visiting Scholar with the University of British Colombia’s Centre for Cinema Studies, she researched the reception of Asian superstar, Andy Lau, across national borders.
Popular Culture, Material Culture and Changing Practices of Australian Death Fashion
Jo Coughlan, University of New England, Armidale, NSW, Australia

Abstract

Our identity is expressed, among others ways, in how we dress. But do we have an identity in death? If so, is identity expressed in the clothes we are buried in? Regulations in Australia require the dead body to be dressed either to contain the decaying body or to avert the gaze. Based on archival research, surveys, and interviews with Australian funeral directors, this paper examines how deathwear practices engage with gender, class, age, ethnicity and sexual identity. It considers how popular culture shapes attitudes about ‘acceptable’ deathwear. It also considers emerging trends in deathwear – notably the increased use of biodegradable deathwear (mushroom suits, described as “green couture for the modern and futuristic postmortem body”\(^1\)) and the commissioning of environmentally-friendly ‘Garments for the Grave’ by Australia fashion designer Pia Interlandi. Using a material cultural framework, this research is the first in Australia to examine the influence of popular culture on contemporary death practices.

Jo Coughlan is a Senior Lecturer in Sociology at the University of New England, Armidale, NSW. She teaches in the areas of social and public policy, media and popular culture. Her research interests are in the fashioned political body. She has in press research examining how the political fashion of Michelle Obama prompted a re-evaluation of myths of American womanhood. Jo has also published research that examines the American family and death in The Australasian Journal of Popular Culture and Aeternum: The Journal of Contemporary Gothic Studies. Her current research on Australian death fashion intersects with her interest in gender, politics, and identity.

\(^1\)
The return of the image: considering Twin Peaks The Return as site of dialogue between the contemporary digital moment and historical avant-garde practice

Ryszard Dabek, University of Sydney

Abstract

This Paper will examine the recent TV series Twin Peaks The Return by the director and artist David Lynch. The series will be considered both as a response to the demands of the contemporary digital streaming environment and as a unique intervention into the space. While many of the approaches at play in Lynch’s take on the contemporary long-form television series can be identified as extensions of his previous television and filmic work it will be argued that Twin Peaks The Return gathers much of its disruptive force from an engagement with historical avant-garde practices. This paper will examine the play of a number of pictorial and material strategies that have direct links to filmic production of the late 20th Century and consider how these directly impact upon the way we understand this resolutely digital contemporary form.

Ryszard Dabek is an artist and researcher whose practice and research encompasses a range of forms and mediums including video, film, photography, sound and writing. He is concerned with the ways in which the recent past can be engaged and interrogated through the spatial and temporal possibilities of moving image and related digital media. In 2016 he undertook the internationally focused curatorial project Re:Cinema which sought to examine the persistence of the cinematic in contemporary moving image practice. He continues to collaborate with Sydney-based improvising trio Espadrille releasing the CD/DVD Seconds in 2015. Dabek is an honorary lecturer at Sydney College of the Arts, The University of Sydney.
Pluto re-constructed: The scientific and popular controversy over Pluto’s identity

Brett Davidson, Independent Scholar
Sky Marsen, Flinders University

Abstract
This paper explores the debates around Pluto’s identity as they unfolded in the scientific community, the media and popular culture from 2005 to 2017. We examine key events and turning points since the ‘Pluto crisis’ started, to identify major issues or questions raised. We focus especially on main metaphors used in media and popular texts to contest Pluto’s identity, and we analyse the discourses that create exclusion or inclusion in communities and categories. We contrast these popular culture techniques with the scientific classifications that led to Pluto’s status being re-defined. Our approach consists of an analysis of selected key texts from scientific and popular media sources published during crucial events in the last 12 years, such as the International Astronomical Union’s re-definition of planets, triggered by the discovery of Eris, and the New Horizons flyby of Pluto. Our paper aims to contribute to the discussion on the evolving ways that scientific communities and popular culture engage with each other.

Brett Davidson is an independent researcher and writer. He has a Master of Architecture and a PhD in English from Victoria University of Wellington, New Zealand. He has published a novel and several shorter works of fiction, as well as scholarship on the work of H.G. Wells and William Hope Hodgson. His primary creative and research interests are the construction of place, identity and narrative in architecture and storytelling. It is perhaps inevitable that Jorge Luis Borges is one of his favourite authors.

Sky Marsen is Senior Lecturer in Communication at the College of Humanities, Arts and Social Sciences, Flinders University. She obtained a PhD in Communication and Media from Monash University, and an MA in Communication and Information Studies from the University of Paris-Sorbonne. Her research focuses on narrative in different media, popular representations of technology and science, and public relations. She has published widely and lectured internationally in these subjects. In addition to research and teaching, she advises corporate clients in communication matters and is an IBM Collaborative Computing Scholar.
“And the winner is ...”: Connecting citizenry and the opera house
Simon Dwyer, Central Queensland University

Abstract

Some of the earliest connections between the citizens of Sydney and their opera house, were made through the flood of letters to the editors of Sydney’s daily newspapers in the days following the announcement of Jørn Utzon’s winning design for one of the most sought-after architectural prizes of the decade. This paper will unpack the connections, between people and papers, and look at how the unconventional modernist design proposed for Bennelong Point variously, set Sydney apart or made it the butt of jokes, promoted modernity or absurdity, offered a canny political move or presented as a foolhardy folly. These letters, by ordinary Australians to mass media publications, provide an early biography of the structure that is now a globally recognised metonym for Sydney.

Simon Dwyer has over twenty years of experience working in many technical and production roles in the entertainment industry across Australia and New Zealand. He is currently a doctoral candidate at Central Queensland University examining the theatricality of the lighting of the Sydney Opera House. Simon has presented original research in the creative industries at numerous conferences and has written on a wide range of topics including architecture, education, facilities management, literature and the performing arts.
Picturing Sydney: using portraiture to offer a biography of a colonial city
Rachel Franks, State Library of New South Wales

Abstract

Sydney is a city about people. In this paper, a pictorial biography—of a small, remote settlement that has evolved into one of Australia’s largest cities—is presented through oil paintings, silhouettes and sketches, medallions, miniatures, watercolours and contemporary photographs. In a creative response to the portrait collection held at the State Library of New South Wales, this biography is also told through the voices of artists and subjects who produced pictures of people from the celebrity to the obscure. This research also looks at how portraiture, once the domain of the privileged few, has been democratised. The tradition of grand pictures commissioned to hang in stately homes replaced by digital images we can carry in our pockets. Portraiture has been used to remember and to be remembered. From the first Australians to new Australians. From famous faces to family images and those who, despite many efforts, are now forgotten.

Rachel Franks is the Coordinator, Education & Scholarship at the State Library of New South Wales, a Conjoint Fellow at the University of Newcastle, Australia and is at The University of Sydney researching true crime. Rachel holds a PhD in Australian crime fiction and her research on crime fiction, true crime, popular culture and information science has been presented at numerous conferences. An award-winning writer, her work can be found in a wide variety of books, journals and magazines as well as on social media.
Loving Invisible Bodies: Transgender Representation in Popular Romance
Eden French, University of Tasmania.

Abstract

Queer representation is limited in mainstream popular romances, and trans characters are especially marginalised. The few novels that do feature trans heroines and heroes—niche even in small LGBTQ presses—are hailed as daring simply for permitting trans protagonists to be plausible subjects of love and desire.

In my paper, I will explore trans invisibility in popular romance through a focused study of embodiment and its fictive representation. I will argue that romance’s historically heteronormative politics of gender has constrained writers and even scholars from treating transgender themes; mainstream discussion around trans bodies still manifests routinely in fetishistic and dehumanising ways. Moreover questions of embodiment (for example, the politics of gender-affirming surgery) remain contested even in the trans community. Speaking as a scholar and writer, I will discuss existing examples of trans embodiment in romance, and outline possible reconciliations for the challenge of bringing trans love into the mainstream.

Eden S. French is the author of three novels, including the award-winning lesbian fantasy romance The Diplomat, and is a graduate student at the University of Tasmania. She specialises in the study of queer and transgender representation in popular genres, especially romance. Her most recent novel, Reintegration (2017), is a trans-themed dystopian science fiction published by the LGBTQ small press Queer Pack (an imprint of Ylva Books.) She strides this earth like a ghostly giant, and her eyes are shimmering portals to the stars.
Between Hype and Outrage: Commentary as Method for Analysing Large-Scale Discursive Artefacts

Glen Fuller, University of Canberra

Abstract
This paper presents a method for analysing large-scale discursive artefacts, such as New Media Events, in terms of the ‘commentary’ that circulates within them. First, scholars have analysed discourse as single texts or collectively as archives, but these new large-scale event-based discursive artefacts exist as texts in circulation rather than the archive. Selecting and analysing relevant texts and their conditions of circulation therefore become part of the research process. Second, affect-based relations, such as ‘hype’ and ‘outrage’, mediate participation in these discursive artefacts, which are characterised by an emergent quality that is nevertheless structured by participant expectations. Third, everyday media cultures have taken an event-based turn; discourse circulates according to familiar patterns of excitation and exhaustion.

Glen Fuller is an associate professor and teaches into the Journalism and Communications courses and is the convenor of the Master of Communication in the School of Arts & Communication at the University of Canberra. He is a member of the News & Media Research Centre and a leader of the Digital News+ Lab. His doctoral work investigated the relation between enthusiasm and niche or specialist media. He currently researches various conjunctions of communication and media culture, including civic communication and social media, active transport and mediated cycling culture, celebrity culture, masculinities, and the professional fields of media and journalism.
Iris Van Herpen’s Meta-Utopic Fashion Practice
Vanessa Gerrie, Massey University

Abstract

As the fashion industry shifts further away from the commercial structures of the late twentieth century that have tethered it to destructive global phenomena such as unsustainable industrial production and consumption, rhetoric about fashion’s ‘end’ has gained further momentum beyond that of Lidewij Edelkoort’s ‘Anti Fashion Manifesto’ of 2015. I argue that as a result, new pockets of experimentation in the way that fashion is produced and communicated has gained traction with young designers, particularly at the point in which fashion meets with other disciplines such as technology and art.

