



Cultural Studies Association of Australasia Conference

Provocations

Activism | Catastrophe | Exposure
Flesh | Harm | Secrets

2 - 5 December 2014
University of Wollongong

lha.uow.edu.au/hsi/csaa2014



UNIVERSITY OF
WOLLONGONG
AUSTRALIA



Conference hosted by:

**Faculty of Law, Humanities and the Arts,
University of Wollongong
and Cultural Studies Association of Australasia**



TABLE OF CONTENTS

WELCOME	3
YOUR HOST	5
UOW CONFERENCE TEAM.....	6
ACKNOWLEDGMENTS.....	7
SPONSORS.....	7
BOOK LAUNCHES.....	8
GENERAL INFORMATION	10
CONFERENCE VENUE	12
WOLLONGONG CAMPUS MAP	13
PROGRAM OVERVIEW	14
KEYNOTE PRESENTATIONS.....	19
DELEGATE ABSTRACTS.....	24

Correct at time of publication. Subject to change.

WELCOME

From the Faculty of Law, Humanities and the Arts, University of Wollongong

Dear Delegates,

I am delighted to welcome participants to the Cultural Studies Association of Australasia National Conference. This is the first time the University of Wollongong has hosted this event and we trust you will enjoy the opportunity to exchange and explore cutting-edge scholarship, and collegiality, whilst making the most of this beautiful location.

The University of Wollongong, through the Faculty of Law, Humanities and the Arts, has a strong commitment to cultural studies and the important role it plays as an interdisciplinary field of research, with on-going obligations to social justice. By gathering and innovating diverse scholarship and critical theory and responding to the pressing issues of our historical moment, cultural studies continues, as it began, to be dynamic, politically engaged and of high public importance.

This conference features an outstanding program of keynote speakers and delegates from Australia and overseas. It promises to be challenging, imaginative and inspiring and I hope you will enjoy your time at UOW.

Professor Amanda Lawson

Executive Dean
Faculty of Law, Humanities and the Arts
University of Wollongong
Australia

From the Cultural Studies Association of Australasia (CSAA)

Dear Delegates,

Welcome to the Cultural Studies Association of Australasia Annual Conference for 2014!

I am delighted to be able to welcome you to this showcase event for Cultural Studies in the Australasian region. The theme for this conference, *Provocations*, was selected by the organising team for this conference - a team led by Dr Lisa Slater with colleagues from the Faculty of Law, Arts and Humanities at the University Wollongong - as a poignant reminder of both the purpose and activation of the practice of Cultural Studies. Reconsidering the driving motivations of Cultural Studies' objects of analysis via what is *provoked*, what is *provocative* and what it means *to provoke* provides something of a point of reflection on what it is we do (and what it is we might continue to do) as Cultural Studies scholars.

provocation

, prəvə 'keɪʃ(ə)n/

noun

1. testing to elicit a particular response or reflex.

This term, loaded as it is with paleosymbolic suggestion in a world of upheaval and change, crises and conflict, reminds us that provocations can indeed be multiple and contentious. A provocation may well elicit retribution, but equally *to provoke* suggests inquiry, and of particular relevance for this conference, a curiosity to see what might be; of what *could be*. It is via the dynamism that terms like 'provocation' suggest that discovery emerges.

Gareth Stedman Jones' suggestions regarding the practice of disciplinary History, some time ago now, are fittingly applicable to Cultural Studies in this context:

If history is to renew itself... it cannot be by the defensive reiteration of well tried and by now well worn formulae. It can only be by an engagement with the contemporary intellectual terrain- not to counter a threat, but to discover an opportunity.

(Languages of Class: Studies in English Working Class History 1832-1982. 24).

As the dialogues, presentations and panels presented at this conference will demonstrate, provocations invite new terrains of exploration, but also an opportunity for looking afresh; to ask about practice and how it is Cultural Studies might itself continue to provoke and indeed, be provoked. It is with this sentiment in mind that I encourage you to engage with this conference.

Enjoy this week and the dialogue and collegiality it will itself provoke,

Dr Andrew Hickey

President- Cultural Studies Association of Australasia

YOUR HOST

Faculty of Law, Humanities and the Arts

The Faculty of Law, Humanities and the Arts mission aspires to build capacity in the regional economy and in our international networks through research-led educational leadership. This Faculty is built on the strength and reputation of three schools: Humanities and Social Inquiry, the Arts, English and Media and Law. The Faculty is also privileged to support the Australian National Centre for Ocean Resource Security (ANCORS) a strategic strength of the University. These Schools along with our research strength strive, for excellence in teaching and learning and research.

Creativity in Australia is a \$32.8 billion industry and it's growing fast. Employers are looking for graduates who have the ability to think critically and bring a new dimension to business. Furthermore, Richard Arum and Josipa Roksa, in their 2011 book, *Academically Adrift*, came to the conclusion, after measuring learning over the course of 2,300 students' college careers in the USA, that liberal arts majors showed "significantly higher gains in critical thinking, complex reasoning and writing skills over time than students in other fields of study." The Faculty of Law, Humanities and the Arts is uniquely placed to capitalise on and promote the skills and professional preparation of our graduates.

For more information visit [**lha.uow.edu.au**](http://lha.uow.edu.au)

UOW CONFERENCE TEAM

Conference Coordinator

Dr Lisa Slater

UOW CSAA Conference Committee

Dr Nadine Ehlers

Professor Sue Turnbull

Dr Nicky Evans

Dr Ruth Walker

Professor Mark McLelland

Sub-theme Coordinators

Dr Su Ballard

Professor Vera Mackie

Dr Melissa Boyde

Professor Mark McLelland

Dr Tanja Dreher

Dr Marcus O'Donnell

Dr Nicky Evans

Dr Andrew Whelan

Dr Lucas Ihlein

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Laura Potter

Alissa Kerrin

Chiara Rigoni

Suzi van Middelkoop

ACKNOWLEDGMENTS

The conference organisers and delegaters acknowledge the Dharawal people, the traditional custodians of the land on which this conference is being held. We pay respect to the elders past and present of the Dharawal nation and extend that respect to other Aboriginal people present. As some of the first people to encounter settler Europeans, the Dharawal survive with a legacy of violence and displacement written into their recent history. We encourage delegates for this conference to respectfully acknowledge the Dharawal people and their living culture.

SPONSORS

Institute for Social Transformation Research (ISTR)

ISTR is an interdisciplinary forum for ideas, debates and discussion. It brings together leading scholars from the Creative Arts, Humanities and Social Sciences, with a shared focus on understanding the impact of social change and cultural transformation in our region and across the globe.

Legal Intersections Research Centre (LIRC)

LIRC is known for its leading edge interdisciplinary research in law, social sciences and the humanities. Approaching research from an interdisciplinary perspective involves breaking down the boundaries of traditional disciplines, particularly that of law, in the interests of producing fresh insights and knowledges. Our methodologies assume that knowledge about the law is inseparable from a range of sometimes competing or conflicting discourses such as philosophy, religion, history, feminism and critical theory, art, theatre, media, cultural studies, sociology, government and politics.

Cultural Studies Review

Cultural Studies Review is a peer-reviewed journal devoted to the publication and circulation of quality thinking in cultural studies—in particular work that draws out new kinds of politics, as they emerge in diverse sites. We are interested in writing that shapes new relationships between social groups, cultural practices and forms of knowledge and which provides some account of the questions motivating its production. We welcome work from any discipline that meets these aims. Aware that new thinking in cultural studies may produce a new poetics we have a dedicated new writing section to encourage the publication of works of critical innovation, political intervention and creative textuality.

BOOK LAUNCHES

Wednesday 3 December | 12:30 | 67 Foyer

**The Para-Academic Handbook: A Toolkit for Making, Learning, Creating, Acting,
edited by Alex Wardrop and Deborah Withers**

To be launched by Ruth Barcan (author of Academic Life and Labour in the New University)

Grassroots publishing label HammerOn Press announces the release of a ground breaking collection exploring the margins of contemporary academia. This book collects global perspectives of people who feel connected, in different ways, to the practice of para-academia.

These people work alongside, beside, next to, and rub up against the proper location of the Academy, making the work of higher education a little more irregular and perverse. The philosopher Isabelle Stengers, co-author of *Women Who Make a Fuss: The Unfaithful Daughters of Virginia Woolf*, writes that the book 'is a relevant and important political gesture' claiming a space and a name for 'those who refuse to be crushed ... they are alive, not just surviving, and are part of the fragile creation of a collective future worth living'.

Ruth Barcan, author of *Academic Life and Labour in the New University: Hope and Other Choices*, writes that this is an 'important new book ... simultaneously a critique, a lament and a reenvisioning. It is a compelling portrait of the new topographies of higher education and a testament to the power, inventiveness and resilience of those who work within, across and beyond its new spaces'. Gary Rolfe, author of *The University in Dissent*, calls the volume 'a hugely important book for anyone who feels (as I often do) alienated or marginalised by corporate academic life ... As such, it should be read not only by those who already work in the margins, but by all academics, students, researchers and administrators from across the academy who wish to find out what they are missing'.

It will be published as Open Access download from 15 September 2014, print copies available for £18 (AU\$32.00) from the HammerOn site and all good bookshops.

Thursday 4 December | 17:30 | 67 Dining

***Art in the Global Present*, edited by Nikos Papastergiadis and Victoria Lynn
Cultural Studies Review and Book Series**

Cultural Studies Review is one of the CSAA affiliated journals and is a peer-reviewed journal supported by UTS, University of Melbourne, Curtin University, Queensland University and Sydney University. It is an open-access e-journal which reflects our belief that the critical and creative thinking produced by scholars should be widely available and our respect for the author's ownership of their own thinking. The journal has begun its own book series and tonight we wish to celebrate the first title with you, *Art in the Global Present*.

Art in the Global Present presents a fascinating collection of essays that together reveal how art is currently navigating a globalised world. It addresses social issues, such as the impact of migration, the 'war on terror' and the global financial crisis, and questions the transformations produced by new forms of flexible labour and the digital revolution. Through examining the resistance to the politics of globalisation in contemporary art, presenting the construction of an alternative geography of the imagination and reflecting on art's capacity to express the widest possible sense of being, this book explores the worlds that artists make when they make art.

A multifaceted perspective on the complexity of these issues is reached through the words of a diverse range of art practitioners and commentators, including acclaimed artists Lucy Orta, Callum Morton, Danae Stratou and the collective Postcommodity, international curators Hou Hanru, Cuauhtémoc Medina, Ranjit Hoskote and Linda Marie Walker and art critics, academics, writers and theorists Jean Burgess, Paul Carter, Barbara Creed, Geert Lovink, Scott McQuire, Nikos Papastergiadis, Gerald Raunig and Jan Verwoert.

***History, Power, Text: Cultural Studies and Indigenous Studies*, edited by Timothy Neale, Crystal McKinnon and Eve Vincent**

History, Power, Text: Cultural Studies and Indigenous Studies is a collection of essays on Indigenous themes published between 1996 and 2013 in the journal known first as *UTS Review* and now as *Cultural Studies Review*. This journal opened up a space for new kinds of politics, new styles of writing and new modes of interdisciplinary engagement. *History, Power, Text* highlights the significance of just one of the exciting interdisciplinary spaces, or meeting points, the journal enabled. 'Indigenous cultural studies' is our name for the intersection of cultural studies and Indigenous studies showcased here.

This volume republishes key works by academics and writers Katelyn Barney, Jennifer Biddle, Tony Birch, Wendy Brady, Gillian Cowlishaw, Robyn Ferrell, Bronwyn Fredericks, Heather Goodall, Tess Lea, Erin Manning, Richard Martin, Aileen Moreton-Robinson, Stephen Muecke, Alison Ravenscroft, Deborah Bird Rose, Lisa Slater, Sonia Smallacombe, Rebe Taylor, Penny van Toorn, Eve Vincent, Irene Watson and Virginia Watson—many of whom have taken this opportunity to write reflections on their work—as well as interviews between Christine Nicholls and painter Kathleen Petyarre, and Anne Brewster and author Kim Scott. The book also features new essays by Birch, Moreton-Robinson and Crystal McKinnon, and a roundtable discussion with former and current journal editors Chris Healy, Stephen Muecke and Katrina Schlunke.

GENERAL INFORMATION

The conference hosts and coordinators would like to welcome you to the Cultural Studies Association Conference for 2014. If you have any questions or require assistance with anything, please don't hesitate to approach the conference staff at the conference desk, located in the foyer of McKinnon Building 67 from Wednesday 3 December – Friday 5 December.

Registration Desk and Help Desk

The Conference Registration and Held Desk will be open:

Tuesday 2 December	(Prefix and pre-registration in Building 19, upstairs in 19:2072)
Wednesday 3 December	8.30am to 12.00pm
Thursday 4 December	8.30am to 12.00pm
Friday 5 December	8.30am to 12.00pm

Messages

Messages can be left for delegates by ringing:

Faculty of Law, Humanities and the Arts (LHA Central)	+61 2 4221 3456
LHA Event team	+61 4 3818 1917

Identification

All registered delegates will be issued with a name badge. Please ensure that you are wearing it at all times to ensure your admission to conference sessions and meals.

Meals and Dietary Requirements

Your conference registration fee includes arrival tea/coffee, morning tea, lunch and afternoon tea plus the Welcome Reception Wednesday evening and the Networking event Thursday evening.

A wide range of tastes will be catered for including vegetarian and gluten free diets but if you have any specific dietary requirements and have not yet indicated these to conference staff, please do so as soon as possible at the Conference Desk.

Conference Social Functions

Welcome Reception – Wednesday 3 December from 6.30pm

Networking Event – Thursday 4 December from 5.30pm

The above functions will be held in Building 67 dining room and balcony located on the ground floor of the McKinnon building. This is a great opportunity to reconnect with old friends and meet new ones. Includes canapés, soft drinks and alcoholic beverages. There will be live entertainment at the Networking Event on Thursday evening.

Instructions to Presenters

All rooms for presentations will have available a computer with PowerPoint and data projector and screen. Please have your presentation on a USB data stick ready for loading.

All presentations are limited to 15 minutes of presentation time plus 5 minutes of questions. Your Chair may opt to save question time to the end of the paper presentations.

There are microphones and speakers in lecture room 104 only; all other breakouts do not have microphones built in. Please advise if you require microphone in your presentation.

AV Support

There is internet capability in all rooms. AV support will be available from 9am–5pm Monday–Friday. For assistance please phone ext.3000 from the telephone in rooms.

Connecting to UOW WiFi

1. Turn on WiFi on your device.
2. Connect to "UOW_EVENT4" wireless network.
3. Enter the password as follows: u0wc5saa
Please note the zero in the password. It is also case sensitive.
4. Allow time for authentication.
5. You are now on the UOW Network.