Iris Van Herpen is a Dutch fashion designer who is renowned for her “New Couture” creations that fuse technology with traditional Haute Couture craft technique. Through analytical case studies of specific collections and the way in which Van Herpen has produced and communicated them via installations, film, and performances, I will argue that she has created ‘meta-utopic’ spaces for fashion that are at once poetically hopeful for the future of fashion as well as critical of its tumultuous present.

Vanessa Gerrie is a PhD candidate in Fashion Studies at Massey University’s College of Creative Arts School of Design under the primary supervision of Vicki Karaminas. Her thesis focuses on interdisciplinary fashion and the expanding borders of contemporary fashion practice. Her academic background is in art history and theory and visual culture with an emphasis on fashion, performance, and photography. She holds a BAHons with Distinction in Art History and Theory from the University of Otago (2014) and a Graduate Diploma in Photography from the Dunedin School of Art (2012).

2 http://www.irisvanherpen.com/about
The Surveillant Gaze in FBI Romance’
Nattie Golubov, Universidad Nacional Autónoma de México,

Abstract

This paper is my first effort at thinking through several issues recurrent in the subgenre of the romance police procedural: the configuration of the spaces of home, homeland and nation as domestic territories, besieged not by a foreign but a home grown threat that violates the integrity of the boundaries between private and public, interior and exterior; the role of individual trauma as a mark of the vulnerability of the self and the foundation of an affective investment in the protection of national territory; the "Americanness" of the values and practices that govern social dynamics in the workplace, the self-chosen family and the couple. National character is defined in opposition to the rendering of the criminalised enemy and, together with collective, institutional agency and cooperation, is also the best safeguard against social disorder. Eventually I intend to show that this romance subgenre mediates and manages social fears and anxieties by highlighting the strengths of a systemic framework and ignoring the negative aspects of surveillance: anxiety and fear lie at the heart of romantic relationships and the novels offer a means of managing them with the emotional investment in family and trust in law enforcement.

Nattie Golubov is a professor at the Universidad Nacional Autónoma de México. Recent publications related to romance are the open access book El amor en tiempos neoliberales: apuntes críticos sobre la novela rosa contemporánea and an article, "Reading the Romance Writer as an Author-Entrepreneur", forthcoming in Interférences littéraires.
TV Lessons: Pre-schoolers, Consent, and Disney’s *Doc McStuffins*
Melissa Gould, Massey University

Abstract
Media influences how children make sense of the world and how they see themselves within it. In New Zealand, 96% of pre-schoolers engage with media content (Colmar Brunton, 2015, p. 82), and nearly half of 2-4 year olds watch two or more hours of television each day (Ministry of Health, 2017, p. 8). Television is neither inherently good nor bad; how television is used determines if it will have a positive or negative impact on its audience (see Greenfield, 2014; Silverblatt et al, 2014).

This paper critically analyses the depiction of consent in Disney’s *Doc McStuffins’ ‘Commander No’* episode. The paper re-presents the episode as an educational resource to support the teachings of consent to preschoolers and young children. It argues that if preschoolers are already participating as television audiences, then quality screen experiences and the promotion of media literacy skills should be encouraged.

**Melissa Gould** is a Lecturer in the School of Communication, Journalism, and Marketing at Massey University (Albany). She holds a PhD from the School of Communications at Auckland University of Technology. Her research interests include media literacy, promotional culture, and screen studies.
The Dissemination of Style: Dior’s New Look
Lisa J. Hackett, University of New England

Abstract

The fashion of the 1950s is dominated by Christian Dior’s flamboyant New Look. First unveiled at a show in Paris in February 1947, the new silhouette was a defiant contrast to the austerity of the war years. Unlike our current times, where the fast fashion industry means that new styles can hit the high street in as little as a week, it took some time for the New Look to permeate through society. Women, particularly in Australia, New Zealand and Britain were still constrained by clothing rations and relatively low wages that meant purchasing an expanse of fabric for just one dress was beyond their reach. The New Look was not welcomed by everyone. The style was a departure away from the comfortable, utilitarian look of the war years and some women were reluctant to return to more restrictive clothing. This paper examines how the New Look style came to dominate popular culture, and what social and economic forces drove its journey.

Lisa J. Hackett is a PhD Candidate at the University of New England, Australia. She holds a Master of Business Administration from Murdoch University and BA (Media Studies) from Edith Cowan University, both in Perth, Western Australia. Her research areas include sewing, clothing fit, style, fashion history and material culture, all of which are being examined in her thesis. Her latest paper on clothes sizes has just been accepted by Clothing Cultures.
Fashioned Human Bodies and Fashioned Car Bodies: A Study in Material Culture
Lisa Hackett and Jo Coghlan, University of New England

Abstract

Based on observational research conducted at the 2018 Cooly Rocks On™ festival - Australia’s largest rock’n’roll nostalgia festival - held at Coolangatta (Queensland), this paper theoretically and empirically examines nostalgic fashion and cars from the post-war period and the inter-relationship between wearers of nostalgic fashion and drivers of nostalgic cars. It considers that in interactions with cultural artefacts (nostalgic fashion and nostalgic cars) signs are evident that have “meaning within culture”³ (Dant 2008:13). Post-war fashion and cars are both icons of popular culture, yet the foundational aspects of both receive little scholarly attention about what meaning they have in contemporary culture. To this end, this research undertakes a material culture analysis to reveal cultural attitudes and beliefs that otherwise escape critical analysis. It presents two studies: an artefact study of 1950s fashion observed at Cooly Rocks On (2018) and a related artefact study of a 1954 Chevy.

Lisa J. Hackett is a PhD Candidate at the University of New England, Australia. She holds a Master of Business Administration from Murdoch University and a BA (Media Studies) from Edith Cowan University, both in Perth, Western Australia. Her research areas include sewing, clothing fit, style, fashion history, material culture and sociology, all of which are being examined in her thesis. Her latest paper on clothes sizes has just been accepted by Clothing Cultures.

Jo Coghlan is a Senior Lecturer in Sociology at the University of New England, Armidale, NSW. She teaches in the areas of social and public policy, media and popular culture. Her research interests are in the fashioned political body. She has in press research examining how the political fashion of Michelle Obama prompted a re-evaluation of myths of American womanhood. Jo has also published research that examines the American family and death in The Australasian Journal of Popular Culture and Aeternum: The Journal of Contemporary Gothic Studies. Her current research on Australian death fashion intersects with her interest in gender, politics, and identity. She is a car enthusiast – having owned a 1964 EH Holden Ute.

Marianismo, the Divine Feminine, and the Gothic Lolita identity in Mexico
Kathryn A. Hardy Bernal, Massey University

Abstract

The fashion style of the Mexican Gothic Lolita represents a bricolage of hyperromantic elements often akin to the subcultural goth identity. It also resonates with its own, historical landscape, reflecting an eclectic fusion, stemming from local indigenous, colonial, and contemporary iconographies. The Mexican Lolita image is thus Gothic in the wider sense of the concept: While it shares twentieth-century Neo-Romantic aesthetics, derived from nineteenth-century Neo-Gothicism and Victorian mourning attire, it also harks back to the essence of Medieval Catholicism, in each case, transferred to Mexico via European colonization, and transformed through multi-cultural inter-textualization. Furthermore, Mexican society is framed by a native “cult of death,” celebrated during the Día de Muertos (Day of the Dead) festival, a phenomenon that has arisen from Mexico’s unique form of religiosity, a syncretism of Aztec and Spanish Catholic beliefs, and another aspect that serves as a backdrop to the Mexican Gothic and Lolita subculture.

Connected with Mexico’s fervent spirituality is the powerful symbol of the Divine Feminine. Representations of the Goddess figure – the Virgin Mary, Our Lady of Guadalupe, Lady of Sorrows – her Aztec equation, Tonantzin, and the Queen of the Underworld, Mictlancihuatl – the skeletal Santa Muerte, Holy Death, and La Catrina Calavera – and Woman as Icon, Sister Juana Inés de la Cruz, and Frida Kahlo – serve to venerate the feminine ideal as omnipresent in Mexican society. In everyday life, while it is said that the position of Mexican women is subordinate to men, paradoxically, it is also according to their female attributes that women gain power. Marianismo is a term for the worship of Woman as the ultimate mother, Our Mother Mary, a powerful symbol in Mexico, as well as a motif for the Mexican Gothic Lolita identity.

Kathryn A. Hardy Bernal is an art and design historian and subcultural fashion theorist. She is currently a PhD candidate at Massey University, Wellington, New Zealand, under the primary supervision of Professor Vicki Karaminas. Her latest research explores the transmigration of the Japanese Gothic and Lolita movement into Mexico, and the translation and transformation of its complex socio-political ideas, in context with Mexico’s rich Gothic environment.
Race, media, politics: continuities and contradictions in the current conjuncture

R. Harindranath, UNSW

Abstract

This paper will argue the need for a new conceptual vocabulary and a new set of empirical questions and investigations in order to better understand ‘race’ in this current political conjuncture and its relation to the contemporary media environment. Linda Gordon’s recently published history of the Ku Klux Klan – The Second Coming of the KKK – provides a useful reminder of the kinds of atavistic fears and interests that attend to current political flashpoints such as immigration, loss of economic power, and the recrudescence of fundamentalisms of various shapes. On the other hand, Achille Mbembe’s argument in his recent book Critique of Black Reason, that, on the subject of Blacks and Africa, ‘words do not necessarily represent things; the true and the false become inextricable’ alerts us to other racist genealogies inherent in words that have attained the status of political incendiaries, such as ‘refugee’, ‘Indigenous’, ‘radical’, ‘Muslim’, that both exhibit deep-rooted resentments and have accrued new meanings, in European, North American, and postcolonial contexts. Examining the current conjuncture requires us to take into account the ways in which such developments are manifest in social media and the technologies of the every day, and the affective politics that they engender.

R. Harindranath is Professor of Media at the University of New South Wales in Sydney, Australia. His major publications include Approaches to Audiences (1998), The ‘Crash’ Controversy (2001), Perspectives on Global Cultures (2006), Re-imagining Diaspora (2007), Audience-Citizens (2009), and Studying Digital Media Audiences (2017). He is currently completing a manuscript entitled Southern Discomfort, which re-assesses the concept and politics of the Global South. He is one of the editors of the journal Postcolonial Studies.
Popular Romance Fiction: Flirting with Feminism  
Donna Maree Hanson, University of Canberra

Abstract

Despite denigration from critics and second wave feminists in the 1970s and 1980s such as Germaine Greer, who in The Female Eunuch, famously described romance novels as ‘escapist literature of love and marriage voraciously consumed by housewives’ (Greer, 1970, p. 241), popular romance fiction regularly depicts feminist social issues. In this sense, the concept of Pierre Bourdieu’s ‘habitus’ applies—‘this partly unconscious “taking in” of rules, values and dispositions...’ (Webb, Schirato, & Dahanher, 2002, p. 44). Contemporary popular romance novels are set in the everyday context and as such cannot but help portray the world in which the authors and their characters exist, including social issues present in the mind of the author, whether consciously or unconsciously. Throughout the 1970s and 1980s and since, the woman’s movement has been politically active and concepts of feminism have entered into everyday discourse.

This paper discusses feminism in popular romance fiction and the views of romance readers and writers gathered through an international survey undertaken in 2017. The presentation of sections of the analysis of the survey results will add to the understanding of writers and readers of popular romance fiction. Text examples of feminist discourse found in contemporary or realist category romance novels published in the 1980s assist in contextualising the analysis of the survey responses from popular romance writers and readers, particularly the survey participants’ level of identification with feminism and feminist ideals.

Popular romance fiction flirts with feminism and this original research indicates that writers as well as readers of popular romance fiction have no issue reconciling their concept of feminism with writing and reading in the genre.

Donna Maree Hanson is currently undertaking a PhD at the University of Canberra, studying the relationship between popular romance fiction and discourses of feminism.
Know your fandom: Keanu Reeves in Meme Culture.
Rachael Harris, Independent Scholar

Abstract

Although they have existed online for decades, it was the 2014 Ryan Gosling “Hey Girl” craze which introduced the meme into popular culture, the popular vernacular and to a world-wide audience. Since that time, memes such as “Grumpy Cat” have created celebrities out of their subjects. But what of subjects who were already celebrities?

This paper looks specifically at Keanu Reeves in meme culture. Unlike the subject of other popular meme’s, such as Ryan Gosling, Reeves has actively involved himself with this avenue of fandom. As a result, he has established a sub-genre of his own celebrity, which is built around his meme persona.

The “Sad Keanu” meme, “Conspiracy Keanu” meme, and “Happy Keanu” meme will all be used in the discussion. Chronology will be drawn from websites and articles which detail fan responses to the phenomena as well as Reeves’ own thoughts on and reception to his meme celebrity persona.

Racheal Harris completed her Bachelor of Historical Inquiry and Practice, Bachelor of Arts (Hons), and Master of Arts at the University of New England (Australia). She has contributed chapters for several edited collections on pop-culture, including a soon to be released volume titled Death in Supernatural (Mc Farland, 2018). Racheal is currently researching the relationship between animal tattoos and memento mori, which will be published as a monograph for the Emerald Death and Culture series in 2019. She recently delivered papers on Elvis tattoos and fandom (University of Kent, 2017) and Ethics in the Syfy series 12 Monkeys (Monash University, 2017). Racheal is currently under consideration for PhD candidature with Deakin University.
Combating the Romance Genre Stigma: Reading Romance in the Digital Age
Angela Hart, American University,

Abstract:

The romance genre emerged as a counterpublic; a way for women to write books about women for women. In spite of the genre’s popularity, romance readers face stigmatization due to their literary interests. Rather than celebrate a genre by women for women, readers and writers face marginalization based on the genre’s widespread perception. Yet, the digital age offers a number of outlets for fans to utilize in order to express themselves and find like-minded readers.

Avid readers of the romance genre can find their voices in the online sphere using social media platforms such as Twitter, utilizing the hashtags #amreadingromance and #romancelandia. Romance readers utilize the technological affordances of the platform to form groups, post about novels, and find relevant information on their specific genre. By using anonymous user login information, unidentifiable profile pictures, and unique hashtags, romance readers are turning to Twitter.

Angela Hart is originally from Massachusetts, and graduated magna cum laude from Bentley University with a bachelor’s degree in Liberal Arts with a concentration in Communications with minors in English and Law. Angela graduated Georgetown University summa cum laude with a master’s degree in Communication, Culture, and Technology. Currently, she is a PhD student at American University. She has studied satirical news programs, political film adaptations, gender studies, and the romance genre.
*Traceries: stitching as a hybrid space for contemporary cultural narrative*

*Cecilia Heffer, University of Technology Sydney*

**Abstract**

This paper will explore the act of stitching as a device for contemporary narrative. A textile work titled *Traceries* will serve as a case study for my reflection on the shifting relationships between surfaces and stitch as metaphor for movement, migration and cultural exchange. It will draw on the critical writing of anthropologist Tim Ingold in his work on the line, trace and surface as a framework to reflect on the stitching process as a means to explore a museum site. Traceries was commissioned by curator by Gabrielle Edwards for the exhibition *Bespoke: Design for the People* for the Museum of Australian Democracy, Old Parliament House, Canberra, 2014-2015. In this work, I collaborated with Indian artisan Ragat Jain to translate historical furniture designs by architect John Smith Murdoch through a traditional stitch technique known as Chikankari. *Traceries* embodies an unconventional mix of cultural references and techniques to create a hybrid space for traced cultural history. This paper presents a model of practice-led reflection on design process as a means to advance knowledge in the field of contemporary textiles.

*Cecilia Heffer* is a Senior Lecturer in Textiles for the Fashion and Textiles program at the University of Technology, Sydney. Here she combines her teaching with research, art practice and curation focusing on innovative textile concepts that explore the integration of the handmade with emerging technologies. Her work is represented in various collections including Powerhouse Museum Sydney, NGV Melbourne, Central Museum Lodz, Poland, Art Bank, Tamworth and Wangaratta Regional Galleries, William Dobell Foundation. Commissions include designing the lace curtains for the State Rooms of Government House Sydney. Currently she is a PhD candidate at RMIT, contemporary lace making as a device to explore the transient nature of place.
The DIY Studio Kludge
Mike Heynes, Massey University

Abstract

This video presentation adapts the format of the movie-studio tour and offers a subversive reflection on mainstream movie industry values. As a mode of critical production the tour aims to navigate the territory between critic and fan, through the creation of artificial worlds and the use of amateur special effects. In Convergence Cultures (2007) fan theorist Henry Jenkins used the term kludge to describe “a jerry-rigged relationship among different media technologies rather than a fully integrated system”. As digital workflows improve, my preference to continue working with a kludge of obsolete video equipment signals a subversion of mainstream production values, in which the DIY movie studio becomes a model of resistance. Built around the use hobby modelling materials and bargain store security cameras, my video studio provides a kitsch sensibility, metaphorically suggesting that the mainstream industry is sugar-coating some unpleasant truths.

Mike Heynes is an artist and researcher with an ongoing interest in the movie industry and its promotional strategies. Working at the nexus of model-making and video, his practice navigates the territory between criticism and fandom through the use of miniatures and pre-digital special effects. Heynes completed a Masters in Fine Arts at Massey University in 2013, and is currently entering his second year of creative practice PhD study. Mike Heynes’ video work is represented by Circuit Artist Film and Video Aotearoa, a distribution agency funded by Creative New Zealand, and has been shown as part of screening programmes in Germany, Italy, and Australia.
Cross-Cultural Romance, Feminism and Femininity in Southeast Asian Fiction
Kathrina Haji Mohd Daud, Universiti Brunei Darussalam

Abstract

Literary representations of cross-cultural romance create a natural nexus for considering issues of race, gender and sexuality in Southeast Asian fiction. The negotiation of gendered cultural expectations, racial, ethnic and national hierarchies (intra-Asian and Asian-Western), and religious sensibilities in fictional cross-cultural romances throws into relief the fault-lines and clash-points of Southeast Asian identity. In this paper, I explore how the negotiation of cross-cultural romance also elicits a particular Southeast Asian feminism in three texts: Zen Cho’s *The Perilous Life of Jade Yeo* (2012, Malaysian), Cheryl Lu-Lien Tan’s *Sarong Party Girls* (2016, Singaporean) and Ayisha Malik’s *Jewel* (2017, Bruneian).

How are the femininities and feminisms of the heroines of these novels culturally bound? How do cross-cultural romances allow heroines to safely transgress these cultural expectations? I argue in this paper that these novels construct a feminist femininity that allows the heroines to remain connected to and sanctioned by their individually patriarchal heritages, while also allowing them to critique and expand existing expectations of feminine identity through the negotiation of cross-cultural relationships.