CONFERENCE VENUE

Getting to the University of Wollongong:

Visit the getting to UOW webpage for transport options
uow.edu.au/transport

On Campus Parking (8.30am–6.30pm)

- P4 (paid parking)
- Carpooling Area (3 for free)

2 December
Prefix Day

Building 19, Room 2072
(Research Hub, Level 2)

3 – 5 December
CSAA Conference

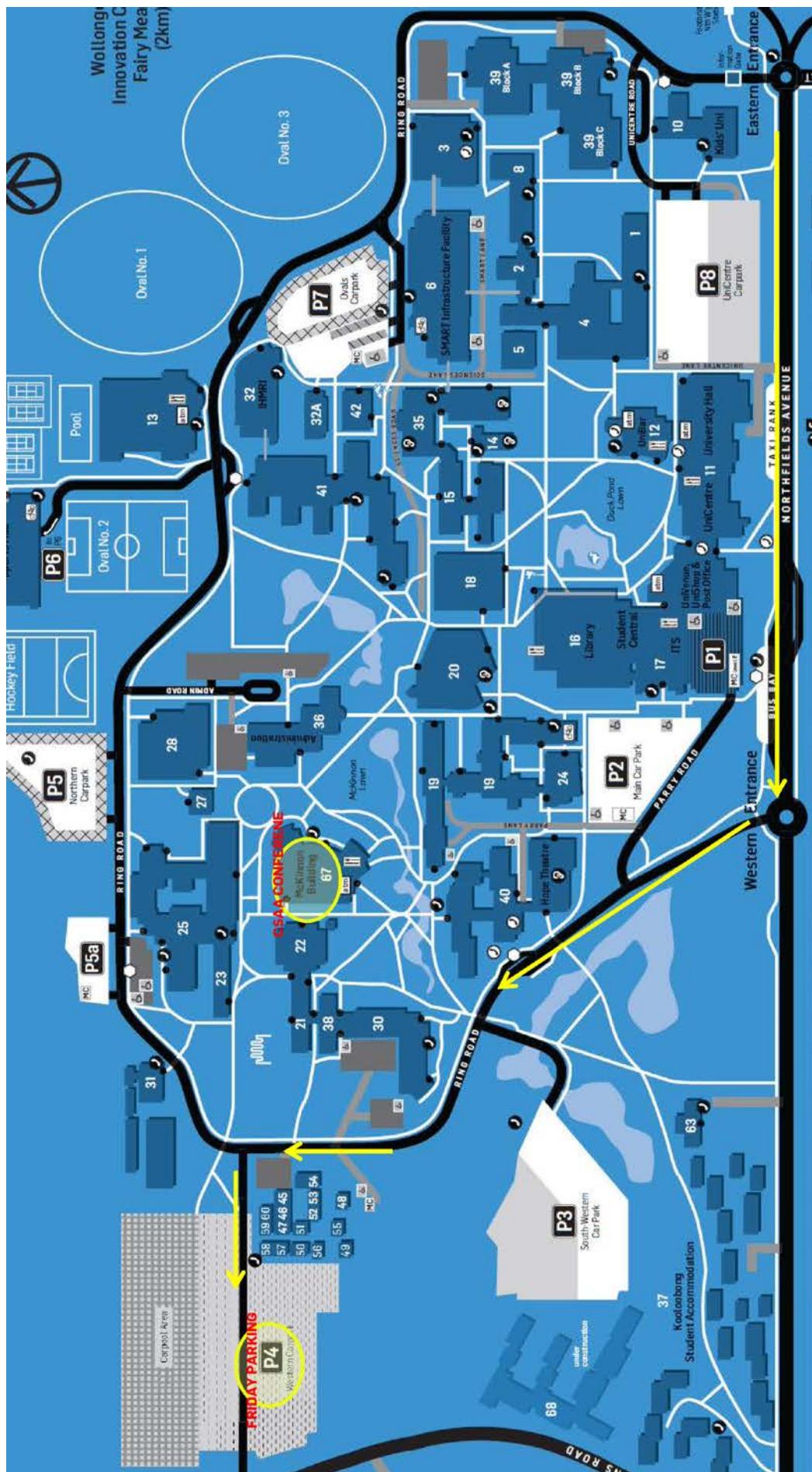
McKinnon Building 67
Foyer

CSAA Conference Social Events

McKinnon Building 67
67 Dining



WOLLONGONG CAMPUS MAP



PROGRAM OVERVIEW

Tuesday 2 December – PREFIX DAY		
Time	Event and Guest/Presenter	Venue
11.30 - 12.30	REGISTRATION WELCOME LUNCH BREAK	
12:30 - 13:30	Publish or Perish? Associate Professor Panizza Ruth Allmark, Dr Lucas Ihlein and Associate Professor Katrina Schlunk	
13:45 - 14:45	Writing Workshop: Professor Brian Martin	19:2072 A&B (Research Hub)
14:45 - 15:15	AFTERNOON TEA BREAK	
15:15 - 16:30	Career Conversations Dr Kylie Brass, Dr Margaret Mayhew, Dr Kate Bowles, Dr Karina Luzia and Professor Cathy Cole	
16:30 - 19:00	End of Tuesday's official program PREFIX DRINKS UNIBAR	

Wednesday 3 December – CONFERENCE DAY ONE		Time	Event and Guest/Presenter	Venue
REGISTRATION WELCOME		08:45 – 09:15	67:FOYER 104	
09:15 – 09:30	2014 CSAA Conference Opening Address & Welcome to Country Professor Amanda Lawson, Executive Dean of the Law, Humanities and the Arts Uncle Richard Davis, Woolyungah Indigenous Centre			67:104
09:30 – 10:30	Professor Joseph Pugliese Keynote Presentation: Forensic Ecologies of Occupied Zones Chair: Lisa Slater, University of Wollongong			
10:30 – 11:00	Panel: Activism 1 Room: 101 Chair: Tanja Dreher Activism and its discontents	Panel: Flesh 1 Room: 102 Chair: Nicola Marks Technobodies	Panel: Secrets 1 Room: 104 Chair: Graham Barwell Revealing Secrets: From the classroom to the internet	Panel: Exposure 1 Room: 302 Chair: Marcus O'Donnell Exposing Casualties
11:00 – 12:30	Alifa Bandali Chris Cornell Kate Johnston Bin Wang	Beck Wise Elizabeth Stephens Kath Bicknell Theresa Harada	Michael Richardson Andrew Munro Eve Vincent and Christina Ho Jenny Kennedy and Esther Milne	Adam Broinowski Shinnosuke Takahashi Julija Knezevic Andrew Milner
12:30 – 13:30	LUNCH BREAK Ruth Barcan (author of Academic Life and Labour in the New University)		 67 FOYER	
13:30 – 15:00	Panel: Activism 2 Room: 101 Chair: Francis Maravillas Faith, Hope and Pedagogy	Panel: Flesh 2 Room: 102 Chair: Ika Willis Female Visibilities	Panel: Secrets 2 Room: 104 Chair: Amanda Lawson Secret Places	Panel: Exposure 2 Room: 302 Chair: Ruth Walker Digital exposures/intimacy
15:00 – 15:30	Ruth Barcan Margaret Mayhew Edwin Ng	Kyra Clarke Grace Sharkey Sally Evans Emilie Jervis	Timothy Neale Michele Lobo Katrina Schlunk	Panel: Catastrophe 2 Room: 303 Chair: Vera Mackie Catastrophe: Ruin
			Nash Petropoulos Kim Barbour Tara McLennan	Philip Armstrong Zita Joyce Heather Contant Chris Gibson
			 67 FOYER	
			AFTERNOON TEA	

Wednesday 3 December – CONFERENCE DAY ONE						
Time	Event and Guest/Presenter	Panel: Activism 3 Room: 101 Chair: Margaret Mayhew	Panel: Flesh 3 Room: 102 Chair: Ika Willis	Panel: Secrets 3 Room: 104 Chair: Melissa Boyde	Panel: Exposure 3 Room: 302 Chair: David Blackall	Venue
15:30 – 17:00	Lukasz Swiatek Jess Carniel Amelia Johns & Michele Lobo Katherine Wright	Glen Fuller and Catherine Page Jeffery Joshua Pocius Kathryn Trees Camille Nurka	Vulnerability	Meera Atkinson Isa Menzies Jane O'Sullivan	Kate Lonie Marcus O'Donnell Ruth Walker	Panel: Catastrophe 3 Room: 303 Chair: Vera Mackie Catastrophe: Event Ryan Moroney Helen Moore Elaine Kelly
17:15– 18:30	Professor Erin Manning & Professor Brian Massumi Participatory Keynote Conversation: "Thinking in the Act" Chair: Su Ballard, University of Wollongong					Building 25, G11
18:30–20:30						End of Wednesday's official program CONFERENCE WELCOME DRINKS 67 DINING

Thursday 4 December – CONFERENCE DAY TWO			
Time	Event and Guest/Presenter	Venue	
08:45 – 09.00		67:FOYERI 104	
	REGISTRATION WELCOME		
09:30 – 11:00	Panel: Activism 4 Room: 101 Chair: Lucas Ihlein	Panel: Flesh 4 Room: 102 Chair: Sue Turnbull	Panel: Secrets 4 Room: 104 Chair: Nicky Evans
	Audience	Family secrets	Panel: Exposure 4 Room: 302 Chair: Ruth Walker
	Alexander Brown Francis Maravillas Bernadette Smith Lisa Heinze	Adrian Franklin Sheila L. Cavanagh Renee Middlemost	Trent Griffiths Rodney Taveira Jude Elund Ika Willis
11:00 – 11:30		MORNING TEA	
11:30 – 1:00	Panel: Activism 5 Room: 102 Chair: Alexander Brown	Panel: Flesh 5 Room: 102 Chair: Ika Willis	Panel: Harm 1 Room: 104 Chair: Mark McLelland
	Sonics	Theorising harm	Panel: Exposure 5 Room: 302 Chair: Kimberley McMahon-Coleman
	Etienne Turpin and Tomas Holderness Grant Bollmer Chris Rodley	Lorna Collins Rob Garbutt Timothy Laurie Michele Duffy	Exposing counter cultures Lukasz Swiatek Susan Luckman Glen Fuller Emma Kelly
13:00 – 14:00		LUNCH BREAK	67:FOYER
14:00 – 15:00	Associate Professor Katina Michael Keynote Presentation: Digital Wearability: Scenarios from the Here and Now Chair: Mark McLelland, University of Wollongong		67:107
15:00 – 15:30		AFTERNOON TEA	67:FOYER
15.30 – 17:30		CSAA MEETING	67:104
17:30 – 21:00		End of Thursday's official program NETWORKING EVENT 67 DINING Cultural Studies Review and Book Series Launch Vic Janko Orkestar performance from 7pm	

Friday 5 December – CONFERENCE DAY THREE			
Time	Event and Guest/Presenter	Venue	
09:00 – 09:30		REGISTRATION WELCOME 67:FOYER 104	
09:30 – 10:30	Dr Kath Albury Keynote Presentation: <i>Sexting, selfies, and sex and relationships education in Australia</i> Chair: Sue Turnbull, University of Wollongong	67:104	
10:30 - 11:00		MORNING TEA 67:FOYER	
11:00 – 12:30	Panel: Activism 6 Room: 101 Chair: Colin Salter Panel: Flesh 6 Room: 102 Chair: Melissa Boyde More-than-Human Relations Rob Cover Daniel Marshall Sukhmani Khorana	Panel: Harm 2 Room: 104 Chair: Andrew Whelan Anticipating Harm Annie Potts Tash Bates Chris Chesher	Panel: Provocations Room: 303 Chair: Andrew Hickey Tony Moore & Mark Gibson Jessica Kean Irina Shilova
12.30 - 13.30		LUNCH BREAK	
13:30 - 15.00	Panel: Activism 7 Room: 101 Chair: Sukhmani Khorana Jen Kennedy and Liz Linden Colin Salter Rebecca Olive	Panel: Harm 3 Room: 104 Chair: Mark McLelland Harms, states and spaces John Scannell César Albarrán Torres and Justine Humphry Andrew Whelan and Mark McLelland	Panel: SenseLab Room: 302 Chair: Erin Manning Movements of Thought Justy Phillips Ramona Benveniste Csenge Kolozsvári Mayra Morales Elliott Rajnovic Ronald Rose-Antoinette Mike Hornblow
15:00 – 15:30		AFTERNOON TEA 67:FOYER	
15:30 – 16:30	Associate Professor Susan Stryker Keynote Presentation: "Otherwise than Analogy: The Paralogous Relations of Transgender, Ethnicity, and Color in Regimes of Biopolitical Racialization." Chair: Nan Seuffert, University of Wollongong		67:104
17:30		End of Friday's official program CSAA CONFERENCE CLOSE	

KEYNOTE PRESENTATIONS

Dr Kath Albury

University of New South Wales

Friday 5 December | 09:30-10:30 | Room 67:104

Sexting, Selfies, and Sex and Relationships Education in Australia

The intimacy and privacy afforded by mobile devices allow young people to produce, consume and circulate sexual texts and images, and engage with friends and strangers in new ways: both in and out of their homes, schools, and other institutional settings. On the one hand, this may facilitate 'safe' explorations of sexuality and identity for young people, particularly those who are questioning their sex/gender identity (Robinson et al 2013; Gray 2012). On the other, it raises concerns regarding 'digital footprints', and the risk of encountering bullying, abuse and exploitation online, provoking calls for media literacy education interventions (Livingstone and Smith 2014).

Recent Australian research suggests that secondary teachers struggle with 'content surrounding the more contemporary issues of sexting, online pornography and sexuality' (Leahy and McCuaig 2013, 17). This struggle is compounded by the fact that many teachers and community educators receive little or no specific pre-service training in either media and cultural studies or human sexuality, forcing them to rely instead on in-service training and resource packages (Albury 2013; Smith et al 2011).

However, many of the education packages currently targeting educators and young people seem to view media not as intrinsically embedded within and constitutive of existing networks of friendship and intimacy, but rather as external forces which young people must be trained to reject and/or resist (Albury 2013). O'Donnell et al (2009) suggest that a consideration of 'listening' changes the very meaning of media literacy. If agency is not just about having a voice, but also about being heard, this suggests that literate subjects need access to information and the material resources that allow them to produce media self-representations, rather than only decoding or resisting representations produced by others. This presentation does not simply critique 'simplistic' approaches to mediated sexual cultures, but considers the contribution that 'listening', and other methodological frameworks drawn from the media and cultural studies, can offer sexuality educators.

Dr Kath Albury is a Senior Lecturer at the School of Arts and Media UNSW. Kath's research draws on media studies and cultural studies methodologies to focus on gender, sexuality, sexual ethics and sexual learning. Her work explores theoretical and applied understandings of mediated sexual self-representation, sexual sub-cultures and alternative sex practices, young people's mediated sexual cultures, and the primary prevention of sexual violence. Her current research projects focus young people's practices of digital self-representation, and the role of user-generated media (including social networking platforms) in young people's formal and informal sexual learning. Since 2001, Kath has been a Chief Investigator on three Australian Research Council (ARC) Discovery grants, and a Lead Investigator on an ARC Centre of Excellence grant and an ARC Linkage collaboration with Family Planning NSW. She has also successfully coordinated a commissioned research collaboration with the NSW Health Department's STI Programs Unit, and undertaken a Researcher in Business placement funded by

the Australian Department of Industry, Innovation, Science, Research and Tertiary Education. Kath was a member of Australian Research Council Cultural Research Network from 2007 to 2010, and was a member of the British Arts & Humanities Research Council (AHRC) Onscenity (Sex, Commerce, Media and Technology in Contemporary Society) Research Group from 2010 to 2012. She has been a member of the NSW Health Ministerial Advisory Committee on HIV/AIDS and STIs, Health Promotion Sub Committee since 2004.

Professor Erin Manning

Concordia University

Wednesday 3 December | 17:15 – 18:30 | Room 25:G11

Senselab Participatory

Erin Manning and Brian Massumi propose a participatory keynote-conversation on thinking in the act. Coming in the aftermath of the publication of their book *Thought in the Act: Passages in the Ecology of Experience*, they would like to think collectively about what a thinking in the act might look like. How is making a mode of thinking in its own right? What are the conditions necessary for creating a field of experience that activates a thinking that is immanent to the event? What is thinking when it doesn't resolve itself in language? How is language itself a form of making? These questions, which touch on the question of how knowledge is crafted, reconsider the question of value. Can we consider value as a force rather than a content, as an act or an event minus its form or function? What kind of activist philosophy does this approach propose? What kind of activist politics does it seed?

Erin Manning holds a University Research Chair in Relational Art and Philosophy in the Faculty of Fine Arts at Concordia University (Montreal, Canada). She is also the director of the *SenseLab* (www.senselab.ca), a laboratory that explores the intersections between art practice and philosophy through the matrix of the sensing body in movement. Her current art practice is centred on large-scale participatory installations that facilitate emergent collectivities. Current art projects are focused around the concept of *minor gestures* in relation to colour, movement and participation. Publications include *Always More Than One: Individuation's Dance* (Duke UP, 2013), *Relationscapes: Movement, Art, Philosophy* (Cambridge, Mass.: MIT Press, 2009) and, with Brian Massumi, *Thought in the Act: Passages in the Ecology of Experience* (Minnesota UP). Forthcoming book projects include a translation of Fernand Deligny's *Les détours de l'agir ou le moindre geste* and a monograph entitled *The Minor Gesture* (OHP forthcoming 2015).

Brian Massumi is Professor of Communication at the University of Montreal. He specialises in the philosophy of experience, art and media theory, and political philosophy. His most recent publications include *Thought in the Act: Passages in the Ecology of Experience* (with Erin Manning; University of Minnesota Press, 2014), *What Animals Teach Us about Politics* (Duke UP, 2014), *The Power at the End of the Economy* (Duke UP, forthcoming 2015) and *Semblance and Event: Activist Philosophy and the Occurrent Arts* (MIT Press, 2011). He is also the author of *Parables for the Virtual: Movement, Affect, Sensation* (Duke University Press, 2002).

Professor Brian Massumi

University of Montreal

Associate Professor Katina Michael

University of Wollongong

Thursday 4 December | 14:00-15:00 | Room 67:104

Digital Wearability: Scenarios from the Here and Now

What happens when experimental technologies are deployed into society by market leaders without much forethought of the consequences on everyday life? When state-based regulations are deliberately ignored by rapid innovation design practices, giving birth to unconventional and radical productisation, a whole series of impacts play out in real life. One such example is Google's Glass product: an optical head-mounted display unit which is effectively a wearable computer.

In early 2013, Google reached out to United States citizens asking potential Glass users to send a Twitter message with the #IfIHadGlass hashtag to qualify for consideration, and to pay US\$1500 for the product, if numbered among the eligible for its early adoption. About 8,000 consumers in the US allegedly were invited to purchase the Explorer edition of Glass. By April 2013, Google had opened up Glass to its 'Innovation in the Open' (I/O) developer community, and by May 2014 they allowed purchases of the product from anywhere in the world.

The early adopters of the open beta product quickly became tech evangelists for the Google brand. As was expected, the touted benefits of Glass, by the self-professed Glassholes, were projected as mainstream benefits to society via YouTube and Hangout. Tech-savvy value added service (VAS) providers who stood to gain from the adoption, and citizens who wished to be recognised as forward-thinking, entrepreneurial and cool, came to almost instantaneous fame.