Kathrina Mohd Daud is an Assistant Professor in the English Studies programme in the Faculty of Arts and Social Sciences in Universiti Brunei Darussalam. She has a PhD in Creative Writing from the University of Manchester (2011), and recently co-edited *The Southeast Asian Woman Writes Back: Gender, Nation and Identity in the Literatures of Brunei Darussalam, Malaysia, Singapore, Indonesia and the Philippines* (2017) as part of the “Asia in Transition” series for Springer. She was recently a Visiting Research Fellow at the Centre for Southeast Asian Studies at Kyoto University (2017-2018) and is the co-founder of Salted Egg Theatre in Brunei.
Funnier Jokes, Better Christmas Presents, and More Sunshine: the ethical imperative to oppose meritocracy – case studies from popular television

Rosser Johnson, Auckland University of Technology

Abstract
Since the mid twentieth century ‘meritocracy’ has been an avowed aim of public policy in the Western Anglosphere. Such is its power to shape wider socio-cultural discourse that it now features among contemporary ‘undiscussables’; we would no more argue against people succeeding on merit than we would ask for boring jokes, disappointing Christmas or more rain.

Yet contemporary television programming demonstrates how dangerous and depoliticising the discourse of meritocracy manifests within popular culture. At its heart, this discourse entrenches the power of those with command of economic and cultural capital, delegitimises those who refuse to ‘play the game’, and acts as a safety valve wherein the idealised viewer can laugh at, ridicule, and, even, dehumanise those who ‘fail’ onscreen.

This paper draws from two case studies – infomercials and reality television – to argue that the only suitable ethical response to the discourse of meritocracy is to oppose it utterly and thereby open a space where the voiceless and derided can, literally, speak for themselves.

Rosser Johnson is Associate Dean Postgraduate & AUT South and Associate Dean Research in the Faculty of Design & Creative Technologies at AUT. His research interests include promotional culture, media depictions of mental ill-health and detective / crime programmes.
Going the Way of the Ancients
Phil Kafcaloudes, RMIT University

Abstract

My exegesis PhD is on the writing of a performance piece based on the activities of my maternal grandmother, who was a spy in Greece during World War Two. She was a resistance fighter, rescuing Australian, British and New Zealand airmen caught behind enemy lines in central, western and northern Greece. While she was working in Greece, her husband in Australia had her declared dead, remarried and had two more children. Although caught by the Germans, she survived the war and returned to Australia in 1952 to reunite with her four children. I published this story as a novel in 2011 and it was published in Greek in Europe in 2012. The play is an adaptation of this novel. In late 2017 I carried out an extensive research trip where I may have found my grandmother’s resistance cell and how she operated. Part of the PhD is a comparison of this story with Homer’s Odyssey.

Phil Kafcaloudes is a TV and radio journalist who presented the breakfast program on Radio Australia for nine years. He worked in twelve countries, and hosted the ABC’s first English language program from China. In 2014 he was highly commended as International Radio Personality (Asian Broadcasting Awards), and was shortlisted in AIB awards in 2007. For a Churchill Fellowship, he studied journalism trauma training worldwide. Phil's third book, Someone Else’s War, tells the story of his Greek spy grandmother. He is completing a PhD on converting Someone Else’s War into a one-woman play. He is currently lecturing at RMIT in Melbourne.
Dansou Culture – The Latest Cross-dressing Trend in Japan
Cynthia Wing Nga Lam, Hong Kong Shue Yan University

Abstract

The purpose of this paper is to introduce and discuss dansou, a female cross-dressing practice, in popular culture of Japan. I will briefly illustrate the history of cross-dressing culture in Japan, namely Takarazuka and cosplay, and how they have evolved into the current trend of dansou; which refers to the phenomenon of girls wearing male clothing in everyday life, as a statement of fashion. Dansou café, dansou magazine, dansou idol groups...the practice of dansou has been fully assimilated into the Japanese lifestyle - and is slowly spreading to other countries via the influence of internet media.

This paper aims to demonstrate how the evolving practice of cross-dressing in daily life, serves as a conscious and unconscious attempt at redefining "gender" - bringing a thought-provoking impact to gender norms. By exploring these trends, I hope to enrich the current discourse on cross-dressing, and establish its influence on the understanding of gender, and the blurred boundaries of sexuality.

Cynthia Wing Nga Lam earned her Bachelor’s degree in the English Department of the Hong Kong Shue Yan University, and she received her Master of Philosophy in Cultural Studies at the Chinese University of Hong Kong (2016). Her research interests include Popular Culture, Gender Studies, Ecological Studies, Technoscience, Science Fiction and Post-humanism. Her M.Phil. thesis examines the female-to-male cross-dressing in Japanese Popular Culture. A paper she co-wrote with a colleague on Deleuzian philosophy was delivered in an international conference in 2014 and will be published in the book Deleuze and the Humanities (2018).
Preserved ‘Things’ for a Domestic Sublime
Alison Lundy, Massey University

Abstract
This paper discusses a recent sculptural project in my own practice, where I explored the notion of a domestic sublime, as it was expressed by the poetic paradox and anarchic potential of domestic debris.
In setting out to recognise the potential of ‘domestic debris’ as an articulation of the contemporary sublime, the paper follows a narrative of matter, mortality then preservation. Bringing together writing on materiality (Bennett’s Vibrant Matter) with current understandings of the feminine and post-modern sublime (presenting the unpresentable, Lyotard).
The paper proposes that a domestic sublime, opens up a new understanding of the interaction between the sublime object, nothing, and the viewer. As we acknowledge with fear and wonder the void, we pay attention with care and compassion to the matter that presents it.
How does this creative expression of a ‘domestic form,’ extend our understanding of the sublime in contemporary art? How might this work be placed within histories both inside and outside traditions of the sublime, and its theoretical and cultural manifestations?

Alison Lundy is an artist, whose practice is sculptural including elements of construction and installation. Born and brought up in New Zealand, she left in 1979, and lived in London, attending Chelsea School of Art, then the RCA, teaching and practicing art there, returning to New Zealand in 2001. In 2015, she moved to Wellington, she is currently teaching into both theory and practice based papers at the College of Creative Arts, Massey, and she is also a PhD candidate in Fine Arts, under the supervision of professors Sally J Morgan and Vicki Karaminas.
‘Big Boots, No Knickers’: Doc Martens and Female Subcultural Identity
Georgia Mackay, Massey University

Abstract

In this paper I will explore the production of the image of the ‘female rebel’ in popular culture through clothing, with a particular focus on Doc Martens. In line with my current PhD research I will be charting the popularity of Doc Martens with women throughout the 20th and 21st century with particular reference to subcultures. I will be using oral histories I have collected as part of my research to open up a broader discussion about how the popularity of Doc Martens in subculture began to move into popular culture, ensuring Doc Martens’ place as one of the biggest ‘alternative’ brands in the world. I will finish by asking questions of the notions of ‘real’ women that have become so popular in the last decade or so and talk about how traditional images of femininity (pink, high heels, pencil skirts, make up etc) have become less popular in favour of the ‘rebel girl’ image that now permeates media. I will look at how Doc Martens have successfully (and sometimes unsuccessfully) walked the line between masculinity and femininity in their shoes, and consider what the future might hold for ‘the rebel girl’ and her wardrobe.

Georgia Mackay began her academic career at The University of Glasgow where she studied an Archaeology MA with a specialism in material culture, and her dissertation focussed on the use of shoes as a form of war memorial. She stayed at Glasgow but moved to the Art History department where she undertook an MLitt in Dress and Textile Histories and completed her post-graduate thesis entitled ‘Designing Difference: Doc Martens and British Skinheads, 1960-2000’. She worked for two years in the Scottish museums sector in various roles (mostly curatorial and collections assistant) and she have recently moved to Wellington, New Zealand from Glasgow to undertake a PhD at the College of Creative Arts at Massey University under the supervision of Prof. Vicki Karaminas.
The Diverging History of the Ugg Boot: The Black Sheep of Australian Fashion

Rachel Mathews, Australian College of the Arts

Abstract

This paper examines the recent history of ugg boots. Although its origins are distinctly Australian, the ugg story began to diverge around 1970s, evolving two divergent trajectories that portray the humble sheepskin boot differently. The international account of ugg’s history is embedded in surf culture and associated with the wardrobe of off-duty models and celebrities. In Australia, the recent history of the ugg boot is a more complex tale, containing themes of national pride as well as scorn and vilification. The paper explores the tensions between these differing and geographically determined perspectives on ugg boots. It questions why, when ugg boots have been an enduring fashion accessory in many parts of the world, they are either excluded or categorized as something of a black sheep in the history of Australian fashion.

Rachel Matthews has combined senior posts in the fashion industry, fashion education and international consultancy projects during her career. Originally from London, she trained at Central Saint Martin’s College of Art before working as a designer for companies such as Whistles and John Lewis as well as consulting for fashion companies in Hong Kong and Tunisia. Since arriving in Australia, she has completed a PhD at Monash University investigating fashion taste-making in contemporary media. Her work is published in Catwalk: Journal of Fashion Beauty and Style, Address: Journal for Fashion Writing and readingdesign.org. She is currently head of fashion marketing at Australian College of the Arts.
Abstract

The genre term “new adult” was coined by publisher St Martin’s Press in 2009, when they held a competition soliciting “fiction similar to YA [young adult] that can be published and marketed as adult—a sort of an ‘older YA’ or ‘new adult’”. This competition is generally held to be the origin of the genre category now commonly referred as “new adult”. However, none of the entries from this competition were ever published by St Martin’s, nor did the term start being used in earnest until 2011-12, which indicates that the publishing history of the now-popular new adult category is significantly more complicated than it would initially seem.

This paper will trace the history of the new adult genre category, using the notion of the “genre world,” as theorised by Lisa Fletcher, Beth Driscoll, and Kim Wilkins (2018). Moving forward from the St Martin’s competition, it will examine the role self-publishing played in the rise of this category, and the way self-published new adult hits, such as those by Jamie McGuire, Cora Carmack, and Colleen Hoover, were recuperated into traditional publishing by major houses. It will also examine the intersection of new adult with the emergence of P2P (pull to publish) presses, using novels such as Alice Clayton’s Wallbanger (2012). By doing this, this paper will explore the generic roots of new adult fiction in young adult fiction, popular romance fiction, and fan fiction, and how these parent genres have given shape to popular forms and structures of the new adult category. It will provide a much-needed scholarly framework for understanding this emergent genre category, its gradual formation, and its complex place at the borders of several different genre worlds.