There were, however, only a few dissenting voices that were audible during the trialability phase of diffusion, with most people in society either not paying much attention to 'yet another device launch' by Google, or ignoring folk who were just geeks working on hip stuff. About the biggest thought people had when confronted by one of these 'glasses' in reality was 'What's that?', followed by 'Are you recording me?' The media played an interesting role in at least highlighting some of the potential risks of the technology, but, for the greater part, Glass was depicted as a next generation technology that was here now, and that even our own then-Prime Minister Julia Gillard had to try out. Yep, another whiz-bang product that most of us would not dare to live without.

With apparently no limits set, users of Glass have applied the device to diverse contexts, from the operating theatre in hospitals, to preschools in education, and evidence gathering in policing. Yes, it is here, right now. Google claims no responsibility for how its product is applied by individual consumers, and why should they—they're a tech company, right? Caveat emptor! But from the global to the local, Glass has received some very mixed reactions from society at large.

This presentation focuses on the social-ethical implications of Glass-style devices on a campus setting. It uses scenarios based on secondary sources to demonstrate that global tech products can have some very significant localised side-effects if applied out of context, conflicting with state laws and regulations and campus-based policies and guidelines. The key question pondered at the conclusion of the scenarios is how do we deal with an ever increasing

complexity in the global innovation environment which continues to emerge around us with seemingly no boundaries whatsoever?

Katina Michael is an Associate Professor in the School of Information Systems and Technology at the University of Wollongong. She is presently the Associate Dean International in the Faculty of Engineering and Information Sciences. Michael's research interests are in the socio-ethical implications of emerging technologies with an emphasis on national security. Author and editor of six books on topics related to automatic identification, location-based services and surveillance, Michael has written over a hundred peer reviewed papers. In 2012 she became the *IEEE Technology and Society Magazine* editor-in-chief. She is also an editorial board member of Elsevier's *Computers & Security* journal, and Springer's *Social Network Analysis and Mining* journal. She is presently the Vice-Chair of the Australian Privacy Foundation and has previously spoken as a consumer representative. Michael has conducted research on the regulatory environment surrounding the tracking and monitoring of people for which she was awarded an Australian Research Council Discovery grant. Michael has also held several positions in industry, including as a senior network engineer and information technology consultant in large multinationals.

Professor Joseph Pugliese

Macquarie University, Sydney

Wednesday 3 December | 09:30-10:30 | Room 67:104

Forensic Ecologies of Occupied Zones

In the field of forensic science, forensic ecology refers to the study of such things as geological and entomological aspects of the scene of a crime in order to investigate any trace evidence that a criminal has left behind. In the course of this paper, I want to resignify the term 'forensic ecology' so that the actual non-human entities situated within forensic ecologies are seen to be at once expert witnesses of the crimes that have been perpetrated in a particular locus and actors (understood in Latour's sense of the word) that play co-constitutive roles in the lives of those living under traumatic regimes of occupation. In attempting to theorise a communal and ecological understanding of the experience of suffering that challenges anthropocentric circumscriptions, I want to underscore the critical necessity to articulate a different order of entities that evidences not a binarised subject/object world, but a world of differentially but still mutually constitutive actors. Under violent regimes of occupation, suffering must be seen as en chaining and inscribing human subjects, plants, animals, non-animate entities, buildings and land. The conceptualisation of suffering in occupied zones in terms of its complex multi-dimensionality, its site-specific matrices and relational distribution across ecologies, I contend, enables an understanding of suffering that moves beyond the limitations of liberal-humanist and anthropocentric approaches.

Joseph Pugliese is Research Director of the Department of Media, Music, Communication and Cultural Studies, Macquarie University, Sydney. He was awarded Macquarie University's Arts Faculty Excellence in Teaching Award in 2010. He was nominated, in 2010, for the Joseph B. and Toby Gittler Prize, Brandeis University, USA, in recognition of his research and social justice work on race and racism. Selected publications include the edited collection

Transmediterranean: Diasporas, Histories, Geopolitical Spaces (Peter Lang, 2010) and the monograph *Biometrics: Bodies, Technologies, Biopolitics* (Routledge, 2010), which was short-listed for the international Surveillance Studies Book Prize 2010. His most recent book, *State Violence and the Execution of Law: Biopolitical Caesurae of Torture, Black Sites, Drones* (Routledge, 2013), has been nominated for the UK's Hart Socio-Legal Book Prize 2014 and the US Law and Society Herbert Jacob Book Prize 2014.

Associate Professor Susan Stryker

Institute for LGBT Studies

Friday 5 December |15:30-16:30 | Room 67:104

Otherwise than Analogy: The Paralogous Relations of Transgender, Ethnicity, and Color in Regimes of Biopolitical Racialization.

Careful attention to Foucault's biopolitical paradigm, bearing in mind some of Alexander Weheliye's recent critiques, allows us to draw connections—which have nothing to do with 'comparison' or 'analogy'—between critical race studies and transgender studies, and between bodies marked as 'of color' and as 'transgendered'. Such connections suggest thinking of different modes of 'operating' biopolitically on different aspects of embodiment as 'paralogous', rather than improperly analogical. They allow us to talk about racialisation as involving not only phenotype or ethnicity, but also the taking up of other bodily attributes that likewise become the basis for subjecting categories of people to sociogenic criteria for disselecting supposedly dysgenic members from a population.

Susan Stryker is Associate Professor of Gender and Women's Studies, as well as Director of the Institute for LGBT Studies. She also holds a courtesy appointment as Associate Professor in the Norton School of Family and Consumer Sciences. She is the author of many articles and several books on transgender and queer topics, most recently *Transgender History* (Seal Press 2008). She won a Lambda Literary Award for the anthology *The Transgender Studies Reader* (Routledge 2006), and an Emmy Award for the documentary film *Screaming Queens: The Riot at Compton's Cafeteria* (Frameline/ITVS 2005). She currently teaches classes on LGBT history, and on embodiment and technology. Research interests include transgender and queer studies, film and media, built environments, somatechnics, and critical theory.

DELEGATE ABSTRACTS

Alphabetically listed by Surname

**Abstracts for papers and panels to be presented at the Cultural
Studies Association of Australasia National Conference at the
University of Wollongong, Australia**

3 - 5 December 2014

CSAA Conference Website

lha.uow.edu.au/hsi/csaa2014

Correct at time of publication. Subject to change.

Associate Professor Panizza Allmark

Sub-theme: Exposure

Statues, the Swan River and Surveillance

Around the Swan River waterfront in Perth, Western Australia, there are two public art statues that reflect the heritage of the area. The two statues are at different gateways to the city of Perth. Both statues commemorate the space and sense of purpose of the specific sites. The statues have also attracted much media attention and thought-provoking community interaction. Yet they have engaged the community in disparate ways. The statue of Eliza, a female swimmer, is on the western corridor to the city of Perth, whereas the statue of Yagan, an early local Indigenous leader, is on the eastern side.

This paper will examine the discourses surrounding the two statues. In particular, it will focus on the cultural geography and the gender and race narratives that surround them. For example, the statue of Eliza has been the focal point for the gaze and, moreover, her body has been dressed and undressed by members of the community and the topic of discussion on a number of social media sites. There is a sense of playfulness in the dressing of Eliza, which could be considered guerilla art. In contrast, the engagement with the statue of Yagan is very different. On two occasions, the statue of Yagan was beheaded in what seems as a deliberate political act of subversion.

I will explore the social inclusion of Eliza as a woman and what seems like the social exclusion of Yagan as an Indigenous male. There is the difference of veneration versus denigration. This seems to follow that as 'public art that is developed through the effort of local governments' and other agencies 'does not necessarily turn out the way that was intended, alternative meanings and practices might emerge' (Sharp et al 2005, 1015). Importantly, in very different ways, the statues of Yagan and Eliza have enticed community engagement and the reclaiming of public space to display hegemonic attitudes.

Panizza Allmark is Associate Head of School for Communications at the School of Communications and Arts, Edith Cowan University, Western Australia. She is also General Editor of *Continuum: Journal of Media & Cultural Studies*. She has a PhD in Media Studies and is both a theorist and internationally recognised photographer. Her photographic work has been exhibited in galleries in New York, Frankfurt, London, Perth, Shanghai and Italy. Her visual work is concerned with how space is used and in particular gender and media representations. She has also published widely in the area of feminist photography, public space, political protests and unrest.

Alexa Appel

Sub-theme: Exposure

A Critical Appraisal: 'The Father-Daughter Relationship' in a Contemporary Anglo-Western Context

This research project brings into focus my ongoing research into mediated representations of the relationship between fathers and daughters in popular culture. It takes as its starting point the question of why, in the Anglo-Western world, 'the father' is almost always deemed as crucial in terms of the development of adolescent girls and young women. This paper will consider how powerful institutions, the mass media and artistic production consistently reinforce a notion that the nature of a girl's relationship with her father greatly influences her behaviour, mental/emotional health and attitudes towards sex. It will focus on a cross-section of texts which elucidate the key ideas, tropes (i.e., 'daddy issues' and 'daddy's little girl') and stereotypes shaping dominant discourses on the father-daughter relationship in the Anglo-

Western world. This paper will importantly discuss a 'purity movement' in the US which is seeing an unprecedented number of girls and young women making a pledge to their father that they will remain a virgin until marriage. I will concentrate on media accounts of this movement and analyse representations of 'the father-daughter relationship' within this context. Through this textual analysis, I aim to illuminate that a common cultural understanding of the father-daughter relationship, that is, as crucial to the reproduction of conventionally 'feminine' young women, reestablishes patriarchal ideas about 'femininity'. I hope to offer insights which challenge the discourses that have defined contemporary Anglo-Western conceptions about the father-daughter relationship. Accordingly, I hope to encourage a dialogue through which the seemingly natural ideas upon which these mainstream representations are based can be questioned and interrogated.

Alexa Appel is currently a PhD candidate in the Department of Gender and Cultural Studies at the University of Sydney. She completed her Bachelor of Arts with Honours in Gender Studies at the University of Sydney in 2012. Her research crosses the field of gender studies, cultural studies, literary studies, film studies and media studies, and her current project stems from a continuing interest in girlhood, female sexuality and, in particular, mediated representations of the father-daughter relationship. Alexa's PhD project draws on her previous works which examine the discursive production of 'the fatherless girl' figure in contemporary Anglo-Western culture.

Associate Professor Philip Armstrong

Sub-theme: Catastrophe

On Tenuous Grounds: Vital Materiality during the Canterbury Earthquakes

The Canterbury Earthquakes, which began in September 2010 and continued for two years, killed nearly two hundred people outright and hastened the death of many others; they resulted in the destruction of half the buildings in Christchurch's central city, damaged more than ten thousand homes, and necessitated the permanent abandonment of entire suburbs. They also profoundly fractured many of the economic, social and political bases of urban life in contemporary New Zealand.

These provocations were also registered in virtually every domain of culture, in an immediate and enduring way. Even at the most obvious linguistic level, certain idioms suddenly became unusable: safe as houses, solid as a rock, terra firma, when the dust settles, ground-breaking work.

This paper addresses some of the challenges posed by earthquakes to urban citizens' everyday perception and articulation of their relationship to nature, especially to the ground itself and the ways they inhabit it. I will draw on the work of current object- and matter-oriented cultural theorists, for example Bruno Latour and Jane Bennett, as well as others who have written about earthquakes. The central focus of the paper is my own close documentation, through photographs and writing, of the impact of successive large earthquakes on tombs and gravestones and monuments in the 160-year-old cemetery near my own home in the Christchurch port suburb of Lyttelton.

Philip Armstrong is an Associate Professor in the Department of English at the University of Canterbury in Christchurch, New Zealand, and the co-director of the New Zealand Centre for Human-Animal Studies (www.nzchas.canterbury.ac.nz). His most recent book, co-authored with Annie Potts and Deidre Brown, is *A New Zealand Book of Beasts: Animals in our History, Culture and Everyday Life* (Auckland University Press, 2013). His other books include *What Animals Mean in the Fiction of Modernity* (Routledge, 2008), *Shakespeare and Psychoanalysis* (Routledge, 2001), *Shakespeare's Visual Regime* (Palgrave, 2000) and, as co-editor, *Knowing Animals* (Brill, 2007). He is currently completing *Sheep* for the Animal series published by Reaktion Books.

Dr Meera Atkinson

Sub-theme: Secrets

Gender/Race/Species: Intersections in Wright's Radical Testimony

Speciesism is widely considered among animal activists and many scholars working in Critical Animal Studies to be a feature of patriarchal culture, along with sexism and racism, though awareness of the latter two is generally less repressed in Western societies. This chapter explores human–non-human animal relations via Alexis Wright's novel *The Swan Book* (2013), suggesting an intersectional axis of injustice rooted in trauma and bound by affective transmissions.

In Wright's fiction non-human animals are, much like her Aboriginal and female characters, resilient, traumatised, broken, beautiful, funny, lost and found, living in the long shadow of the privileged, prevailing powers that be: government, the owners of the means of production or the 'average Australian'. Remarkably drawn, each is unique and singular, yet they are bound together in the undercurrent of the novel by their struggle for survival.

Prominent critical race theorist Kimberlé Crenshaw, one of the first to write on intersectionality, points out that subordinated groups often face problematic contradictions in responding to violence and oppressive conditions (Crenshaw 1991), while Patricia Hill Collins speaks of the tendency to analyse 'one or more hierarchies as being socially constructed while continuing to see others as naturalized' (Collins 1998, 67). *The Swan Book* illustrates both points.

Wright's novel reveals an exigent inter-species ethical crisis in which connections between disparate beings are rendered in a pointedly affective and creative way, highlighting intersections of injustice and traumatic transmissions and standing as a direct challenge to them.

Meera Atkinson is a Sydney-based writer, poet and scholar. Her writing has appeared in over sixty publications, including Salon.com, *Best Australian Stories 2007*, *Best Australian Poems 2010*, *Griffith REVIEW*, *The 2013 Voiceless Anthology* and most recently *Southerly* 'Lyre/Liar' 73/2, *Animal Studies Journal* 3/1 and *Text Journal* 18/1. Meera has a creative PhD on the transgenerational transmission and poetics of trauma from the Writing and Society Research Centre at the University of Western Sydney. She is co-editor of *Traumatic Affect* (2013) and a sessional lecturer and tutor in the School of Communications at the University of Technology, Sydney.

Alifa Bandali

Sub-theme: Activism

Panel: Alifa Bandali, Christen Cornell, Kate Johnston, Bin Wang

Panel Title: Activism and Its Discontents: Making Things Happen across and beyond Institutions

Panel Introduction: The four papers result from questions and problematics encountered by the researchers in the course of their engagement with forms of activism. As such, they are all 'insider' analyses, motivated by the presenters' concerns regarding their own positionality.

Personal versus Professional Activism—Can the Two Worlds Coincide?

The 'personal is the political' is a catchphrase often grounded in feminist principles. While this ideology blurs the lines of private and public spaces, it is essential in understanding how individuals' lived experiences affect their everyday lives. When examining women who engage in women's human rights work, the personal becomes the professional. How these women use

their personal experiences in their professional work can become complex not only in how they view institutionalised activism, but also in the way they position themselves with their activism more generally.

This paper examines how the women I interviewed at International Women's Rights Action Watch Asia Pacific viewed their personal activism in an organisational setting and what this meant for their greater identity. Using qualitative research methods of interviewing and observing, I found that many of the women interviewed have had some type of lived experience that not only motivated their activism but, more specifically, their commitment to women's human rights work. What complicates matters in how these women engage in their work is how they understand activism not only as a concept, but also as a result of their diverse backgrounds. Due to the fact that the organisation comprises local and international staff members, the various interpretations and understandings of activism are dependent upon the context that they are coming from. Through these various experiences, we can understand there is no singular way to view activism, but various entry points. How this translates in an institutional setting, however, can become problematic when the personal meets the professional.

Alifa Bandali is an MPhil Candidate at the University of Sydney, Australia. She received her Master's in Asia Pacific Policy from the University of British Columbia, Canada. Her research interests include gender and development, women's human rights, and women's activism in Southeast Asia. Her recent research is a case study of a women's human rights organisation based out of Kuala Lumpur, Malaysia. She has published online for the *Asia Pacific Memo* at the Institute of Asian Research, University of British Columbia.

Kim Barbour

Sub-theme: Exposure

Vaginal Knitting and Disgusting the Internet

The 'world's most famous vaginal knitter' never set out to become world famous. Her quiet, reflective, intimate knitting art performance was not intended to spread across the internet. But when *The Feed*, an Australian SBS2 arts program, posted a feature on the performance to YouTube, Casey Jenkins's 'Casting Off My Womb' became a minor internet sensation. The story was quickly picked up by a mix of traditional and online-only news sites, including *Salon*, *Huffington Post*, *Gawker*, *Buzzfeed*, *The Mirror*, and the *Daily Mail*, and thus found an international audience significantly more diverse than was originally expected or intended. Many people responded positively, applauding Casey for her courage and the integrity of the performance. Many more people responded negatively. Visceral reactions, posted in 140 characters or less via Twitter, or in longer form on blogs, news sites, and on Facebook, questioned Casey's artistic credentials, feminism, and taste, along with her mental health and appearance.