Jodi McAlister is a Lecturer in Writing and Literature at Deakin University. Her research focuses on representations of romantic love and the popular fiction industry. She is the Area Chair for Popular Romance at PopCAANZ, and Area Co-Chair for Romance at the Popular Culture Association. She is also an author of young adult fiction, and her novels Valentine (2017), Ironheart (2018), and Misrule (2019) are published by Penguin Teen Australia.
“He’s not Rain Man:” Contemporary Television Representations of Autism Spectrum Disorder

Kimberley McMahon-Coleman, University of Wollongong

Abstract

In recent times, we have seen a range of television programs which centre around the lives of characters on the autism spectrum. Those that explicitly give the character an on-screen diagnosis, such as The Good Doctor (2017—), The A-Word (2016-2017), and Atypical (2017) have joined the ranks of those that centre around characters who are typically read by audiences as having autism, such as Bones (2005-2017).

In both types of representation, Barry Levinson’s 1988 movie Rain Man is used as a point of comparison. After first becoming a rather problematic metonym for autism in the ’80s and ’90s, it has become representative of how to “do autism badly”—yet despite protestations that current characters are more nuanced or realistic, they share much in common with Dustin Hoffman’s depiction of Raymond Babbitt. This paper examines the modern attempts to portray the syndrome and how quickly they revert to old habits.

Dr Kimberley McMahon-Coleman is the Academic Director of Regional Campuses for the University of Wollongong, Australia. A former secondary teacher, she has also taught in the Humanities, Education and Learning Development. Kimberley’s research on popular culture and the scholarship of teaching and learning has been published in a number of journals and books. Her most recent book publication is Teaching University Students with Autism Spectrum Disorder: A Guide to Developing Academic Capacity and Proficiency (Jessica Kingsley Publishers, 2016), with Dr Kim Draisma. She is area chair of Disability for the Popular Culture Association of Australia and New Zealand (PopCAANZ).
Cross-Cultural Romance, Feminism and Femininity in Southeast Asian Fiction
Kathrina Haji Mohd Daud, Universiti Brunei Darussalam,

Abstract

Literary representations of cross-cultural romance create a natural nexus for considering issues of race, gender and sexuality in Southeast Asian fiction. The negotiation of gendered cultural expectations, racial, ethnic and national hierarchies (intra-Asian and Asian-Western), and religious sensibilities in fictional cross-cultural romances throws into relief the fault-lines and clash-points of Southeast Asian identity. In this paper, I explore how the negotiation of cross-cultural romance also elicits a particular Southeast Asian feminism in three texts: Zen Cho’s *The Perilous Life of Jade Yeo* (2012, Malaysian), Cheryl Lu-Lien Tan’s *Sarong Party Girls* (2016, Singaporean) and Ayisha Malik’s *Jewel* (2017, Bruneian).

How are the femininities and feminisms of the heroines of these novels culturally bound? How do cross-cultural romances allow heroines to safely transgress these cultural expectations? I argue in this paper that these novels construct a feminist femininity that allows the heroines to remain connected to and sanctioned by their individually patriarchal heritages, while also allowing them to critique and expand existing expectations of feminine identity through the negotiation of cross-cultural relationships.

Kathrina Mohd Daud is an Assistant Professor in the English Studies programme in the Faculty of Arts and Social Sciences in Universiti Brunei Darussalam. She has a PhD in Creative Writing from the University of Manchester (2011), and recently co-edited *The Southeast Asian Woman Writes Back: Gender, Nation and Identity in the Literatures of Brunei Darussalam, Malaysia, Singapore, Indonesia and the Philippines* (2017) as part of the “Asia in Transition” series for Springer. She was recently a Visiting Research Fellow at the Centre for Southeast Asian Studies at Kyoto University (2017-2018) and is the co-founder of Salted Egg Theatre in Brunei.
Gothic Histories in Stephen King’s *IT*: The Difference Between World and Want

Dr Erin Mercer
Massey University

There can be little doubt that Stephen King’s novel *IT* belongs to the horror genre, dealing as it does with a terrifying shape-shifting monster that preys largely on children. The novel is explicitly concerned with the psychological fears and imaginative powers that render children both victim and vanquisher of monsters, and there are ample episodes including blood-splatter and gore, but critical focus on youth and the imaginative capacities associated with it overlook the novel’s more Gothic concerns with a horrifying history that refuses to remain buried. Much of the novel takes place in 1958 when the protagonists are eleven years old, but an equal amount of the narrative focuses on the protagonists as adults in 1984. As an adult, librarian and historian Mike Hanlon is responsible for uncovering the past of his hometown Derry, Maine, and he discovers that Derry is a place in which evil things happen. Even worse, it is a place in which those evil things are repressed, forgotten, ignored and *allowed*. Certainly, the novel is concerned with the horrors of childhood imagination, but it is also concerned with the Gothic coming to light of the terrors of the real world that are both personal and communal; terrors that only adults can begin to understand.

**Erin Mercer** is a lecturer in the English Programme at Massey University. She is the author of *Telling the Real Story: Genre and New Zealand Literature* (Victoria UP) and *Repression and Realism in Post-War American Literature*. She recently edited a special Gothic issue of the *Journal of New Zealand Literature* and is the New Zealand Deputy Officer of the Gothic Association of New Zealand and Australia.
Armageddon Expo: A Cosphotography Essay
Paul Mountfort, Auckland University of Technology

Abstract

Originating as a small scale gaming convention in the 1990s, the Armageddon Expo has morphed into a trans-Australasian fan and merchandising phenomenon comprising gaming and popular media product releases, celebrity appearances, screenings, competitions and, of course, cosplay across multiple cities. This paper narrates a longitudinal photo-essay scoping five years of cosplay and associated practices at the Auckland Armageddon Expo (2011-16). We will navigate the dense web of transmediated cultural allusions cited by Armageddon’s costumed bodies, from manga and anime to computer games and internet memes. What emerges is an interplay of legacy source texts and more recent media, with trends and cultural fashions breaking in waves. In doing so the paper provides a snap-shot – or series of snaps – of a half decade of glocalized cosplay practice with broader implications for how we understand the embodied citations of cosplayers in relation to their situated cultural moments.

Paul Mountfort is the Vice-president of PopCAANZ, editor of the Journal of Asia-Pacific Pop Culture (Penn State U) and Chair of the AUT Centre for Creative Writing. His is book-co-authored with Anne Peirson-Smith and Adam Geczy, Planet Cosplay: Costume Play, Identity and Global Fandom is available for pre-order from Intellect Books (UK) and Chicago University Press.
(De)constructing climate change in mosaic science fictions
Jason Nahrung, University of Queensland

Abstract
Concern over manmade climate change is a burgeoning area of literature and literature studies, with an increasing cannon of climate fiction spanning genres as it attempts to grapple with the subject. However, the sheer size, in time and space, and complexity of anthropogenic climate change challenges the reach of the formal novel (and particularly the realist novel, as highlighted by Amitov Ghosh and Adam Trexler, amongst others). A study of three Australian works of science fiction – Clade (James Bradley, 2015), Nightsiders (Sue Isle, 2011) and Things We Didn’t See Coming (Steven Amsterdam, 2009) – reveals the advantages of one structural approach: the mosaic, or composite novel. The form’s structure of strongly linked but autonomous short stories offers thematic resonance and narrative opportunities. Its tension between cohesion and disruption is also a valuable tool in making the hyperobject of climate change more relatable.

Jason Nahrung is a journalist, editor and writer based in Ballarat. He is undertaking a PhD in creative writing at The University of Queensland investigating the benefits of combining the mosaic form with science fiction to explore climate change. He has an MA in creative writing from QUT and writes across the gamut of speculative fiction. www.jasonnahrung.com
Abstract

From 1855 New Zealand sheep owners were required to register a unique brand mark of station identity and apply it with paint to their sheep after shearing. The mark would identify sheep that had strayed where there were no boundary fences and aid in monitoring the spread of disease. According to British wool importers the same marks stencilled on wool bales were “inextricable hieroglyphics”. Brand marks could carry the initial letters of the name of the original owner, reference family histories, tell stories of immigration and are the first export brands to represent New Zealand internationally. As objects their visual and material forms demonstrate innovative and adaptive design and production practices. As objects within historical, cultural, social and personal contexts their contribution is to broader concepts of station branding and identity.

Annette O’Sullivan is a senior lecturer in typography at Massey University College of Creative Arts. She is a member of the Education Committee and an assessor for the International Society of Typographic Designers. A common theme of her research is an exploration of past typographic practices and locating them in contemporary settings. Her current PhD research is the study of New Zealand wool bales stencils through a material culture and design historical approach. She seeks to discover new lettering and branding histories and looks for meaning in the current use of stencil letters within the context of their original use.
“He Looks like he’s Stepped out of a Painting”: The Idealization and Appropriation of Italian Timelessness through the Experience of Romantic Love’

Francesca Pierini, Academia Sinica, Taiwan

Abstract

Marina Fiorato’s The Glassblower of Murano (2008) tells the story of Eleonora, a young woman who travels to Venice in search of her genealogical past and existential roots. Coming from London, Eleonora incarnates a “modern” outlook on what she assumes to be the timeless life and culture of Venice. At one point in the novel, admiring the old houses on the Canal Grande, Eleonora is “on fire with enthusiasm for this culture where the houses and the people kept their genetic essence so pure for millennia that they look the same now as in the Renaissance” (2008, 15). This discourse of pure origins and unbroken continuities is a fascinating fantasizing on characteristics that extend from the urban territory to the people who inhabit it. Within narratives centred on this notion, “falling in love in Italy” occasions the appropriation of a privileged relation with history and the past, often contrasted with the displacement and rootlessness that seem to characterize the modern places, people and lifestyles of England and North America. Through a discussion of two Anglo-American historical popular novels set in Italy, this paper proposes an exploration of the notion of romantic love as a force reconnecting displaced and fragmented souls with a supposedly timeless and unbroken society; a society perceived as holding a privileged relation with ancient traditions and the past. From a point in time when the dialectics of history have been allegedly transcended, Anglo-American popular narratives observe Italy as a timeless, pre-modern other, a place where the experience of romantic love carries within it the promise of a new identity.

No biography provided
The embodied spectator: future directions of VR storytelling
Stefan Popescu, University of Sydney

Abstract

Virtual Reality (VR) technology signifies a revolution in cultural production, posing a radical redefinition of commercial film, and associated industries. However, exactly how to tell stories through VR is one of the biggest challenges that now faces the contemporary entertainment industry. In essence this predicament is the result of the technology developing faster than the industry can experiment with content research and development. This paper hypothesises that a solution might lie in experiments with 3-dimensional storytelling techniques to create an embodied audience experience. The spectator’s body becomes the site of storytelling through the utilisation of the immersive potential of VR technology to explore on-screen/ off-screen space. Some of the concepts that will be explored in this paper are; embodiment and affect, narrative language and screen space, spectator identification and immersion.

Stefan Popescu is a filmmaker and academic and is currently one of the directors of the Sydney Underground Film Festival. Having completed his PhD in Film and Digital Art in 2007, he has written and directed three independent feature films - Rosebery 7470 (2007), Nude Study (2010) and Vixen Velvet’s Zombie Massacre (2015) and The Performance Artist (currently in post-production). More recently, Stefan has ventured into commercial production roles such as Story Consultant for Jackie Chan’s Bleeding Steel (2017) and Associate Producer for Sydney Film Production Company’s adaptation of the award winning The Paper Menagerie.
“This is Not a Romance Novel but a Telenovela”: Metafiction and Bilingualism in Jane the Virgin.

Maria Ramos-Garcia, South Dakota State University

Abstract

Jane the Virgin, based on a Venezuelan telenovela, is at the same time a parody and an homage to the popular Latin American television genre. Among the many unusual features that contribute to the originality and success of this TV series are an omniscient narrator, a metafictional discourse, a bilingual and bicultural setting and an unapologetic, unabashed, and explicit use and abuse of the conventions of the soap-opera, with a touch of Latin American magical realism.

In its implausibility and tackiness, Jane the Virgin may be perceived as a simple off-the-wall humorous show; however, it is deceivingly complex. This paper will provide an overview of the series, concentrating both on the Latino socio-cultural aspects that rarely make it into mainstream US television, and on the metafictional discussions of the telenovela and the romance novel—both as genres and as philosophies of love—that permeate the narrative.

No biography provided
Discovering Tardigrades: Digital Animation and Post-human possibilities in Star Trek and Cosmos
Ruth Richards, RMIT University

Abstract
The following paper explores how digital animation is used to visualise and imagine non-human life - specifically, the tardigrade - in the documentary series Cosmos: A Spacetime Odyssey (2014), and the science-fiction series Star Trek: Discovery (2017 - ). Whilst Cosmos uses digital animation to render an approximation of the micro-organism as it exists in reality, Discovery imagines a macro version of the creature; the crew of the titular starship encounters a creature they dub ‘the tardigrade’ for its resemblance to the Earth organism. This paper intends to examine the ways in which digital animation not only contributes to representation of non-human life, but the ways in which science fiction and science documentary both attempt to move towards post-anthropocentric ontologies; digital animation may offer the ability to render the anthropocene beyond human eyes.

Ruth Richards is a PhD candidate in the School of Media and Communication at RMIT University. Her thesis focuses on animation and feminist philosophy, examining the ways in which animation may take up feminist notions of corporeality, materiality and becoming. Ruth has a background in film and television production, and runs undergraduate media studios in multi-camera television production practice. Her research interests include women in animation, film and television cultures, and contemporary live television contexts.
From Shane to Kelly: Revisionism and the Australian Western.
Andrew Robarbs, University of Sydney

Abstract
The aim of this research paper is to examine how Australian artists and filmmakers interrogate cultural myths through the appropriation of the Classic Western’s aesthetic and structural qualities.

Taking two prominent Australian ‘Westerns’ as case studies, Shame (1988) directed by Steve Jodrell and Sweet Country (2018) directed by Warwick Thornton, the paper traces how the Classic Western’s generic formation is leveraged to question popular undercurrents in Australian cultural myth.

The paper also ties these films to various examples of visual artists and film-makers who employ similar strategies in their own creative processes. These include Boy Have We Got A Vacation For You! by David Lawrey and Jaki Middleton (2005), Jim Jarmush’s Deadman (1995), Shaun Gladwell’s Apologies 1 - 6 (2007-2009) and Sydney Nolan’s Ned Kelly Series (1946-47).

Ultimately the films and works explored serve as examples of how the appropriation of Classical Western's structural and aesthetic formations transcend the genre’s original context (telling stories rooted in American history). The cinematic form becomes a valuable framework to revise and re-imagine contemporary relationships with popular myths and accepted social structures.

Andrew Robards is an academic, video artist and media developer who predominantly works between the digital environment and video installation. Andrew completed his MFA at Sydney College of the Arts in 2014 where he currently lectures in Screen Writing, Directing, Editing, Animation, Digital Effects and Interactive Design. Andrew also works as the digital developer for the Runway Australian Experimental Art journal (runway.org.au) and consults / develops for the Sydney Underground Film Festival. His current practice is concerned with the fluctuating space between the production and consumption of cinematic images.
“Always”: Tattoos, Weddings, and Enduring Harry Potter Fandom
Venetia Robertson, Victoria University, Wellington

Abstract

The *Harry Potter* franchise and its thousands of devoted followers have found myriad ways to keep the magic of JK Rowling’s wizarding world alive over the last 20 years. The media has been replete with stories of couples utilising *Harry Potter* in their wedding ceremonies and, similarly, with the spread of image-sharing technology, pictures of *Harry Potter*-themed tattoos have been widely disseminated. As society becomes increasingly secular, such uses of popular culture can come to replace traditional religious elements that have historically been integral to life events such as weddings and commonly attached to tattoo choices and motivations. Drawing on recent interviews with such participatory fans, this paper explores how the traditions, ethics, aesthetics, stories, characters, and fantasy of the Potterverse have not only impacted profoundly upon the life events of adult fans but how these trends demonstrate new ways in which popular culture is becoming a source of identification, connection, communication, and enchantment.

Venetia Robertson gained her PhD in Studies in Religion from the University of Sydney in 2017 and in 2018 will join the faculty of Religious Studies at Victoria University, Wellington. Venetia is interested in the relationship between fiction, spirituality, and identity and has explored this topic at a number of international and multi-disciplinary conferences, in papers in *Nova Religio*, the *International Journal of Cultural Studies*, the *Journal for the Academic Study of Religion*, a chapter in *Fiction, Invention and Hyper-Reality: Contested Contemporary Religions* (2017), and is presently editing a volume, *Fantastic Fan Cultures and the Sacred*, with Professor Carole Cusack and John Morehead for McFarland.
‘Scary Tales’ – Gothic Representations found in Contemporary Fairy-tale Film

Amanda Rutherford, Auckland University of Technology

Abstract

The gothic mode reveals hidden and troubling aspects of culture and the self, it appears in many aspects of 21st Century Western popular culture, and often these appearances are surprising says Spooner (2006) and Piatti-Farnell and Brien (2015). With the evolution in film production and technology, fairy tale film has transgressed across previously accepted boundaries, into a surprising world which explores cultural anxieties through a Gothic mode. The narratives are rich in gothic symbolism and are concerned with vice (Botting, 2013), encompassing a gothic framework of castles, beasts, villains, imprisonment, the sense of ‘otherness’ and suffering, yet still encapsulates the teaching of morals and virtues within a modern lifestyle according to the fairy tale rubric. I will argue that the fairy tales in contemporary film have undergone fundamental changes, and that urban social anxieties and despairs are underpinning the narratives seen in our contemporary ‘fairy tale’ film.

Amanda Rutherford is a postgraduate student in Communication Studies and part-time lecturer at Auckland University of Technology. Her interests include popular culture studies with particular interest in Myths, Legends and Fairy-tale, as well as Gothic studies.
Co-occurrence of Alcoholism and Depression in BoJack Horseman

Shreyashee Roy, IIT Madras, India

Abstract
The stigma around mental disabilities is not new. Mental disorders are often avoided in public discourse of everyday society. They are often unacknowledged or not given as much attention as physical disabilities. People openly discuss their diabetes in public but mostly avoid discussion around mental disorders like depression, anxiety, etc. In this paper, an analysis will consider one of the most popular Netflix American television series, BoJack Horseman – a dark comedy, which narrates the personal life of a ‘manimal’ and an ex-celebrity. BoJack’s alcohol dependency is reflective of the general tone of contemporary society where most individuals use alcohol to cope with their mental state. Depression and alcoholism co-occur frequently and thus his drinking becomes a maladaptive response to his depression. This is, however, common among celebrities who are more vulnerable to substance abuse. Hence, this series is a satire on the Hollywood toxicity that it creates among its stars. I wish to highlight mitigation of the stigma around celebrities and mental disorders that the show brings into the mainstream narrative. The show deconstructs the perfect celebrity life in the most realistic way.