This paper will discuss the impact of this sudden exposure on Casey's sense of self, along with her use of digital media and an opinion piece in the *Guardian* to respond to detractors. Her responses varied greatly depending on the space: a measured, explanatory tone used in the opinion piece and in comment streams, and a mix of humour and frustration visible on her personal Facebook profile. Drawing on my current research into the creation of online persona by artists, I use conversations between Casey and me to examine the role of social media as a space for persona creation and defence.

Kim Barbour is a completing PhD scholar in the School of Communication and Creative Arts at Deakin University in Melbourne, where she also teaches across media communications, research methods, and arts marketing units. Her doctoral research looks at the experience of

persona creation by artists, using an in-depth, qualitative methodology based on phenomenology. Kim is co-editor (with P. David Marshall and Chris Moore) of the *M/C* issue 'Persona', released 25 June 2014, and co-author of *Persona Studies*, due for release mid-2015. Kim is a member of the Persona, Celebrity, Publics (PCP) Research Group.

Dr Ruth Barcan

Sub-theme: Activism

Panel: Ruth Barcan, Margaret Mayhew, Edwin Ng

Panel Title: Faith, Hope and Pedagogy: Negotiating Critical Agency within the Neoliberal Academy

Panel Introduction: This panel will present a series of papers concerned with crossing boundaries: across activism and academia, between culture and spirituality and the complex negotiations of individual agency and institutional commitment. We want to create a space of reflexivity, where all participants can critically reflect on the privileges and privations of our positionality within academia and how this intersects with forms of activism and critical praxis that are subjugated, marginalised and even appropriated by the neoliberal academy. Rather than seeing activism as separate from the sites and practices of professional scholarship, this panel will closely examine the interstices of spaces of scholarly practice and critical praxis, exploring the senses and spaces of the conflicting and contradictory subject formations of contemporary scholarship.

Learning to be an Academic: Tacit and Explicit Pedagogies in the Era of the 'Legitimation Crisis'

This paper draws on a small set of qualitative interviews with postgraduates and postdoctoral students in the Humanities at an Australian university to inquire into how they view the role of the academic and how they feel they are learning that role. It explores both the tacit pedagogies associated with the university's older, guild-like, form, and the more explicit forms of 'training' associated with contemporary professionalisation. It considers academic training as a cultural pedagogy in which learning ranges from potentially unconscious processes of emulation of role models through to professional training courses. What forms of professional preparation are already in place via acculturation, and how sufficient are they in the era of universities' 'legitimation crisis' (Readings 1996, 2)?

Ruth Barcan is a Senior Lecturer in the Department of Gender and Cultural Studies at the University of Sydney. Her research explores the body in contemporary culture, with particular interests in nudity, nudism and complementary and alternative medicine. She is also a keen teacher, and has just published a book on academic life and teaching and learning in the contemporary university. She is the author of *Nudity: A Cultural Anatomy* (2004); *Complementary and Alternative Medicine: Bodies, Therapies, Senses* (2011); and *Academic Life and Labour in the New University: Hope and Other Choices* (2013).

Tarsh Bates

Sub-theme: Flesh

'To Be One Is Always to Become with Many?': The Posthuman Phenomenology of *Candida albicans*

This paper explores what it means to be human when we recognise our bodies as multispecies ecologies. I focus on the intimate and fraught contact zones of biology, aesthetics, culture and care between *Homo sapiens* and *Candida albicans*, the single celled opportunistic fungal

pathogen commonly known as thrush. Candida is one of the viral/bacterial/fungal/insect species that contributes to the complex ecosystem that is the human body. It has a unique and particularly evocative cultural valency for humans, especially women. Donna Haraway's companion species and Karen Barad's queer performativity are used to reflect upon the ecosystem that is the human body.

Most reflections on Candida are from the human perspective: the effects on a human body and emotions during an infection. More-than-human fleshiness is activated through considerations of the aesthetic experiences of Candida during its encounters with the human body, arising from my current artistic research. This unique creative research uses scientific and contemporary art methodologies to explore the phenomenology of Candida. This paper draws from microbiology, performance, new media, aesthetics and cultural studies, positioning humans and Candida as co-evolved companion species involved in a biopolitical entanglement that is gendered, sexual and often ruthless. A conversation is instigated between scientific and artistic ontoepistemologies and posthuman phenomenology, focusing on the entangled bodies of humans and Candida. This paper offers a case study which contributes to understanding subjectivity and identity in the multi-species cacophony of the human body.

Tarsh Bates is a research artist completing a PhD in Biological Arts at SymbioticA, The University of Western Australia. She completed a Master of Science (Biological Arts) in 2012. She has worked as a pizza delivery driver, a fruit and vege stacker, a toilet paper packer, a waste management and compost researcher, a honeybee ejaculator, an art gallery invigilator, a bookkeeper, a car detailer, an editor and a life drawing model. Her artistic research is concerned with the aesthetics of interspecies relationships and the human as a multispecies ecology. She is particularly enamoured of *Candida albicans*.

Dr Kath Bicknell

Sub-theme: Flesh

Technological Innovation and the Female Mountain Biker's 'I can'

Innovation in sport is often aimed at increasing the performance of athletes or making the sport accessible to a wider number of participants. In the male-dominated arena of mountain bike riding these developments tread a fine line between catering for the masses and reaching a more limited women's market. This paper draws upon methods from phenomenological anthropology to consider the positive impacts for female riders of two recent technological shifts in the mountain bike subculture. These are the introduction of larger wheel sizes to bike design and the online recording and sharing of GPS training data through the website, Strava.

While debate among cyclists regularly centres on the performance capabilities provided by these innovations in a competitive sense, I suggest that they have made big inroads into increasing women's participation, embodied capabilities and enjoyment at recreational levels. These developments allow risky landscapes to be reconceptualised as playful taskscapes. They have normalised ideas about what is possible for female riders, increasing confidence, pleasure and individual 'I cans'. They make equipment more user friendly for beginner riders, become written on the flesh of the physical body and promote a sense of corporeal connection between previously isolated participants.

By exploring the ways new technology mediates individual and collective experiences in mountain biking, this paper explores the dynamic relations between equipment, perception, cognition and performance. The drive mountain bike riders have for constantly extending their embodied abilities in ways that are heavily mediated by ongoing technological development opens the door for insightful discussion on how technology shapes phenomenological experiences within other lifeworlds too.

Kath Bicknell's work explores the relations between embodied cognition and performance. She's infectiously interested in what this teaches us about the world we live in and the bodies we have. Her research work draws heavily on her experiences as a mountain bike racer as a way into more complex debates on thinking, doing, people and places. She's currently working with a talented team based in the Department of Cognitive Science at Macquarie University and teaching at the National Institute of Dramatic Art. She publishes regularly in Australian and international cycling media and writes a regular blog for SBS Cycling Central.\

Dr Grant Bollmer

Sub-theme: Activism

The Network and the Apocalypse: Limits for Imagining Any Possibility of Social Media Activism

This paper claims that network politics carries a profound sense of disempowerment because of the promises of empowerment supposedly enabled by social media's connectivity. The network is presented as a totality that exists beyond the agency of any one individual, simultaneously the realisation of 'collective intelligence' and a context in which one can be cut off and discarded with little to no effect, where actions must be taken at the level of the whole or else they matter not. The contradictions foundational for any claim related to a supposed political force of connectivity result in a structure of feeling characterised by a seemingly inevitable apocalypse. But the alternative to connectivity is often depicted as a withdrawal from the limits and possibilities through which the world is currently thought, leaving any sense of collectivity behind for a reductive self-interest that, unlike its classical liberal counterpart, never manages to move beyond an extreme sense of individualisation and isolation. In the face of any one of the numerous teleological endpoints assumed to characterise the present or the near future, be it a neoliberal 'end of history', global warming and ecological collapse, or the so-called 'singularity', human knowledge is thought inadequate, human agency is regarded impotent, and collective action is considered impossible—beyond the connections and flows of networks, at least, which limit agency to the generation and circulation of capital and information. This view is expressed in and perpetuated by popular culture, political discourse, and, most problematically, contemporary critical theory, reproducing an extreme entrenchment of a disempowered neoliberal logic in which humans are irrelevant, in which academic thought has no ability to grasp the current conjuncture because of its 'complexity', in which an emergent form of resistance is a rejection of the state and the social *in toto* in the name of a futile individuality.

Grant Bollmer is a Lecturer of Digital Cultures in the Department of Media and Communications at the University of Sydney. He is currently completing a book titled *Connection Management: Social Media and Citizenship in a World without People*, which examines the history of networked 'connectivity' as it crosses the biological, the financial, the social, and the technological. His research has been published in *Cultural Studies*, *The Information Society*, and *Memory Studies*, among other journals.

Dr Adam Broinowski

Sub-theme: Exposure

Panel: Adam Broinowski, Shinnosuke Takahashi, Julija Knezevic

Panel Title: Casualties in Japan's 'Transnational Partnerships'

Unwanted Exposures: The Suppression of Intellectual Dissent concerning the Realities of Radioactive Contamination from the Fukushima Nuclear Disaster

In the confusion of public understanding with regard to the health dangers posed by radiation from the ongoing Fukushima nuclear disaster, one of the most significant casualties has been free speech and accurate information.

Several cases of direct or coerced suppression of residents, activists, farmers, journalists, authors, mayors, doctors, and workers facilitated by several layers of government in Japan suggest a campaign to contain and control communication of the negative aspects being experienced by communities who are exposed to radioactive contamination originally dispersed from the Fukushima nuclear power station site.

With methods which are on the whole more subtle than overt state violence, the curtailment of free speech, knowledge and information ultimately affects individuals' health and well-being. This official response, within the context of current geopolitical and transnational economic relations which include Australia and Japan, indicates a growing divide between the priorities of state-corporate power and those which are for the public interest. This concerning situation clearly demands focused effort to overcome such conditions.

Adam Broinowski is a postdoctoral research fellow at the School of Culture, History and Language at the Centre for Asia and the Pacific at the Australian National University. His monograph is *Cultural Responses to Occupation in Japan: The Performing Body during and after the Cold War* (Bloomsbury 2015). His Australian Research Council research fellowship at the ANU is 'Contaminated Life: "Hibakusha" in the Nuclear Age'.

Alexander Brown

Sub-theme: Activism

tokyo nantoka: Cartography of an Insurgent Urbanism

The nuclear disaster at the Fukushima Daiichi nuclear power plant in March 2011 brought hundreds of thousands of people into the streets of Tokyo to protest nuclear power. Appearing apparently out of nowhere in a country widely regarded as lacking significant traditions of public protest, these protests coincided with a global upsurge in urban activism, such as the Arab Spring, European anti-austerity movements and the Occupy movement. As these movements appear to rely more on ad hoc social media networks, rather than preexisting political organisation, commentators have emphasised their spontaneity and downplayed their relationship with existing political movements. The anti-nuclear movement in Japan, however, did not appear out of nowhere. It was initiated by alter-globalisation, anti-war and precarious labour activists who were active in different campaigns against neoliberal globalisation and the war on terror during the 1990s and 2000s. These activists had already established autonomous spaces throughout the city which they used to co-ordinate their protests and organise related social events, film screenings, reading groups and music concerts. It was this preexisting network of spaces which provided much of the physical and social infrastructure for the *Genpatsu yamero* (No Nukes) movement of 2011. As the movement developed, further connections were made between these activists and the people and places of Japan's existing anti-nuclear and environmental movements, which themselves came out of earlier waves of

protest in the 1950s, 60s, 70s and 80s. Tokyo's radical spaces serve as a space for 'mingling' (*kōryū*) between different activist networks. This 'mingling' facilitates the development of the close relationships between activists that can support collective action. This paper describes the *tokyo nantoka* network of radical spaces in Tokyo as a form of 'insurgent urbanism' and analyses the role of radical space in the production of a vibrant anti-nuclear movement in Tokyo after Fukushima.

Alexander Brown is a PhD candidate, casual tutor and research assistant at the University of Wollongong. His doctoral dissertation concerns the development of the anti-nuclear movement in Japan after the Fukushima nuclear disaster of March 2011 with reference to the role of existing forms of urban activism. Between 2011 and 2013 he was a MEXT scholar at Hitotsubashi University, Tokyo. His most recent publication is 'A Society in Which People Demonstrate: Karatani Kōjin and the Politics of the Anti-nuclear Movement', *Proceedings of the 18th Conference of the Japanese Studies Association of Australia*, ANU, Canberra, 2013.

Dr Jess Carnielz

Sub-theme: Activism

We're All on the Back of the Bus: Viral Video, Public Space and Bystander Anti-racism

In late November 2012, Mike Nayna, a Melbourne comedian, posted a video on YouTube featuring footage of a racist tirade he had witnessed on a bus travelling between the Melbourne suburbs of Mordialloc and Caulfield on Remembrance Day, 11 November. The video quickly went viral, both in Australia and globally, and a police investigation ensued, resulting in the perpetrators being charged. While framed somewhat humorously, Nayna's main goal in releasing the video was to 'show how embarrassing it is and get people talking about that maybe racism is a problem'. Nayna's intent aligns with ideas of bystander anti-racism, in which witnesses of racist incidents engage in pro-social, supportive behaviour both during and after events in question. His use of mobile video technology and the social media outlet of YouTube prompt further questions about the potential role of these technologies in bystander anti-racism actions and policies, as well as our understandings of what constitutes public space and public responsibility.

Jess Carnielz is a Lecturer in Humanities, in the School of Arts and Communication in the Faculty of Business, Education, Law and Arts at the University of Southern Queensland. Broadly, her research interests include immigration and multiculturalism, Australian cultural studies and sport. She is currently developing research into sport as a cultural resource for migrants, with a particular focus on soccer.

Associate Professor Sheila L. Cavanagh

Sub-theme: Flesh

Trans* Performance Ethnography: Queer Bathroom Stories as Case Study

This presentation investigates trans* performance ethnography as a means to stage emotion and affect in the case example of *Queer Bathroom Stories*, the play. Performance ethnography involves the dramatic staging of ethnographic material such that it can be disseminated to audiences in an arts-based dramatic forum. Using the interview data I collected for *Queering Bathrooms* (2010), I wrote a performance ethnography. The performance was staged for a two-week run at Buddies in Bad Times Theatre in Toronto for WorldPride 2014. Buddies is the largest and longest running queer theatre in the world. I sought to interweave trans-based research with performance in order to animate the nuances and complexities of trans life-experiences in gendered bathrooms.

While sexuality studies focuses on the politics of the bedroom, less scholarly attention has been devoted to the bathroom. The toilet is often designated 'out of scholarly bounds' (not to mention crude and subject to interdiction in polite conversation), abject and 'untouchable' as a subject of academic inquiry. Yet the gender of elimination is an area of bio-political regulation often felt acutely by those who are trans- and gender-variant. The archive of intimate trans-stories shared in *Queer Bathroom Stories* runs from the tragic to the passionate, the curious to the mundane, the comic and everything in between. I profile the stories in the play alongside pedagogical questions about trans-representation and audience reception. I use the performance ethnography to better understand how cisgender (non-trans) audiences engage, refuse, contest, affectively respond to, and ignore, trans-stories.

Performance ethnography has become a pedagogically exciting methodological form because it can emotionally engage audiences in topics they would normally avoid. By using the icon and metaphor of the toilet, on stage and in my research, I seek to engage the cultural politics of gender, sexuality, bodies and desire designated taboo.

Sheila L. Cavanagh is an Associate Professor in Sociology and former Sexuality Studies Coordinator at York University, Toronto, Canada. Her research is in the area of gender and sexuality with a concentration on queer, cultural, and psychoanalytic theories. Cavanagh recently co-edited a collection with Angela Failler and Rachel A. J. Hurst titled *Skin, Culture and Psychoanalysis* (2013) published by Palgrave Macmillan. Her first sole-authored book titled *Sexing the Teacher: School Sex Scandals and Queer Pedagogies* (UBC, 2007) was given honorable mention by the Canadian Women's Studies Association. Her second sole-authored book titled *Queering Bathrooms: Gender, Sexuality, and the Hygienic Imagination* (UTP, 2010) is a GLBT Indie Book Award finalist and recipient of the CWSA/ACEF Outstanding Scholarship Prize Honourable Mention (2012). Her performed ethnography titled *Queer Bathroom Monologues* (QBM) premiered at the Toronto Fringe Festival (2011) and was given the Audience Pick Award. The play was professionally staged at Buddies in Bad Times Theatre, Toronto, in June 2014 for World Pride and has already toured at conferences, colleges and universities in Canada and the United States. Cavanagh is now writing a book titled *The Transsexual Crypt: Tiresias and the Other (feminine) Sexual Difference*.

Dr Chris Cheshire

Sub-theme: Flesh

Touching the Robot's Face

'Don't touch the face' is the warning from Hiroshi Ishiguro, the Japanese roboticist who has created a series of hyper-realistic humanoid robots. The delicate face of the Geminoid is made from a compound that marks easily with the oils on a human hand, so touching is unwanted.

Until recently, robotic touch has been unsupported, if not forbidden. If touch is enabled, it is relatively primitive: simple button presses. The dominant sensors have been vision and sound. Increasingly, though, robots are being built that press the flesh, sense these events, and support ongoing interaction. The interface between flesh and robot presents new problems of contact, mutual perception and the unfolding of events.

The Baxter industrial robot from Rethink Robots can be trained new skills by the guiding hand of the operator. It is built to work hard, while avoiding injuring its co-workers. The Paro robotic seal is the size of a human baby, and is used in old people's homes as a mediator of affective contact. Other researchers are developing artificial skin sensitive to texture, pressure, heat and vibrations to create robots that can touch back. More brutally, the General Dynamics military robot is designed so that it can be kicked by an operator.

This paper explores the emergence of this variety of robotic haptic interfaces, and their importance for emerging service robot practices.

Chris Cheshire is Senior Lecturer in Digital Cultures at the University of Sydney. His current research interests are in robotics, including mining robots, Mindstorms and service robots. Other recent work has addressed new media forms including computer games, satellite navigation systems, mobile phones and time-binding technologies.

Maria Chisari

Sub-theme: Harm

What Harm is there in the Australian Citizenship Test?

Since late 2007, all migrants and refugees who want to become Australian citizens must sit and pass the Australian citizenship test. The test was introduced in order to preempt what many believed was the harm posed by migrant differences to the idyllic 'Australian way of life'. By encouraging recently arrived migrants and refugees to learn about Australian values, history and their civic responsibilities through the imposition of a test, the federal government believed that it could 'manage' and prevent the risks posed by those migrants (particularly from non-Western cultures) whom it accused of rejecting Australian values, refusing to integrate and eroding social cohesion.

In this paper I explore how the Australian citizenship test works as a technology of government that reassures the 'mainstream' that harm can be alleviated and the Australian way of life secured. In inventing the potential harm that migrants pose to democracy, freedom, border security and indeed the Australian way of life, the Australian government also invents the need for the mainstream to be reassured. In doing so, the government engages in a form of affective citizenship that is purported to care for the national body. Successive governments continue to create this need for reassurance for the 'victimised mainstream' by not only publicly articulating the threats and harm emanating from migrant-cum-terrorists, 'boat people' and 'queue jumpers', but also by allowing 'us' to test who and on what terms 'they' can belong to the Australian community.

Maria Chisari is currently working as a researcher in the areas of national identity and Australian values, citizenship and migration, multiculturalism and English language teaching. She was recently awarded her PhD from the University of Technology, Sydney for a thesis that explores how the concept of becoming the 'ideal', knowing, Australian citizen is produced in and through the discourses around the Australian citizenship test. Her teaching experience and research interests include cultural studies, Australian history, national identity, citizenship, cultural sociology and sociolinguistics.

Kyra Clarke

Sub-theme: Flesh

Public Flesh: Gender, Gillard, Knitting and Embodiment

Throughout her time in politics, Julia Gillard's body was subjected to astounding criticism and critique. This gendered emphasis on the bodies of female politicians, much of which is sexual or based on appearance, is not a new phenomenon and has been documented extensively in Australia and internationally. While a great deal of literature has examined the sexist and misogynistic representations of Gillard, in this paper I examine the photographs of Gillard knitting that were released on the *Australian Women's Weekly* website in June 2013,

incidentally the day before Gillard resigned following a leadership vote which returned Kevin Rudd to the position of Prime Minister.

This depiction of Gillard knitting marks an alteration in her representation, becoming distinctly feminine. Knitting is an activity that, like Gillard, is privy to a range of contradictory interpretations. Historically, knitting is representative of domestic drudgery and care for family members, is an element of activism, a sign of thrift and extravagance, of work (particularly efficiency), middle-class leisure and mindful relaxation. Moreover, in spite of over a decade of 'craftivism', knitting is perceived as ordinary and domestic in a way avoided by other 'public' and arguably 'masculine' hobbies, such as cycling and golf.

In the political moment of Gillard's knitting photograph I suggest that knitting represents both the tangible and tactile—a 'cute' gift made for the 'royal baby'—and fuels suggestions Gillard is 'out of touch' with voters. This may be considered as a moment of embodiment in which care for self and others intertwines with expectations of policy, class and privilege. As such, I analyse Gillard's political and gendered embodiment alongside contemporary understandings of knitting to recognise the complex and contradictory understandings of public flesh.

Kyra Clarke is an Early Career Researcher at the University of Western Australia whose PhD explored the representation of intimacy in film and television. Her academic interests include the intersection of young people, feminism, affect and queer theory, particularly analysing a range of popular textual forms including music, film and television.

Dr Lorna Collins

Sub-theme: Flesh

TRANCE

Solo dance performance, duration 10 minutes.

Artist Lorna Collins performs a blindfolded trance dance to the sound of her own heartbeat. Viewers can feed from this enlivened ritual and share in Lorna's ecstasy of the flesh.

In this performance, the sound of artist Lorna Collins's heartbeat is transposed into trance music, which is then played as a ritualistic percussion to initiate the salsa of the flesh. Lorna begins to trance dance in response to this titillation of the pounding motor of the flesh. Spontaneous movements are erupting from Lorna's embodiment. These movements are choreographed (based on Egyptian Zar) but transcendent and experimental. Lorna is blindfolded, and she moves into a hypnotic and exalted state of consciousness, in time to the shuddering thud of her own heart. The flesh is exalted here, as the trance dance evolves into a force of healing and exorcism. Movements increase in intensity, as Lorna frees her body and her mind into a new state of fully awakened consciousness. This dance is cathartic: a gateway to transformation. Viewers are encouraged to feed from this enlivened ritual and share in Lorna's ecstasy *of the flesh*.

Lorna Collins is an artist, critic and arts educator based in Cambridge, where she completed her PhD as a Foundation Scholar in French Philosophy, at Jesus College. She is the author of *Making Sense: Art Practice and Transformative Therapeutics*, and co-editor of *Deleuze and the Schizoanalysis of Visual Art*. Both of these books are published with Bloomsbury. Her provocative practice as an artist (in paint, film, installation and performance) drives the motor that lies behind all her existential and epistemological (philosophical) enquiries.

Heather Contant

Sub-theme: Catastrophe

Between the years 1927 and 1933 Walter Benjamin wrote and delivered over eighty broadcasts for German radio. This included about thirty lectures for youth on the national (Berlin) and local (Frankfurt) stations. Within this subsection of programming, one can find a five-part series of stories about catastrophic historical events. The catastrophes were discussed in their chronological order between 18 September 1931 and the 23 March 1932. Benjamin began with the destruction of Herculaneum and Pompeii in 79 AD, then the Lisbon earthquake of 1755, which inspired Kant's writings about the sublime. He followed this with a narrative about the Cantonese Theatre fire of 1845 in China, the railway disaster on the Firth of Tay in 1879, and the flooding of the Mississippi River in 1927.

This paper analyses this series of radio work as demonstrative of Benjamin's practice of historical materialism. It asks why, in particular, *these* catastrophes were selected from the vast 'ruins' of history. What can be seen in the constellation of events that Benjamin constructed for young radio audiences? This paper agrees with the prevailing scholarship that views Benjamin's radio work as a practice-based example of many of his theories. It will compare the selection of catastrophes and the manner in which Benjamin discussed these catastrophes with his prescriptions for historical materialism described in the 'Theses on the Concept of History'. The analysis goes one step further by demonstrating how this body of work was emblematic of a larger artistic and cultural movement that took catastrophe as one of its major themes and made creative processes out of destruction. Benjamin not only observed this movement from a critical perspective, but he also actively participated in it, was inspired by it, and contributed to it during these radio broadcasts about catastrophe.

Heather Contant loves sound, stories, and ideas. She mixes these interests by undertaking vast, long-term research projects that result in a menagerie of artistic and scholarly objects. Her profitable skills include audio engineering, writing, and teaching. She's worked with the Megapolis Festival, American Society for Acoustic Ecology, *n+1* magazine, Free103point9, Soho Gallery for Digital Art, Eyebeam, The New School, Pratt, Borough of Manhattan Community College, the German-American Fulbright Program, and Radio in the American Sector (RIAS). She is currently conducting PhD research at the College of Fine Arts about the history of radio from a political-aesthetic perspective.

Christen Cornell

Sub-theme: Activism

Panel: Alifa Bandali, Christen Cornell, Kate Johnston, Bin Wang

Panel Title: Activism and Its Discontents: Making Things Happen across and beyond Institutions

Panel Introduction: The four papers result from questions and problematics encountered by the researchers in the course of their engagement with forms of activism. As such, they are all 'insider' analyses, motivated by the presenters' concerns regarding their own positionality.

Triggering Places: Art and Change in the Post-socialist Global City

In both scholarly and popular literature, the protests at Tiananmen Square in 1989 (and the crackdown that followed) are often discussed as marking the beginning of a new period in Chinese intellectual history—one defined by cynicism, disappointment and wariness towards public demonstrations of politics. The 1990s were also a time, however, in which artists from around the country began to live communally in Beijing, making art outside the official state institutional structures and producing their own sense of 'place' in the process. Beginning in

villages that were peripheral to the state urban plan, yet increasingly engaged with influential transnational art networks, these communities marked the beginning of what was to become a highly productive relationship between China's artists and the burgeoning capital city.

This paper looks at this period in Beijing's art and urban history in order to consider ways in which activism might be reconceived, less as direct opposition and more as a triggering of alternative ideas and forms of community within newly produced or transitory spaces. It works with the idea of the 'temporal pocket' as a way of imagining possibility outside of clear historical dialectics, and turns emphasis within the idea of activism onto that of its verb—to activate—as a means of considering the particularities of Beijing's post-1989 political context.

How might we speak of activism within a system that publicly disavows the possibility of politics? And what might the intersection of transnational networks initiate within the language of that disavowal? In addressing these questions, this paper advances a form of activation that is not necessarily disruptive, but is oppositional, and can result in real social change.

Christen Cornell is a PhD Candidate at the University of Sydney, currently writing her dissertation on the relationship between contemporary art and urbanisation in post-reform Beijing. Her research interests include contemporary Chinese art, cultural studies, transnationalism, Asian modernities and urban studies. She speaks Mandarin and has a professional background in publishing and the visual arts. Her writing has been published in a range of academic and non-academic journals.

Associate Professor Rob Cover

Co-presenters: Daniel Marshall

Sub-theme: Activism

Scandal Activists: Activating Dissent in a Digital Era

In what ways are the cultural tastes and the discursive formation of scandal, moral panic and exposure (of bodies, hidden information or illicit arrangements) refigured in the context of digital networking and participant-interactive communication? Does bypassing the traditional 'gate keeping' role of print newspapers and broadcast news have an impact on the form, rate, type and interest in scandal reportage? And in what ways does online participation change the capacity for individuals and organisations to respond to injustices, discrimination or unethical behaviour through digital communication? Does it transform the ways in which scandal reporting emerges?

This paper will explore a range of sites of 'scandalous exposure', including the St Kilda Schoolgirl online release of naked photos of St Kilda footballers, the ADF Skype scandal, the Prince Harry naked photo scandal and the role of scandal-making sites such as WikiLeaks and TMZ. It is argued here that the inter-relationship between (i) practices of digital communication and online exposure and (ii) the revelation of scandal in traditional reporting opens opportunities for rethinking the correlation between activist method and the role of activism in critique and the rearticulation of meaning.

Rob Cover is Associate Professor in Communication and Media Studies at The University of Western Australia. He is chair of the Discipline of Communication Studies, where he has been coordinating the design of a new Master of Strategic Communication program, which brings together professional training cultural theory, digital media practice and organisational communications strategy. He researches and publishes on digital media and cultural theory, sexuality studies, and migrant community publications. His forthcoming book is *Vulnerability and Exposure: Footballer Scandals, Masculine Identity and Ethics* (UWAP 2014).

Dr Michelle Duffy

Sub-theme: Flesh

Co-author: Candice Boyd, Federation University Australia

Fleshy Entanglements, Sonic Transformations

As Merleau-Ponty argues, my body is not 'for me': our bodies inhabit space and time. Yet, as Brennan (2004) points out, we have learned to ignore the sensations of the body in the modern defence of the subject/object distinction. We fail to identify and interpret the communications of 'the flesh' because we are always struggling 'either to subdue them, or communicate with a slower, thicker person who calls itself "I"' (Brennan 2004, 140). Our subject-centred viewpoint is prejudiced against the body. We have released language from other ways of knowing by inserting the subject in place of the body.

Sound draws our attention to bodily affects and movement, our capturing of everyday spaces through interactions, soundings and movements in space. This leads to a knowing of place and space, which is not cognitive but visceral. Sounds mediate the emotional and affective relationships that comprise place, informing how to move and mingle with both the human and non-human elements we encounter. Sounds also have the capacity to transform our subjectivities. Brennan's work on affect is significant here as it is not what we can say about sound and its affectual capacities that is important, but, rather, feelings are sensations that 'have found the right words' (2004, 5).

In this paper, we present two approaches we have used to explore the viscerality and the affective capacities inherent in sound. In the first, Michelle presents a soundscape created by children and a sound designer asked to consider how they may be attuned to what is a rapidly changing rural place. The second approach, presented by Candice, draws on ekphrasis, a process whereby one art form is translated into another. She will present a short segment of a video montage of the therapeutic art practices incorporating Super 8 camera footage overlaid with musical ekphrasis and ekphrastic poetry to demonstrate the potential of sound in affective knowledge translation.

Michelle Duffy is a Senior Lecturer in Sociology at Federation University, Australia. A human geographer with research interests that are strongly interdisciplinary, her research examines the role culture plays in shaping our lives at different spatial levels, from the global to more everyday and local processes operating within and between individuals, communities and societies. Through the lens of the arts, and more specifically that of sound, music and performance, her research explores how our private and public selves are articulated and/or challenged in public spaces and events. Current research adopts a cultural geographic approach to examine the role emotions and affect play in processes of place-making—including social cohesion, wellbeing, inclusion and alienation.

Jude Elund

Sub-theme: Secrets

Permissible Transgressions: Feminised Same-sex Practice as Middle-Class Fantasy

The proposed paper investigates the notion of lesbian fiction in view of the increasing interest in female-centred erotic and romantic fiction. Of particular focus is the question of what defines lesbian fiction in view of increased acceptance of non-normative sexualities in western societies, as well as an increased proliferation of fiction for female readers.

The paper seeks to establish a difference between queer-affirming texts and those which seek to use queerness, and LGB themes, as a marketable commodity. Such texts are not just

problematic in the sense that they use notions of the subversive to generate popular interest, but more importantly reaffirm common misconceptions about LGB individuals and queer identities. Even for many texts that could be considered progressive, in that they posit a version of subversive and risqué subject matter and so are conceived as such in popular reviews and commentary, there is a strict adherence to the heterosexual matrix through the reinforcement of the gender binary and a normatively assigned sexual polarity. Legitimacy within this framework sees certain forms of homosexual and homoerotic content as acceptable whilst others remain marginalised.

The paper details some of the key influences and arguments about lesbian literature that are particular to the historical juncture post *50 Shades of Grey*. Whilst there is a proliferation of texts that feature erotic and subversive subject matter, including same-sex practices, these are contextualised within the neo-liberalist marketplace.

Jude Elund is a lecturer at Edith Cowan University, Perth, Western Australia. She lectures in cultural studies, communication and new media, specialising in the social uses of technology as well as its political, philosophical and cultural implications. Jude has recently completed a PhD in the field of new media technologies, specifically looking at representational practice in the three-dimensional virtual world of Second Life. Her current projects include the investigation of subversive spaces, queer lives and virtual tourism.

Sally Evans

Sub-theme: Flesh

Co-author: Elise Nagy, University of Wisconsin-Madison

The Mirror, the Camera: Social Media Selfies and Bodily Visibility

This paper (co-authored by Sally Evans and Elise Nagy and presented by Sally Evans) will explore social media selfies as a tool for producing and giving value to non-normative bodies, drawing on Amelia Jones's discussion of 'technologies of embodiment' that serve to both represent and create connections between flesh bodies in the real world. We position selfies within a tradition of bodily representations that demystify and make visible types of bodies that lie outside of the white Western beauty standard. This can encompass a variety of non-normative bodies, including fat bodies, trans* bodies, and the bodies of people with disabilities and chronic conditions. However, our focus in this paper is on the demystification of the feminine body, and ways in which the bodies represented in selfies can operate as a form of gender performance outside of the hegemonic model of white Western femininity.

By analysing selfies through a historical reading of self-representation in visual arts, we will position the selfie as a hybrid form that occupies a space between traditional 'high' art self-portraiture and everyday practice. We also discuss the public nature of the selfie and the significance of the ways in which selfies allow individuals to self-determine the ways in which their bodies are made visible. Our analysis will examine selfies as bodily representation, a way of depicting and challenging the phenomenology of having a body within the world and representing that body in virtual public spaces, as well as the narratives around selfies (both individual examples and the form as a whole).

This paper will endeavour to illuminate selfie practice as a significant cultural phenomenon as well as one with clear inheritances from visual art history, and to deal with the complex interactions between selfhood, bodies, and their virtual representations.

Sally Evans completed a PhD in creative writing at the University of Wollongong in 2014. Her doctoral research utilised Deleuze and Guattari's rhizomatic principles as tools for the analysis of contemporary electronic poetry. She also has a background in gender studies and women's writing, and her research explores the intersections of digital technology and expressions of feminist and queer identity.