Shreyashee Roy is student of Humanities and Social Sciences at IIT Madras (India) pursuing an Integrated Masters in English Studies. Her academic background is highly interdisciplinary in nature, and mostly invested in various fields like gender, sexuality, popular culture, cultural studies, and disability studies. Her academic interests lie in studying marginalised communities and discussing micro-narratives which often go unheard. Her planned future PhD studies will centre around the ‘body’ and ‘spaces’. She writes poetry occasionally, and loves to have a hot meal while binge watching favourite television shows.
‘Disenchantment and its Discontents: Weber, Illouz, and Popular Romance Fiction’
Eric Selinger, DePaul University,

Abstract

Modernity and romantic love make uncomfortable bedfellows. As Max Weber explains, modernity is marked by “disenchantment,” not just of the natural world, but also of the inner life and of interpersonal relations. Building on Weber, Eva Illouz argues that we now live in an “ironic structure of romantic feeling, which marks the move from an ‘enchanted’ to a disenchanted cultural definition of love” (Why Love Hurts). This talk will look at how several contemporary authors negotiate and resist “disenchantment.” Of particular interest will be Ayisha Malik’s Sofia Khan is Not Obliged and The Other Side of Happiness, a pair of “hijabi chick-lit” novels that take both sides in this great debate, Courtney Milan’s Hold Me, which casts a cool, modern eye on romantic love without yielding to the irony that Illouz describes, and / or Alexis Hall’s Glitterland, which deploys religious discourse to redeem both love and popular media culture.

Eric Murphy Selinger is Professor of English at DePaul University, President of the International Association for the Study of Popular Romance, and Executive Editor of the Journal of Popular Romance Studies. His books include What Is It Then Between Us? Traditions of Love in American Poetry, New Approaches to Popular Romance Fiction: Critical Essays (edited with Sarah S. G. Frantz), and Romance Fiction and American Culture: Love as the Practice of Freedom? (edited with William Gleason). He is currently co-writing a book with Laura Vivanco entitled Sacred Hearts: Reading Popular Romance as Theological Fiction.
“Exempt from all affection and from all contempt”: Necessary Evil and the Figure of the Byronic Hero in Romance Novels’

Lucy Sheerman,

Abstract

Two hundred years since his first appearance in print, the Byronic anti-hero - ‘that man of loneliness and mystery, / Scarce seen to smile, and seldom heard to sigh’ - is a figure who continues to define representations of the hero in romance novels.

The influence of this angry and defiant fallen angel on the writing of the Brontës has been well documented. In my paper I will consider four Governess novels, published by Mills & Boon in 2016 as a homage to Charlotte Brontë’s iconic romance novel Jane Eyre, and the Byronic traces of the heroes who feature in them.

The romance novel’s continued preoccupation with the Byronic anti-hero is central to the genre’s staged encounters with otherness and its exploration of emotional affect. The literary device of the anti-hero shaped the development of romance tropes such as plot, conflict and point of view, and also (as I will argue) gave rise to the Byronic anti-heroine.

Lucy Sheerman is currently working on a series of fan fiction versions of iconic novels including Rebecca (Dancing Girl Press) and Jane Eyre.

She was an artist in residence at Metal Peterborough where she co-created a new Evensong for Peterborough Cathedral which explored whether long term couples could take an extended journey to the moon together.

Her sequence about the effect of the moon landings on the astronauts and their wives was published by Oystercatcher. Two plays, including a collaboration with the Apollo astronaut and poet Al Worden, have been commissioned by Menagerie for the Hot Bed New Writing Festival.
Ecological Advocacy in Frank Herbert’s Dune Trilogy
Tara Smith, The University of Sydney

Abstract

Frank Herbert’s *Dune* trilogy is, on the surface, a political space opera. A Mars-like planet sets the scene for a tale focused on the intrigue and drama of a powerful ruling family, the Atreides. However, this superficial plot thinly masks deeper ecological truths, which subtly warn the reader of their anthropocentric perspectives. Herbert ultimately uses his novels as a vehicle to promote conservation. This paper is a critical literary analysis of the methods, didactic lessons and more subtle ways Herbert understands his fictional planet, Arrakis, and the role of humans interaction with the planet. The text can be considered to be reflective of the current geological age of the Earth: the Anthropocene. This paper will consider *Dune* as an Anthropocene landscape created by the occupants on Arrakis and their terraforming efforts.

_Tara Smith_ is a PhD student at the University of Sydney’s Department of Studies of Religion. Her PhD thesis explores the significance of Science Fiction in understanding the future and the way the genre is relevant and impacts cultural, social and religious landscapes. Tara’s Honours project explored the religious, ecological, and ecoreligious aspects of Frank Herbert’s seminal *Dune* trilogy, and she partially presents this here.
Potty mouth: The relevance of Latrinalia in 2018
Joanna Smith, Unitec

Abstract
This paper will discuss the phenomenon of Latrinalia - or public toilet graffiti – exploring whether it retains relevance as a social and taboo-breaking written confessional in the current culture of on-line oversharing. Latrinalia (a term coined by American folklorist Alan Dundes in 1966) encompasses a highly specific literary form. It offers the writer an anonymous venting space for; political commentary, sexual desire, violence, humour, popular culture, philosophy, defamation, romance, heartbreak and secrets. This paper examines the confessional impulse and the specific intimacy of this written form which occurs in the public - private spaces of public toilets. Latrinalia could be disregarded as vandalism, or considered redundant in a world that provides multiple forums for anonymous comment in a plethora of social media. In the free-for-all that the internet offers, how does the act of public toilet graffiti continue to reflect the writer, and what does it reveal about their specific desire to share in this way? Writing is transactional. Whether you value graffiti or not, this paper offers the optimistic argument that Latrinalia retains a distinctive literary importance in 2018, and beyond.

Johanna Smith works in the screen and theatre industries in a number of key positions including writer, actor, script editor, project developer and teacher. Johanna writes for Shortland Street, and is the story and script editor for the web-series, Baby Mama’s Club. Currently, Johanna lectures in screen writing at Unitec Institute of Technology, while working as consultant on a variety of scripts and projects.
Homes for everyone: tiny homes on Youtube
Jan Smitheram, Victoria University

Abstract

The ideal home is a powerful image because it is understood to be a haven from the ills of the world and a material expression and representation of our true selves. Home also occupies a prominent place in our popular imagination, which is evident in the centrality of the home in lifestyle programs. The aim of this paper is to look critically at how tiny homes are framed in the media, focusing on Youtube. Tiny homes, on the one hand, are situated as a way to enable people into the housing market or an alternative way of living, as well as being a figure, literally, of transformation and change. On the other hand, tiny homes support the idea of a homely home as detached, white and middle-class. To conclude this paper considers, how the home ‘becomes’ through what is transformed and changed, but also through what is regulated, stays or sticks.

Jan Smitheram is a senior lecturer in the School of Architecture at Victoria University of Wellington where she teaches undergraduate and postgraduate students. Extending work from her Ph.D. she looks at the relationship between performance, performativity and affect within the context of architecture. Her recent research looks at architectural practice through the lens of performativity and affect. Her work has been published in international journals, books and conference proceedings.
otta catch ‘em all... Gothic Pocket Monsters: The construction of the Pokemon world as a site of transgression and liminality

Blair Speakman, Auckland University of Technology

Abstract

In 1996 “a different kind of monster appeared, Nintendo’s Poketto Monsuta, pocket monsters, or as they became known in the western world, Pokémon” (Bainbridge, 2014, p. 400). Although Pokémon intertexts have produced transmedia storytelling that reflects upon larger issues including biodiversity, environmentalism, and consumerism, there has been limited attention on Pokemon’s connection to Japanese folklore and to the Gothic. This conference presentation will explore how despite the appearance of the Pokémon world as being a utopia, the creatures that inhabit this world are abused by people through pollution, cloning, and genetic modification. While the protagonist of the series must ‘save’ the Pokémon world, the game series subverts the good vs. evil dichotomy by questioning the protagonist’s motives for ‘using’ Pokémon. It is through this abuse, and the subversion of the good vs. evil dichotomy, which ultimately presents Pokémon and their trainers as being transgressive and liminal figures.

Blair Speakman is pop culture enthusiast who is particularly fascinated with the construction of authenticity in music fandoms. This interest led Blair to his Master’s thesis on the (re)construction of authenticity and identity in the Lady Gaga fandom after the release of Cheek to Cheek (2014). Furthermore, Blair started his Doctorate of Philosophy at Auckland University of Technology (AUT) in July 2017, focusing on Queer characters in contemporary Gothic television shows, and is a recipient of AUT’s Vice-Chancellor Doctoral Scholarship. He is also highly involved in University extra-curricular activities, including being the secretary for the student LGBTIQQA club.
Jean Epstein / Photo-genie – A Heuretic Theory of Film: Sensational, transcendental, material, forceful

James Thompson, Monash University

Abstract

In this paper I seek to address the question of how Jean Epstein’s conception of Photo-genie as a method and a hermeneutic framework for the cinema (film industrial and current academic approaches) can be described in clear and contemporary terms. I propose to look at Epstein’s work through four sub-topics: sensation, transcendence, material, and force. Sensation, according to Deleuze, ‘is that which is transmitted directly, and avoids the detour and boredom of conveying a story.’ Transcendental could be described as an equal opposite or alternative to psychological realism. Transcendental, according to Paul Schrader, is a style of cinema that favours austere camera work and avoids editorial comment. Material addresses the stuff of the film: the objects and the ontology of film. Force is a summary of the above and aims to describe Photogenie as a cinema not of form and formality, but of materials and forces. It is a cinema of invisible forces and inertia. This emergence of the invisible is an interplay between the perceiving audience and the screen. In summary, Photo-genie encourages a Heuretic approach to the creation and interpretation of the cinema-image.

James Thompson is a filmmaker based in Melbourne, Australia. His work has featured in festivals such as Palm Springs International ShortFest (2016), Austin Film Festival (2016, 2017) and received awards from the Zed Fest Film Festival and Screenplay Competition. He is currently completing a practice led PhD at MADA (fine arts) Monash University. His research is focused on the cinema works of Jean Epstein and conceptions of photo-genie.
Reading Food in Boys Love Manga: A Gastronomic Study of Food and Male Homosexuality in the Manga Work of Yoshinaga Fumi

Alex Tran, Auckland University of Technology

Abstract

Gastronomy is the study, not of food itself, but the relationship between food and our world.