Professor Adrian Franklin

Sub-theme: Flesh

MONA and the Carnivalesque

One of the aims of our research on MONA (self-styled as an Anti-Museum) was to analyse critically what kind of experience the gallery provides, and in particular to address its twin themes of sex and death, its creation of liminal spaces and its ritualised choreography of visitor engagement. Initial impressions were that MONA's active intervention in museum design and choreography deployed strong carnivalesque themes. Based on research carried out in the last year, this paper asks to what extent these were merely the superficial mantling of carnival elements, a common and fashionable enough component of contemporary art shtick, or whether they fulfilled a more serious activist purpose, something akin to the true purpose of Carnival to subvert, discrown, mock and degrade—as well as renew. If so, we might ask: who or what is being 'discrowned' and who is being renewed (and why)?

Other important questions follow on from this. Were the mysteriously under-acknowledged design team at MONA conscious of Carnival as a form of language and conscious of its power to subvert? And, if it was a properly choreographed carnivalesque enactment, might this be an active ingredient in MONA's unanticipated success? Some of the answers to these questions may throw light on aspects of visitor behaviour that were emerging from other data gathering exercises in the project. It may be that the carnivalesque experience designed or stumbled on at MONA is of value not only to the city of Hobart and the state of Tasmania, but also to other cities whose grandiose plans to build 'starchitect' art galleries mostly join a litany of flops and failures.

Adrian Franklin is Professor of Sociology at the University of Tasmania and leads the ARC Funded Linkage Project *Creating the Bilbao Effect: MONA and the Social and Cultural Coordinates of Urban Regeneration through Arts Tourism* (Other Chief Investigators: Profs Justin O'Connor and Nikos Papastergiadis). Adrian is Founding Editor of *Tourist Studies* and author of *Nature and Social Theory* (Sage 2003), *Tourism* (Sage, 2004), *Animal Nation* (UNSWP, 2006), *City Life* (Sage, 2010), *Retro: A Guide to the Mid-twentieth Century Design Revival* (Bloomsbury, 2013) and *The Making of MONA* (Penguin, November 2014).

Dr Glen Fuller

Sub-theme: Exposure

Maker Enthusiasm and the Battle for Agency: An Analysis of the First 20 Issues of *Make* Magazine

The contemporary 'how to' article does not seek to represent a given object or practice so much as it serves as a primer for experience that a subject must pass through so as to develop 'know how'. A contemporary example of the genre is *Make* magazine, which caters to an enthusiast-based market combining the valorisation of craft-based skills with the soft individualism of the autonomous DIY consumer.

Make magazine is one front in a battle over consumer agency: surrendering agency delegated to socio-technologies through design in the name of 'convenience' and the agency (re)discovered by enthusiasts by opening the designed 'black box'. At the same time, *Make* magazine seeks to posit enthusiast challenges for readers and this shapes the enthusiasm and correlative consumer market.

This paper draws on ANT and the work of Deleuze and Guattari to analyse the distributions of agency in socio-technical challenges presented in the first 20 issues of Make magazine. At a very basic level, the affective function of the 'how to' genre of articles in Make magazine is to inspire readers and ward off the anxiety of engaging with designed commodities. At a more critical level of engagement, this paper shall argue that the contemporary 'how to' article functions to 'modulate' the activation contours of Maker enthusiasm, turning enthusiasm into a resource.

Glen Fuller currently teaches journalism and communications at the University of Canberra. He is researching editorial practices involved in online comments, niche media and knowledge economies, and the uses of smartphone-based apps and sensor devices to produce cultural analytics of fitness.

Dr Glen Fuller

Co-presenter: Catherine Page Jeffery

Sub-theme: Flesh

'Do you even lift?': Zyzz and the Techno-Aesthetics of Homosociality

Aziz 'Zyzz' Shavershian's death in 2011 was a tragedy that became a media event. His status shifted from being internet micro-celebrity to becoming something of a cautionary tale for a generation of young men concerned about their bodies. 'Zyzz' was famous for his body and his particular practices of (self) representation. He developed a following through his YouTube videos, 4chan postings, and participation across a number of other forums and social media services. In doing so, he served as a kind of figurehead for the amateur body building subculture that he and his followers called 'Aesthetics'.

Drawing on Gilbert Simondon's brief notes on techno-aesthetics interpreted through Deleuze and Guattari's work on schizoanalysis, this paper shall explore the way the male body is treated as a homosocial aesthetic project in the 'Aesthetics' subculture. Central to thinking the male body as an aesthetic project is the function of the body in homosocial relations. Homosocial desire exists as a social relation between men mediated through a third object, often an object of sexual desire (Sedgewick), but also other objects of aspiration. In this case, their own bodies and bodies of others serve as the third term for mediating social relations, so that others can share and participate in 'your' body-as-project.

Beyond the strict policing of heterosexuality through performances of ironic homoeroticism, the contours of the body-as-project are shaped by passages and thresholds whereby the body and the project are mapped according to subcultural values. This is a kind of assemblage of bodies, technology and culture that can be understood not only in terms of the male gaze and relations of visibility, but also of tactility (hard/soft), the will (effort/motivation) and socio-technical mastery (grace/awkwardness).

Glen Fuller currently teaches journalism and communications at the University of Canberra. He is researching editorial practices involved in online comments, niche media and knowledge economies, and the uses of smartphone-based apps and sensor devices to produce cultural analytics of fitness.

Donelle Gadenne**Co-presenter: Annie Potts****Sub-theme: Catastrophe****Animal Earthquake Stories: Human-Animal Relationships following the Christchurch Disaster**

As a nation New Zealand has one of the highest levels of pet ownership per capita, ahead of Australia, North America and the United Kingdom. Companion animals confer many social, physical, psychological and emotional benefits to their guardians; the presence of companion animals also mitigates the psycho-physiological consequences of trauma and stress. It has been shown, for example, that children with pets living in war zones exhibit lower levels of Post-Traumatic Stress Disorder compared with children without pets. The flip side of these benefits, however, is that losing a pet can be a significant stressor. Levels of grief following pet loss are comparable to levels of grief following the loss of a loved human, and pet-related bereavement is also strongly correlated with symptoms of depression.

Given these factors, it stands to reason that following the recent major earthquakes in Christchurch, residents demonstrated great concern for the safety and well-being of the city's companion animals, initiating a variety of actions to secure the successful rescue, return or rehoming of evacuated, abandoned or displaced animals. In this presentation we employ photographs and accounts from the time of the earthquake of 22 February 2011 to outline key issues and concerns facing animals—and the people who care for them—during natural disasters and other emergencies.

Donelle Gadenne qualified as a veterinary nurse in Perth, WA. She has worked at over twenty-three veterinary practices in Australia, as a locum at a surgical referral centre and a university-based veterinary training hospital. A graduate with Honours from Edith Cowan University, she has also won awards for fiction writing. Currently Donelle is completing a Master's thesis in English on the representation of companion dogs in fiction at the New Zealand Centre for Human-Animal Studies.

Dr Adam Gall**Sub-theme: Catastrophe****World of Strife: Accounting for Narrative Fiction in a Time of Ecological Catastrophe**

Unfolding ecological catastrophe—including climate change, mass extinction and overpopulation—represents a challenge for narrative forms in contemporary culture. This challenge is both aesthetic and ethical: aesthetic, because what once may have been a safe narrative 'setting' must now be accounted for anew, threatening to unsettle and decentre human protagonists upon which such forms would seem to depend; ethical, because the question of whether any particular narrative addresses such catastrophes adequately and contributes to environmental justice is now being posed. Ecocritical positions have often seen fictional narrative—popular, middlebrow, and art or 'literary' alike—as inadequate on both fronts and have tended to favour instead other forms such as documentary media, natural history or poetry.

This paper looks closely at three recent novels that thematise ecological catastrophe and represent the new social and environmental 'frontier zones' that such catastrophe reveals: Jonathan Franzen's *Freedom* (2010), Karen Russell's *Swamplandia!* (2011) and Barbara Kingsolver's *Flight Behaviour* (2012). The paper seeks to answer the implicit critique of narrative, fictional forms in the environmental humanities by assessing the interventions offered by these texts. Through a use of the concept of 'worlding', derived from Heidegger and

Spivak, the paper will evaluate the aesthetic and ethical contributions of these novels, demonstrating the ways in which they address the specific demands posed by various facets of contemporary ecological catastrophe.

Dr Adam Gall is an independent researcher based in Sydney. He has written on contemporary frontiers, indigeneity and belonging, as well as 'race' and national imaginaries. His work has been published in *Cultural Studies Review*, *Screen*, and *Journal of Australian Studies*. His current research project (from which this paper is derived) deals with attachment, situation and ethical action in settler-colonial cultural spaces.

Dr Rob Garbutt

Sub-theme: Flesh

No Critique without Creativity: Fleshy Research for the Platycene

Partly in the context of thinking about cultural studies and its methods, and partly from the practice of a teaching-research scholar, this paper struggles with the project of making knowledge in the platycene. The platycene?: the newness that is researching amidst a flatter ontology. This scene calls for research that desires exposure to and engagement with a world where connections as well as things matter: a world where we sense that these connections and things are proliferating and entangled and worthy of our regard whenever we approach a problem.

The specific problems that have provoked this paper arise from five 'community-engaged' projects in Lismore, NSW. An Aboriginal community requires interpretive signs. A church is writing a centenary history. A counterculture conference is held in the Nimbin Hall. First year students engage with academic literacy. Social scientists and artists, combined in an Honours class, need to understand what research is. Each 'project' is fleshy and replete with a range of fleshy problems: fleshy in that the projects are about people doing things in their/our worlds. They are not solely about conceptual solutions or the application of concepts via critique; they call for critical regard *and* creativity. Such problems call for a fleshy research approach and fleshy solutions in all the incompleteness flesh evokes and with the 'rigour' of being fleshy.

Overall, this paper is a modest call for fleshy research in cultural studies and to that end appropriates a 'practice-led' research methodology from the creative and performing arts as one way to think through aspects of such a research method.

Rob Garbutt is a "teaching-research scholar" at Southern Cross University with interests in cultural studies pedagogy, research methods and projects that work at the intersections of place, identity and belonging. Rob has a BSc in Pure and Applied Chemistry, a Masters of Adult Education, a PhD in Cultural Studies and regards himself as a backyard mechanic in the academy. He has published in a range of journals and edited books. His book *The Locals* was published by Peter Lang in 2011. Rob is one of five co-authors of *Inside Australian Culture*, published in 2014 by Anthem.

Professor Chris Gibson

Sub-theme: Catastrophe

From Incremental Change to Radical Disjunction: Rethinking Everyday Household Sustainability Practices as Survival Skills

Households within affluent countries are increasingly prominent in climate change adaptation research; meanwhile, cultural research has sought to render more complex the dynamics of domesticity and home spaces. Both bodies of work are nevertheless framed within a view of the future that is recognisable from the present, a future reached via socioecological change that is gradual, rather than transformative or catastrophic.

In this paper I ask: what might everyday household life be like in an unstable future significantly different to the present? Longitudinal empirical research examining household sustainability is revisited, and key results reinterpreted in a more volatile frame influenced by political ecological work on disasters. We must move beyond incremental to transformative conceptions of change, and invert vulnerability as capacity. Vulnerability and capacity are contingent temporally and spatially, and experienced intersubjectively. The resources for survival are ultimately social, and therefore compel closer scrutiny of, among other things, household life.

Chris Gibson is the inaugural Director of the UOW Global Challenges Program. He began at UOW in August 2005 after holding lecturing positions at UNSW, the University of Sydney and the University of Western Sydney. He is currently Deputy Director of AUSCCER and is an ARC Future Fellow.

Chris is a member of the Australian Council of Learned Academies Expert Working Group Securing Australia's Future—Australia's Comparative Advantage and an international expert contributor to the 2013 UN Creative Economy Report. From 2005–2010 he led Australia's largest ever study of the contributions of festivals and events to regional development, including the participation of 480 festivals over three states.

Chris ran the Cultural Geography Study Group of the Institute of Australian Geographers for several years, as well as a Node of the ARC Cultural Research Network (2005–2009). He was also Discipline Chair for Human Geography in the Excellence for Research in Australia (ERA) 2010 assessment exercise.

You can follow Chris on Twitter @profchgibson.

Associate Professor Mark Gibson

Co-presenter: Tony Moore

Sub-theme: Activism

'Bogan Comedy' and the New Australian Working Class

The last two decades have witnessed massive changes in the types of work Australians perform as the industrial sector has declined relative to the service sector, traditional blue collar jobs have moved off shore to Asia, part-time, casual and fixed contract employment has replaced full-time and life long careers, and new technology has rendered many skilled occupations redundant while creating new opportunities. These changes have brought with them a revolution too at the level of everyday lives. The term 'working class' still retains its currency today, in the popular and professional discourse of politicians, unionists, policy-makers, journalists, marketers, business, charities and educators, and especially in the media. Yet it has also become increasingly unstable as the points of reference that once gave it meaning have disappeared or mutated beyond recognition.

The paper argues that some of the most interesting and perceptive responses to this development have been in television comedy. For robust treatments of changes in working-class life, notably in gender relations, consumption and ethnicity, it is hard to go past Jane Turner and Gina Riley's *Kath and Kim*, Paul Fenech's *Pizza and Housos*, and Chris Lilley's angry boys Jonah, Nathan and Daniel. Turner and Riley are especially perceptive about the cutting edge commodification of outer-suburban life, while Fenech and Lilley consider the ethnic diversity of working life, the lumpen, often feral culture into which the children of Anglo blue collars workers can fall, especially in regions and the city's fringe, and how transgressive of bourgeois taste, manners and goals working-class cultures can actually be.

In scholarly work, this work has often attracted criticism, similar to that in British debates around 'Chavs', for condescension and a failure to show sufficient solidarity with the working class. It is certainly true that it often employs a longstanding comedic device where bourgeois artists don the mask of the working-class larrikin for social and political satire. We argue, however, that even when accurate, this response closes down consideration of what these popular culture satires reveal about the complex transformation of working-class life since the 1990s, or what ordinary people, now equipped with the tools to make their own media, might think of their portrayals.

Mark Gibson is Director of the Film, Media and Communications Program in the Monash Institute for Graduate Research. He is Editor of *Continuum: Journal of Media and Cultural Studies* and author of *Culture and Power: A History of Cultural Studies* (Oxford, Berg, 2007). He has recently completed a project on creative industries in the suburbs and is commencing another, 'Fringe to Famous', with Tony Moore and Chris McAuliffe, on the ways in which fringe and avant-garde arts and cultural practice has hybridised in Australia with mainstream cultural industries.

Dr Liam Grealy

Sub-theme: Harm

Considering Common Sense for Cultural Studies

Australian jurisdictions across the last decade have implemented legal and policy mechanisms for post-sentence continuing detention and supervision of child sex offenders, for example in the *Crimes (Serious Sex Offenders) Act 2006* (NSW). In an adjacent governmental field, recent reviews have been undertaken into Australia's media classification systems, such as in the Australian Law Reform Commission's 'National Classification Scheme Review' (2011–2012). In both fields, the central premises for governmental intervention have concerned how best to protect minors from various harms related to sex, and some form of state involvement has been assumed common sense.

This paper will draw from the above examples to make a more general argument about cultural common sense related to minority. Such common sense demands majority intervention in the recognition of past harms committed against minors and the protection of minors from possible future harms, in these instances child sexual abuse and premature exposure to inappropriate sexual and violent representations. The secondary aim of this paper, then, is to ask: what are the harms that contribute to the constitution of the figure of vulnerable minority; what is the content of cultural common sense regarding the management of children in matters relating to sex; and, what harms are involved in these dominant approaches to governing minority, if any?

The primary aim of this paper is to consider the relevance of common sense as a trope for cultural studies. Despite a tendency to emphasise conflict and difference over sameness, cultural studies has a history of relevant concepts here, in structures of feeling, common

culture, and hegemony. I am interested, specifically, in the usefulness of 'common sense' as a way to both justify and understand governmental approaches to young people. What common concepts structure culture and our experience of social relations, and what implications might this have for cultural studies engagement with law?

Liam Grealy is a lecturer in the Department of Gender and Cultural Studies at the University of Sydney where he teaches units of study on youth cultures, masculinities, cultural theory, and popular culture. His current research projects include an investigation of recent changes in Australian legal and policy frameworks for the post-sentence management of child sex offenders and, with Catherine Driscoll, an international history of media classification systems as pedagogical technologies for minoritised adolescence.

Trent Griffiths

Sub-theme: Secrets

Performing Family Secrets: Processes of Disclosure in Stories We Tell

'I'm going to ask you now to tell the whole story, as though I don't know the story, from the very beginning to the very end'. Filmmaker Sarah Polley's words of direction to her sister in the opening scenes of the 2012 documentary *Stories We Tell* underlines the intersection of disclosure and performance at the heart of the film; a request to both honestly reveal every detail of the story as remembered but also to act as if it is being disclosed for the first time. Structured around the mystery of Polley's own parentage, the film also explores more searching questions of the ways in which families are built on the performance of particular stories and the keeping of secrets.

By juxtaposing different accounts of the story through a series of reflexively staged interviews, *Stories We Tell* highlights a paradox of disclosure. The film frames disclosure as an intersubjective activity, negotiated and contested across family lines and emphasising the process of disclosure as much as what is disclosed; the act of disclosing past secrets is itself shown as a kind of performance that produces new perspectives, new versions of stories, and new interpretations, which, in turn, shifts the very meaning of the past that is disclosed. This paradox of disclosure is especially evident in sequences that merge archive footage with recreations built from remembered stories, blurring the distinction between evidence and imagining, memory and truth.

This paper argues that the processes of disclosure in *Stories We Tell* draws a link between the performance of family with the performance of documentary filmmaking that highlights both the limits and the creative potential of documentary film as a site for collective storytelling.

Trent Griffiths is a lecturer in Media and Communication and PhD candidate at Deakin University, Melbourne. His research focuses on the presence of the filmmaker in the documentary frame, and notions of performance and subjectivity in contemporary non-fiction media. He has co-edited with Keith Beattie an upcoming collection of interviews with DA Pennebaker for University Press of Mississippi, published book reviews in *Senses of Cinema* and *Studies in Documentary Film*, and has upcoming publications in *Networking Knowledge* and *Studies in Documentary Film*. He has also presented at international conferences including Powers of the False (London, May 2012), and Visible Evidence XIX (Canberra, December 2012).

Theresa Harada

Sub-theme: Flesh

Fleshing Out Driving Practices: Bodies and Vibrant Materiality

The cultural practice of driving private automobiles has become a largely unquestioned part of everyday life in the global north. Yet the imperatives of responding to climate change suggest that driving less is a practical way to reduce greenhouse gas emissions and has become a key focus area in government policies. However, there has been little consideration of how corporeality, materiality and embodiment underpin driving experiences.

In this paper, I extend feminist and poststructuralist theoretical arguments to explore the relationships between bodies and the agentitative qualities of materiality. Employing Bennett's (2010) political ecology of things I draw on empirical examples collected from a mobility project in Wollongong, New South Wales, to illustrate how agency always emerges as the effect of multiple yet specific configurations and arrangements of human and nonhuman forces. As such, responsibility for driving less can be considered from a decidedly nonhuman perspective which highlights the web of forces that constitute, reconstitute or disrupt situations and events.

By considering matter as vibrant and agentative, possibilities for understanding how the material elements of driving practices become a part of the affective and emotional fabric of everyday life emerge. This way of thinking can open up new perspectives on the difficulties of reducing driving in the name of climate change that go beyond the rational and logical, and ideas of personal responsibility.

Theresa Harada's research focuses on the intersection of climate change knowledge and household behaviours. It investigates why increasing awareness and knowledge of the impact of climate change has not significantly altered domestic household practices, especially in the light of modes of personal mobility. She explores the connections between identity, mobility, place and sustainable practices by attending to the embodied dimensions of mobility and, in particular, the affective and emotional relationships that people have with their cars. Her interest in how novel sensory, participatory and mobile methodologies can engage participants in collaborative and creative explorations of meaning and connection to place draws on performative, affect-based, non-representational geographies.

Lisa Heinze

Sub-theme: Activism

Taking the Revolution to the Runway

The impact of contemporary consumer activism practices has been discussed widely in the field of cultural studies, including the pros and cons of 'clicktivism', or 'slacktivism' for the more pessimistic (Shulman, Karpf, Harlow), DIY citizenship (Hartley), consumer boycotts (Klein, Ross), voting with your wallet (Nava) and conscious consumption tactics (Gibson and Stanes). However, these existing perspectives have not adequately addressed the issue of how citizens make the leap from awareness to activism, particularly when activism means changing people's beloved rituals or challenging the so-called 'good life' (Burke), as it increasingly does where environmentalism is concerned.

My paper addresses this gap with a particular focus on environmental activism and fashion devotees. I will examine the recent process of taking the eco-revolution to the runway by presenting a case study of the Clean Cut Designer Showcase—the first sustainable runway included in Australia's premier fashion event, Mercedes Benz Fashion Week (MBFW) in 2014. As one of four organisers who brought this event to fruition, I will discuss how MBFW organisers responded to the request for a sustainable runway; how sustainable fashion was

received alongside high-end fashion; and how fashion consumers responded to the event compared to fashion editors and media representatives. Finally, I will examine how a sustainable fashion runway operates as an innovative form of activism that engages fashion enthusiasts with environmental issues.

Due to the vast disconnect between environmental awareness and changing consumer and industry behaviour (in this case an industry largely made up of fashion devotees), new, creative forms of activism are required. By closely examining the Clean Cut Designer Showcase as an intervention of a ritual typically outside activist encounters, I will shed light on new ways to engage the fashion industry and media with environmentalism, and potentially influence change in fashion consumer behaviour in the longer term.

Lisa Heinze is a sustainability author and consultant with expertise in incorporating sustainability into today's lifestyles. She is currently pursuing a PhD at the University of Sydney in the Department of Gender and Cultural Studies. Lisa's Master's research focused on sustainable consumption and barriers to climate change action pertaining to social identity and 'fitting in'. More recently, she has brought her knowledge to environmental organisations, where she has led the marketing team for the Green Building Council of Australia, sat on the organising committee for Australia's annual Green Cities events, and helped organise the first sustainable runway during Mercedes Benz Fashion Week—the Clean Cut Designer Showcase.

Dr Christina Ho

Co-presenter: Eve Vincent

Sub-theme: Secrets

Between the Sayable and Unsayable: Negotiating Race and Class within School Communities.

Inequality and imbalance in the Australian education system are widely acknowledged. In addition to the public-private divide, divisions along lines of class, ethnicity, geography and other factors mark the Australian school system. Indeed, the proposed Gonski reforms represented an explicit policy acknowledgement of the deep and persistent inequalities within Australian education: this fact, we might say, is no great secret. Yet we argue in this paper that discussions of inequality remain tightly circumscribed and that everyday conversations about these questions involve careful navigation of the sayable and unsayable. If, as Michael Taussig suggests, 'secrets are made to be transgressed', then how do they come to be made and remade in social life and what speech acts and/or social acts constitute their transgression?

These questions are explored through a specific case study. We present some initial findings from an interview-based project examining gentrification and schools. Our research takes place in Sydney's inner west, where rapidly changing demographics are both affecting the composition of local public schools and finding expression in the decisions and discourses that surround four separate schools. One of our starting points for this research was our interest in decoding the euphemisms that seemed to circulate among parents and prospective parents attached to one of the more statistically disadvantaged schools in this study. What does talk of 'diversity', 'richness', 'rough kids' and 'disadvantage' reveal and obscure about the ways parents develop strategies to discuss and negotiate race and class difference in acceptable ways?

Christina Ho researches migration and multiculturalism in Australia. She is a Senior Lecturer in Social Inquiry at the University of Technology, Sydney. She has two daughters, one school-aged and one pre-school-aged.

Tomas Holderness

Co-presenter: Etienne Turpin

Sub-theme: Activism

Crowds and Counter-Power: On the Role of Free and Open Source Software (FOSS) in the Struggle for the City

The paper will argue that crowdsourcing urban data through FOSS platforms and creating positive participatory feedback loops within these platforms can empower urban activism and support struggles for social and environmental justice. The authors will present this argument as both a theoretical position within the context of cultural studies and the humanities, and through a case study, viz. their PetaJakarta.org project in Jakarta, Indonesia.

The authors will discuss how the FOSS platform enables new forms of urban activism through new forms of mediation, and how these new forms of mediation can have a dramatic impact on how community-led efforts can create knowledge, leverage their strengths, and achieve meaningful and lasting urban change. The authors will also contend that the PetaJakarta.org project demonstrates how activist platforms can leverage design strategies, user interface design, and traditional forms of cultural struggle to advance their objectives. Similarly, with reference to the case study, they will suggest how FOSS activist platforms should not fear co-optation; instead, they should be deployed precisely, as tools of counter-power, which must unfold within existing power structures to transform it and reorient their field of reference.

By developing a contextual reading of FOSS tools within the framework of activist practice, the paper will offer both a theory and a case study for rethinking the relationship between social media technology, design and urban activism today.

Tomas Holderness and **Etienne Turpin** are the co-directors of the collaborative research project PetaJakarta.org, which uses the free and open source software CogniCity—designed and managed at the University of Wollongong—to gather, select and sort social media information to enable new civic co-management practices. The project is supported by the United Nations Pulse Lab, Twitter, and the Jakarta Emergency Management Agency. By working with grassroots community organizations to develop social media-driven data collection platforms that allow for realtime information visualisation about civic infrastructure, PetaJakarta.org uses a GeoSocial Intelligence Framework to help to monitor the social consequences of infrastructure transformation and to promote more equitable and resilient urban development.

Dr Justine Humphry

Co-presenter: César Albarrán Torres

Sub-theme: Harm

Anti-pokie Apps: The Disciplinary Logics of Gambling through Mobile Media

'Quit Pokies app', a mobile app project between the Moreland City Council, North East Primary Care Partnership and the Victorian Local Government Association, is an example of an emerging service paradigm that uses online and mobile platforms with geo-location to deliver real time 'self-service' health and support interventions. The app aims to control the use of electronic gambling machines by detecting a gambling venue, issuing an alert once a gambler enters a venue. If the user fails to act on the alert, a new alert is reissued every ten minutes to remind the user to take action. A similar mobile app, 'Gambling Terminator', was launched in New South Wales in late 2012 and includes a diary feature and instant access to live phone and online counselling services. Both apps work on the premise that interrupting gaming-machine

play through a trigger, described by the 'Quit Pokies' creator as a 'tap on the shoulder', provides gamblers the opportunity take a reflexive stance and cut short their gambling practice in the course of play.

In this paper, we critically examine these apps as self-disciplinary technologies directed towards reducing the personal harm and social risk associated with gambling. We analyse the material and discursive elements, as well as the forms of labour on the self, through which this media consumable is framed and assembled. We use Gilles Deleuze's thesis 'Postscript on the societies of control' to frame this analysis, arguing that these apps are exemplars of new, free-flowing mechanisms of state intervention.

Justine Humphry is a Lecturer of Cultural and Social Analysis at the University of Western Sydney and previously was a Research Fellow and Lecturer in the Digital Cultures Program in the Department of Media and Communication, University of Sydney. She has also taught media and communications, cultural studies and sociology of media at the University of Technology and Macquarie University. She researches and writes about mobile media and professional cultures, and issues of digital inclusion, participatory networks and service delivery. Her current ACCAN-funded research project, *Homeless and Connected*, examines mobile phones and mobile Internet in the lives of homeless families and young people.

Emilie Jervis

Sub-theme: Flesh

Eating Placenta: Object Relations, Placentophagy, Popular Culture

In this paper I will draw on the theme of flesh as provocation to discuss the human placenta and contemporary birth and post-birth practices relating to placenta. In doing this, I hope to sketch a cultural account of how Kourtney Kardashian's (rather audacious) claim—'I want to have a third child just to eat the placenta!'—becomes possible. Thinking about placenta as a discursive object, I will begin by comparing the ways in which placenta is understood and treated in the third stage of labour. I will ask how decisions about what to do with placenta are informed (via the rhetoric of 'options') and arrived at, and discuss the way trends in popular and celebrity culture might influence the fate of the placenta once it is an object in the world. Further to an analysis of placenta as an object of cultural-social and medical discourse, I will look at its trending afterlife as a 'consumable object'.

Accounts of the occurrence, as well as the benefits, of placentophagy—which is the maternal post-partum consumption of a baby's placenta—vary depending on the literature one consults. This research will delimit its focus to the rising popularity of placentophagy in Western birth culture since the 1970s. In particular, I will look at this increasingly popular practice through popular texts, such as self-produced YouTube videos of placenta eating 'experiences', and press relating to celebrities who eat placenta. This work will seek to find out which women are choosing to eat placenta and how it is being consumed, and to ask what such a phenomenon stands to signify in contemporary birth-culture.

Emilie Jervis is currently in the last year of her PhD. Her research is about critical and modern uses of experience, and it looks at phenomenology, object relations, and everyday life. She also tutors and lectures in the Department of Gender and Cultural Studies, University of Sydney.

Amelia Johns

Co-presenter: Michele Lobo

Sub-theme: Activism

Provocative Muslim Religiosities in Melbourne's 'Free Egypt' Protest

Whilst policies and debates focused on Muslim religiosity and political engagement in Australia have tended to cast Muslim religiosity as a 'problem' and a barrier to full and active citizenship, in this paper we seek to account for the ways that Muslim activism—as it is relationally performed in urban spaces of encounter and in online, networked media spaces—shapes a much more active, adaptive and creative negotiation of democratic membership, citizenship and political participation than is often accounted for.

In taking to the streets, public Facebook pages and other online forums to speak about violence and affronts to democracy and human rights in Egypt and Syria, Muslim activists unsettle the notion that political participation and expressions of citizenship require loyalty to a single conception of place and community and to a secular, liberal model of democracy that relegates religion to the private sphere. Rather, through ethnographic and mediated encounters with a 'Free Egypt' protest in Melbourne on 25 August 2013, this paper will highlight the way that new repertoires of social justice, political voice and claims to democracy which involve religious, embodied experiences and performances across multiple interconnected scales—virtual, global and local—nourish new radical democratic designs where accommodation of religious claims to justice and agonistic confrontation with secular notions of the public square generate new ways of living together and a 'plurality of forms of being a democratic citizen' (Amin and Thrift 2002).

Amelia Johns is a Research Fellow at the Centre for Citizenship and Globalisation, Deakin University where she is currently working on an ARC project exploring Muslim religiosity in the multicultural city. Her PhD explored intercultural contact between youth in multicultural urban space, and how these encounters produce racism, intolerance and violent conflict alongside 'hybrid' identifications and belonging. Her work has been published in *Continuum: Journal of Media and Culture*, *Fibreculture Journal*, and will also be appearing in a forthcoming book, *Battle for the Flag: Young People, Global Flows and Neighbourhood Nationalism* (Melbourne University Press, forthcoming 2015). Her current research reflects an interest in young people's experiences of new media as spaces where social and cultural identity, citizenship and experiences of embodiment are resituated and transformed.

Kate Johnston

Sub-theme: Activism

Panel: Alifa Bandali, Christen Cornell, Kate Johnston, Bin Wang

Panel Title: Activism and Its Discontents: Making Things Happen across and beyond Institutions

Panel Introduction: The four papers result from questions and problematics encountered by the researchers in the course of their engagement with forms of activism. As such, they are all 'insider' analyses, motivated by the presenters' concerns regarding their own positionality.

Sounds Fishy: Making Sustainability Discourses

Words travel. Sustainability is one word that has gained traction globally. In the previous thirty or so years it has become the central organising concept of environmental/ism discourses and provided a focal point for groups from local grassroots to transnational corporations, from state institutions to global NGOs, and also within academic settings across disparate fields. In

the context of the global fisheries and oceans crisis, each of these assemblies engage in some form of activism, whether as protagonists of activist projects or a target of those projects, whether through direct action or institutionalised forms of activism.

This paper opens up a conversation about the power, potential and limitations of the term sustainability in the name of human efforts to address an environmental crisis. Borrowing the notion of 'friction' (Tsing 2005) I trace the diverse settings within which the term gains traction, using the case study of tuna. From obvious settings like Greenpeace and its global sustainable canned tuna campaign, consumer tuna boycotts, and celebrity sustainable seafood campaigns to some unlikely places, like the field of cultural studies, I consider the ways in which sustainability and its pool of related concepts—nature, wilderness, preservation, culture, environment and so on—becomes activated, shaped, translated, reinforced and perhaps challenged.

In exploring the extent of sustainability discourses I would like draw on my own position within the field of cultural studies, writing a thesis that in many ways dissents from dominant approaches to sustainability.

Kate Johnston is a PhD candidate at the University of Sydney, in the Department of Gender and Cultural Studies. Her thesis explores how culture figures in sustainability discourses using the case study of tuna in Italian traditional tuna fishing communities. Kate began her undergraduate degree in environmental science before transferring to social science and majoring in Anthropology at Macquarie University, Sydney. She completed a Master's at the University of Gastronomic Sciences in Italy. She has presented several conference papers on diverse topics relating to food and culture and has had work published in both peer-reviewed academic journals and non-academic books.

Dr Zita Joyce

Sub-theme: Catastrophe

Transitional Transmission

A catastrophe-induced 'transitionality' has come to define the recovery period from the Canterbury Earthquakes of 2010–2011. In this context, the transitional refers to Christchurch City as a site of change during the long process of demolishing and recreating buildings and spaces, and also the temporary interventions that develop in this time between more 'permanent' versions of the city. This open-ended time-between version of the city is defined by change, and implicitly recognises the impermanence of built structures on a tectonic plate boundary.

The transitional first emerged in the physical gaps of the old city, through art, architecture, and 'resilient' life practices that experiment with new cultural forms, but has been codified officially as a stage in rebuilding by the Christchurch City Council, the post-quake Christchurch City Development Unit, and even the Anglican Church. Transitional Christchurch is implicitly aligned with the economic transitionality of 'emerging' cities around the 'developing' world, and, indeed, the city's financial and built future remains uncertain, yet to be realised by the invisible hands of global financial flows. However, the transitional here is framed as a stage of transition to a fully developed future, bearing manifold creative hopes and possibilities. Transitional Christchurch may be an exercise in denialism or preparation for a human city that persists between abandoned construction projects.