By examining four well-known manga series created by Yoshinaga Fumi, this research examines relationships between food, homosexual expression and culture. The depiction of food in relation to homosexuality in Boys’ Love (BL) manga (a genre of Japanese comic) is a discernible phenomenon. The research therefore offers an analysis and critique of relationships between food and male homosexuality in gastronomic BL manga that have become increasingly popular among Japanese (and increasingly), international readers.

Xuan-Bach Tran (Alex) graduated from Swinburne University in 2012 and William Angliss Institute (Australia) in 2014. His background is cooking and culinary management with roughly 4 years in business consultancy, training, and marketing. Besides, Alex is also a cookbook author and editor in Vietnam. From 2015 to 2016, he worked as South Vietnam General Manager for KAfe Group (Vietnam). In early 2017, he started the Master of Gastronomy at AUT. Alex plans to continue to study a PhD and pursue a career in academia. His research focus includes Japan’s culture and society, semiotics of gastronomy, and sustainable food systems.
Fire, Shelter, and Relationships: Sensemaking in *Survivor*
Rebecca Trelease, Auckland University of Technology

Abstract
Part of the appeal of Reality Television is watching participants struggle in a new and confusing environment. In a show like Survivor, the winning contestant often navigates relationships and alliances in order to win one million dollars. But how are these relationships expressed within the show and, in turn, communicated to the viewer?

This paper considers how participants of *Survivor* (2000 - ) use sensemaking (Weick, Sutcliffe, & Obstfeld, 2005) and habitus (Bourdieu & Wacquant, 1992) to understand the environment and a sense of self. Contestants demonstrate this when explaining the current tribal alliances and relationships, positioning participants like components ‘that interact with each other, mutually affect each other, and in so doing generate novel, emergent behaviour’ (Lewin, 1999).

Relating the *Survivor* experience to a complex system suggests a method of sense-making for the participant, while also acting as a method of conveying the current situation to the viewer.

Rebecca Trelease is in the final stages of her PhD at AUT university. Her thesis is a genre analysis of Reality Television, analysing the hybrid nature of global formats.
Abstract

Within the online Australian popular culture landscape, representations of the ‘imperfectly perfect’ mother are commonplace. These mothers self-identify as having challenging children, messy relationships, struggles balancing career and family, or as generally breaking some other aspect of conventional ideas of what it is to be a ‘good’ parent. These representations offer women semiotic resources that can be utilised as they navigate their own lives, challenging codes of motherhood that can be limiting.

At the same time, however, these representations uphold other, more insidious conventions about what it is to be a good mother. Following Raka Shome’s (2011) notion of white femininity as transnational, I draw upon a case study of mummy blogger Constance Hall, in particular her work with charity Rafiki Mwema and her handling of a ‘black face’ incident on her Facebook page. Ultimately, in this presentation I argue that the trope of the ‘imperfectly perfect’ mother upholds the notion that the ‘good’ mother is white.

Lisa Vonk is a Master of Arts student at Massey University. Her thesis explores environmental and social injustice within the Apple MacBook supply chain through a search for waste. She tutors in Massey’s School of English and Media Studies, and is administrator at the Massey University Political Ecology Research Centre.
Shades of Green: Environmental Movement Ideology in *Grand Designs New Zealand*
Jennie Watts, Independent Scholar

**Abstract**

As a sub-genre of reality television, the architectural design show may be described as aspirational, inspirational, or educational. But domestic architecture on television may also, as Stead and Richards¹ state, “attempt the education of public taste” by the inclusion or exclusion of discourses related to building a home to live in. This paper first examines the elements of environmental movement discourse present in the first series of *Grand Designs New Zealand*, including the discourses of sustainability, conservation and the environmental impact of building design. Second, the paper analyses the impact of the ideology on the ensuing home design and, third, discusses the role of this popular television programme as a vehicle for establishing environmental movement ideologies as normative principles of ethical home design in New Zealand.


**Jennie Watts** is an independent researcher. She holds a Ph.D. from Auckland University of Technology and research interests include contemporary social movements, lifestyle activism, politics and the media.
Racial Character Tropes in Films with Majority Nonwhite Casts: Introducing the White Tour Guide

Nicole Williams, CUNY Graduate Center

Abstract

The use of racially inclusive casting practices opens the door for filmmakers to tell a broader range of stories, but making films with diverse casts does not guarantee that the stories told will reflect a diversity of perspectives. Decades of multiracial films have featured tropes including the “magical Negro”, “black token”, and “white saviour”; instead of becoming less reliant upon such tropes over time, Hollywood continues to expand their use. One emerging trope is the white “tour guide” character, who is inserted into films with majority non-white casts and serves as a means of contextualising the lives and actions of non-white characters. Recent examples include characters in Girls Trip and Black Panther. While the existence of the tour guide shows that more movies are being made which feature majority non-white casts, the importance of this character to such films’ narrative arcs continues Hollywood’s tradition of centering white perspectives and experiences.

Nicole Williams received her MLIS from Rutgers University. She is both an academic librarian at Bronx Community College and master’s of liberal studies student at the CUNY Graduate Center. Her career in librarianship includes more than a decade of service to public and academic institutions in the United Arab Emirates and United States. An enthusiastic observer of all types of popular culture, she is particularly interested in issues of identity and representation. Her pedagogical pursuits relate to the use of open educational resources as a gateway to addressing external barriers to student success, including food insecurity and insufficient childcare.
Lacan, social media and the (digital) subject supposed to know
Scott Wilson, Unitec Institute of Technology

Abstract

If we recognise Jacques Lacan’s three registers of the Imaginary, Symbolic and Real as structures which govern textual production, then Social Media texts and platforms do more than simply represent these registers; they circulate them and enforce their articulation by demonstrating how to operate as textual producers and consumers within them. With this in mind, how might have Social Media affected the relationship of the subject to the world accessed through these media forms? How, especially, does the subject negotiate the complicated terrain of power and knowledge represented, first, by an acquiescence to, and then an overcoming of, the Subject-Supposed-to-Know? How might this revision of a crucial moment (for Lacan) in the development of the subject play out and be visible in such contemporary crises as Post-Truth, QAnon and Brexit?

This paper seeks to explore the structuring effect of Lacan’s Three Registers on subjective formation and examine the manner with which Social Media offer a digital revision of these structures, making available new ways of becoming subjects that differ from previous (analogue) subjects in their relationship to categories of knowledge and the manner with which this knowledge might be used to generate an encounter with the world.

Scott Wilson is a Senior Lecturer with the Department of Performing and Screen Arts at Unitec, Institute of Technology in Auckland. He was the 2013 Fulbright Visiting New Zealand Scholar at Georgetown University, and is the author of The Politics of Insects: David Cronenberg’s Cinema of Confrontation (2011). He has recently edited a volume on extreme and unpopular music, Music at the Extremes: Essays on Sounds Outside the Mainstream (2015) and is the Series Editor of The Bloomsbury Companions to Contemporary Filmmakers.
Gender Performances in *The Advisors Alliance*: Its Adaptation and Dual-contextualization
E-chou Wu & Tang Wu, Providence University and Feng Chia University

Abstract

*The Advisors Alliance*, a television series aka *The Greatest Strategist Sima Yi*, was first aired in the summer of 2017. Its story is adapted from both *Records of the Three Kingdoms* and *Romance of the Three Kingdoms*: the former, an official historic book covering the late Eastern Han dynasty and the Three Kingdoms period between 184 and 280 AD, and the latter, a historical novel written by Luo Guanzhong. This television drama has won overwhelming popularity in the Chinese communities worldwide soon after its release. This paper is to discuss the adaptational representations of Sima Yi’s wife, Zhang Chun Hua, and his concubine, Bai Ling Yun. *Records* introduces the two women with a few words; *Romance* doesn’t even mention them, but the TV series dramatizes them with a number of additional episodes making them female leading characters. This TV drama concerning the two women culminates in the henpecked husband being forced to accept Bai as his concubine by the edict from the Emperor. The historic text, *Records*, doesn’t portray Zhang who henpecks her husband; on the contrary, Sima Yi is unco-genial to her when she is growing old. Furthermore, Bai isn’t given a first name, which is universally acknowledged as the least important of women’s social status then. The name, “Bai Ling Yun,” is given by the screenplay writers.

The paper will examine episodes 29-32 covering how Sima Yi is plotted to have a concubine and how family disputes over refusal or acceptance of Bai, especially the wife’s stance. We will first use Roland Barthes’s theory of narrative functions, “distributional” and “integrational,” to evaluate what may be effectively adapted from the written to the filmic. Distributional functions include *cardinal function*, also termed as “hinge-points” of narrative, and *catalysers*. The hinge-points are the turning points opening up “alternatives of consequence to the development of story” and creating “risky moments in the narrative” (*Novel to Film*, Brian McFarlane 13). The appearance of Bai Ling Yun may be read as a hinge-point catering to modern interpretation of gender relations and altering stereotypes of the Chinese gender roles. The paper will then examine Chinese women’s images in both modern times and the 3rd century, inspired by the concept of “dual contextualization” in translation studies initiated by Te-hsing Shan. We will examine closely how this TV drama, as a cultural product, could be treated within cultural and historical contexts: a) Why is the text still re-made into film today? b) What meaning does the author of the original text intend to convey? And c) in addition to the original meaning, what new things are created in the adaptation? It is hoped that the paper provides an inspiration for the adaptation from history to film, with which we also learn particular psychological phenomena in the study of popular media culture.
E-chou Wu is Professor of English in the Department of English at Providence University, Taiwan.

Tano Wu is a Master’s student in the MA Student Department of Chinese at Feng Chia University, Taiwan.