This paper addresses the transitional as discourse and practice for the future. It will discuss the deployment of 'transitional' creative discourses in Christchurch since February 2011, and will then focus on radio as an inherently transitional practice, in which impermanence is a

permanent state of transmission. The paper will discuss examples of transitional radio broadcasting, and more ephemeral practices of transmission and radio memorial in Christchurch

Zita Joyce is a Lecturer in Media and Communication at the University of Canterbury. Her current research explores post-quake media in Christchurch, including the responses of independent radio stations to the Canterbury earthquakes, the use of social media, and post-quake media audiences. Dr Joyce is co-editor of a special issue of the *New Zealand Journal of Media Studies* about media and the earthquakes.

Jessica Kean

Sub-theme: Provocations

Toward a Poly Politics

Feminist, anti-capitalist, libertarian, queer: negotiated non-monogamy's relationship to politics has been somewhat promiscuous. Drawing on interviews with twenty-three people who are or have been in non-monogamous relationships, this paper explores some of the tensions in contemporary accounts of the politics of non-monogamy. Embedded as they are in the practices and ideals of everyday life, relationships are inevitably implicated in structures of gender, exchange and sexuality, and narratives of freedom, intimacy and choice. In a context where monogamy is understood as normal, natural and right, *non-monogamy* is often thought to offer, in one way or another, a challenge to the status quo. There are substantive differences, however, between accounts of non-monogamy as an ideal site for personal development and accounts of non-monogamy as part of the transformation of society as we know it.

Rather than adjudicating between them, this paper holds these contrasting accounts together, grappling with the full range of interventions non-monogamy is thought to offer. In doing so, I argue that attempts to map non-monogamy onto other political projects in a piecemeal fashion are unsatisfactory insofar as they are unable to account for the contradictory interventions non-monogamy is thought to represent. The paper concludes with an exploration of the way a critique of mononormativity might provide grounds for both a coherent account of the politics of non-monogamous relationships, and a coalitional politics based on the notion that those who stand to gain from the decentring of monogamy are not limited to those who pursue a life outside it.

Jessica Kean is a FASS Postgraduate Teaching Fellow and final year PhD candidate in the Department of Gender and Cultural Studies at the University of Sydney. Her research interests include queer theory, queer intimacies and mononormativity. In 2009 she graduated from the University of Sydney with a Bachelor of Arts (Hons) First Class and a University Medal, having completed a thesis on queer women in Sydney and their practice of drawing 'The Web'. This paper draws on her PhD research into practices and discourses of negotiated nonmonogamy in relation to the concept of mononormativity.

Dr Elaine Kelly

Sub-theme: Catastrophe

'We' Refugees? Analysing and Transforming Political and Cultural Discourses of the Climate Refugee

This paper seeks to engage critically with the various and contradictory ways in which the category of 'refugee' has been associated with issues of human-induced climate change. The politics and ethics of language and representation is a core concern in the era of 'catastrophe'.

Phrases such as 'climate refugee', 'environmental refugee' and 'climate exile' litter the literature, from representations in the mainstream media through to non-government organisational policies or statements, as well as scholarly academic engagement. Despite the frequency with which these terms get used in relation to the effects of climate change, there is no legal grounding to the appeal and, in fact, migration and law specialists are deeply divided on the issue.

In this paper, I outline the disjuncture between legal and socio-cultural discourses on the climate refugee. I unpack the implications of the ways in which these terms circulate in the specific contexts of Bangladesh and Australia. My discussion is driven by a central concern for social justice: what contributions, positive and negative, can these social and cultural narratives of climate refugees make to legal and political responses to climate migration? I argue that there are several primary reasons for the proliferating discourse of the refugee and that these cannot be wholeheartedly dismissed as either relevant or irrelevant to legal discourses and political decision-making.

Elaine Kelly is Chancellor's Postdoctoral Fellow at the University of Technology, Sydney, Australia. She is currently writing a book tentatively titled *Dwelling in the Future: The Ethics and Politics of Adaptation to Climate Change*. Broadly, she is interested in the contribution continental philosophy can make to issues relating to climate change. Specifically, she examines the multiplicity of adaptation in the context of climate change (as local, as migration, as relocation) and unpacks its political, ethical and cultural implications.

Emma Jean Kelly

Sub-theme: Exposure

Queer Archive as Biography of the Nation: Representing 30 Years of HIV/AIDS in Aotearoa New Zealand

Gareth Watkins's multimedia exhibition entitled *30* at the New Zealand Film Archive Ngā Kaitiaki o Ngā Taonga Whitiāua (The Guardians of the Treasured Images of Light) presents the first thirty years of HIV/AIDS in Aotearoa New Zealand. The exhibition purports to look 'at ways people cared for loved ones and ultimately remembered them' (NZFA 2014). Archival materials presented via multiple, simultaneously playing screens on loop include news bulletins of the 1980s period, low budget video of PWA (People with AIDS), artist responses, family members' stories and quilts hanging on the wall. There is a nod to Derek Jarman's *Blue* (1993) as the screens fade to blue at regular intervals and Welby Ings's voice recites a poem he wrote for his dead lover.

This exhibition does not present a universal truth of HIV/AIDS, resisting any easy nostalgia. Watkins's exhibition suggests Giorgio Agamben's archive beyond all biography (Agamben 1989). It reminds us that although the immediate crisis is over for those able to access the appropriate medications, for others, illness, suffering and death from HIV/AIDS continues.

At a time where popular representations of HIV/AIDS stories such as *Dallas Buyers Club* (Dir. Jean-Marc Vallée 2013) attract mainstream awards, Alexandra Juhasz and Ted Kerr remind us there are still 'states within the US that consider the body of someone living with HIV a deadly weapon' (Juhasz and Kerr 2014, 5). So what does the archival representation of the past of HIV/AIDS have to offer the contemporary audience? How might attendees engage with the multiple texts they are witness to, and is it possible they might refuse to engage at all, allowing emotion to overwhelm them or a false sense of nostalgia for a crisis past to reassure them, denying the reality of those living with HIV/AIDS today?

Emma Jean Kelly is an oral historian who has been working with her father, John, on a collection of interviews with older gay men called *Queer Stories Our Fathers Never Told Us*

while completing her PhD thesis on Jonathan Dennis, founder of the New Zealand Film Archive. She is interested in queer and feminist theory via Annamarie Jagose (Jagose 1996) and Lauren Berlant's 'intimate public' in relation to life writing (Berlant and Prosser 2011). Kelly's work consciously produces new material for the archive while simultaneously accessing past documents, both resisting and embracing the role of archive as biography of the nation (Kelly 2014). Emma is a member of the AUT Gender and Diversity Research Group.

Jenny Kennedy

Co-presenter: Esther Milne

Sub-theme: Secrets

The Affective and Material Life of the Postal Service

As a key channel of communication, the postal service faces significant economic challenges within the US, Canada, the UK and Australia. The United States Postal Service reports that in response to substantial decreases in mail traffic, revenue will be recouped by moving from a six-day delivery cycle to five. Both Canada and the US are proposing a 'community mailbox' system to replace postal deliveries for individual residences. And Australia Post recently announced major job losses as it splits its package and letter services. Yet despite these transformations, the postal service continues to hold deep cultural and material resonance. Indeed, the closure of regional post office branches in Australia and the UK has sparked alarm from community groups for whom these centres play an important role in daily life. In addition, the US originated *Post Secret* project and the UK crowd sourced *Letters of Note* provide evocative illustrations of the conceptual functions of the post office.

Within this socio-technical context we locate our study of the imaginative, affective and material uses of the postal service. In particular, we trace patterns of disclosure and concealment through a pilot study investigating a group of Melbourne women who understand secrecy as central to the ways in which they use the postal service. Gathering on an auspicious date, these friends construct postcards out of a bricolage of meaningful imagery and text expressing desire, fear and humour which they self-address and send to themselves. These messages are highly personal and intimate, yet the group choose not to enclose their secrets in a letter, instead sending them via postcard to circulate in public. This project is based on an analysis of the group's sent postcards together with the women's personal accounts of using the postal service gathered through interviews. Through this qualitative research, we ask what such media practices can tell us about the enduring place held by the postal service in contemporary life.

Jenny Kennedy is currently completing her PhD in Media and Communications at the Swinburne Institute for Social Research. Her doctoral thesis critically interrogates practices of sharing in networked culture. Her interests include media theories of everyday life, social discourses around technology use, and material culture. Jenny's work has been published in edited collections including *Unlike Us Reader: Social Media Monopolies and their Alternatives*, and journals such as *Communication, Politics and Culture*.

Dr Sukhmani Khorana

Sub-theme: Activism

The Sydney Film Festival and the Construction of the 'Cosmopolitan' City

This paper considers the second oldest urban Australian film festival, the Sydney Film Festival (SFF) to examine its construction and interpellation of the aesthetically 'cosmopolitan' city. The paper provides a historical overview of shifts in the festival's programming, artistic direction and audiences that intersect with the city's changing social and cultural re-imagining of space. The above examination and subsequent analysis will help establish the amalgamation of local, national and global elements in the selling of a particular kind of consumption-oriented cosmopolitanism through the brand and content of the film festival. This analysis will confirm the conclusions of Anthony Killick's recent essay, namely that the history of film festivals is tied to the ongoing neo-liberalisation of cities. However, it will also lend specificity to this observation by highlighting what it might look like in an Antipodean rather than a Euro-American context, and whether what is deemed to accrue cultural capital and be seen as 'cosmopolitan' is also historically and geographically specific. The paper will conclude with provocations about how such cosmopolitanism can have ethical possibilities, and if it can extend beyond the inner city.

Sukhmani Khorana lectures in the digital media and international media streams of the BCM program at the University of Wollongong. Previously, she was a postdoctoral research fellow at the Centre for Critical and Cultural Studies, University of Queensland. Sukhmani's doctoral project was a comprehensive study of diasporic film theory and practice, while her current research looks at the discourses of news television in India, ethnic and community media in Australia, and transnational articulations of cross-media ethical witnessing. She also has a background in film programming and media monitoring.

Julija Knezevic

Sub-theme: Exposure

Panel: Adam Broinowski, Shinnosuke Takahashi, Julija Knezevic

Panel Title: Casualties in Japan's 'Transnational Partnerships'

A Grass-roots Feminist Movement in Temporary Aizuwakamatsu Residences and the Ongoing Challenges Faced by the Iwaki City-hall 'Clean-up' Workers

This paper examines grass-roots activism in relation to the Fukushima nuclear disaster by taking a case study of one of the rare feminist activist groups situated in Aizuwakamatsu 'temporary' housing. Faced with a divided community in Fukushima, between the pro-government and anti-government factions, the feminist activist has received anonymous deaths in the past. She wrote a paper that challenges the government's somewhat 'light' attitude towards issues resulting from exposure to nuclear radiation. The representative is highly pessimistic about the future and speaks about suffering, rising number of suicides, alcohol consumption, domestic violence and depression.

I specifically focus on her field trip organised in conjunction with the Yokohama-based social activist group working with the homeless to Tomioka on 31 May 2014. One of the cleaners they managed to speak to on condition of anonymity talks about 'barriers of communication' persisting among the clean-up workers as complaints on working conditions typically get lost 'along the way'. The cleaner speaks of safety 'guidelines' on wearing protective masks, which many take off from time to time due to warm weather. These findings illustrate an ongoing

struggle that people in exile face and call for a reexamination of the government's handling of the matter.

Julija Knezevic is a PhD student and a NAATI accredited professional interpreter in Japanese. Julija works as a freelance interpreter and translator in Melbourne. Her research looks at in-house interpreters in Tokyo, who are predominately women, and the complexity they face in the 'multi-party setting' as well as increasingly working within the secondary labour market, thus being part of a potentially gendered precarious workforce.

Dr Melissa Laing

Sub-theme: Harm

Performance Art, Audience Agency and the Institutional Desire for Advance Disclosure of Potential Harm

Australian artist David Cross resolutely seeks to preserve the audience's 'unmediated encounter' with his work by providing minimal to no information about the work and how to navigate it, in the face of a pervading institutional desire for advance disclosure of potential physical or psychological harm. His work, which explores psychological states through physical challenges to audiences, has resulted in injury and distress for some participants, yet he asserts that no audience member has specifically complained about this integral aspect of his work.

His positioning of the integrity of the artwork against the premise of informed consent articulates an ongoing conflict between artist and institution, which on one side furthers narratives of artistic autonomy and the desirability of risk and on the other reflects a proposition of care for the wellbeing of the audience, which is simultaneously a care for the preservation of the institution. But how do these conflicting positions construct the nature and agency of the audience?

This paper draws on interviews with twenty-three performance creators, directors, curators, producers, and researchers across dance, theatre, and visual arts, including Cross, to explore the diverse discourses which are mobilised to frame risk and harm in live performance and how this then constructs or constricts notions of audience role and agency in the live event.

Melissa Laing is the Lead Researcher for the Performance Ethics Working Group, an initiative of the University without Conditions, and published a series of podcasts on ethics and performance in early 2014. A theorist, curator and artist, her research focuses on the intersections of ethics, politics and art. In 2012 she was a recipient of a Henry Moore Institute Research Fellowship to undertake research into the archives of the Public Art Development Trust. She is also a member of Dissenting Histories, a collective whose priority is preserving the history, practice and aesthetics of protest in Aotearoa New Zealand.

Timothy Laurie

Sub-theme: Flesh

Is Sex a Sound Object? Unmusical Questions for Queer Musicology

It would be pleasing to discover new secrets about "sex" and "pleasure" from popular music, but perhaps disappointing to find that others do not hear sex in the same ways, or take pleasure in the same sounds. Drawing on Luce Irigaray, Leo Bersani and Sheila Whiteley, this paper examines the relationship between sexuality and popular music studies, focusing on the formulation of "sex" in recent approaches to queer musicology. It argues that whether

formulated in terms of excitable rhythms, orgasmic structures, or the semiotic play of sexual difference, discussions of sexuality in music studies too often conflate sex and pleasure, producing overly prescriptive accounts of what people should (or should not) enjoy in popular music, supported by tacit assumptions about the essential desirability of sexual acts. In scrutinising the ontology of sex, the paper also questions the twin premises that people are always inclined to seek pleasure, and that pleasure is predictable enough to explain quotidian listening practices. To make these arguments, the concept of "sexualisation" is considered in relation to debates around the possible feminist cadences of performances by Beyoncé Knowles and Lana Del Rey, with differences noted between musicological and non-musicological approaches to images, sounds and pleasures. The paper concludes by sketching future alternatives for sexuality and music studies, including those that call into question the viability of an exclusively sound-based queer musicology.

Timothy Laurie is a Lecturer in Cultural Studies at the University of Melbourne. His research interests include popular music studies, gender and sexuality studies, Marxist social theory and the writings of Gilles Deleuze, and he teaches courses on popular music, television and cultural geography. Timothy is currently working on a book project around interdisciplinary approaches to popular music, drawing on sexuality studies, aesthetics, postcolonial studies, political economy, and studies in religion.

Liz Linden

Co-author: Jen Kennedy

Sub-theme: Activism

The Failure of Feminist Languages: Exposing Patriarchies in Discourse through Art and Activism

While of course we recognise that patriarchy is endemic to capitalist culture, we also find evidence of patriarchy within the power structures of feminism itself. The continued dominance of certain feminist languages and practices employed in the 1960s and 1970s is evidence of this fact. Recently we have been told by a number of prominent feminists from various generations that feminism is dead. We are troubled that this is their perception when we see so much life in it still. In an effort to resuscitate feminist discourse, we have organised a number of interactive artworks to explore the question, 'What does the word "feminism" mean today?' So far, these experiments have taken place at the Whitney Museum of American Art, the Brooklyn Museum, and Art-in-General, all in New York City. At the CSAA conference, we propose to present a paper that explores the contradictions and strengths implied by this critique of inflexibility as a patriarchal blind spot in feminism.

It has become nearly impossible to talk about contemporary feminism in a way that doesn't tie it to an historical moment. It is ironic that today we find ourselves hampered by the richness of our language at hand, which has not been diverted from its historical roots and imperatives. It is a strange paradox that this richness has become our present poverty, anchoring us in a patriarchal inflexibility preventing us from moving forward. We must teach ourselves to be critical of the tools we have inherited and to adapt them to our conditions to make them useful to us now; what we cannot adapt, we should reinvent, making a new feminist lexicon customised to suit our moment, flexible enough to incorporate the next.

Liz Linden is a NYC and Sydney-based artist. Her work has been exhibited in various public and private institutions in New York, including Ludlow 38, Bureau, and Art in General, as well as internationally at the Lunds Konsthall (Sweden) and the Stenersenmuseet (Norway). She is currently undertaking a PhD in Art at the University of Wollongong.

Dr Michele Lobo

Co-presenter: Amelia Johns

Sub-theme: Activism

Provocative Muslim Religiosities in Melbourne's 'Free Egypt' Protest

Whilst policies and debates focused on Muslim religiosity and political engagement in Australia have tended to cast Muslim religiosity as a 'problem' and a barrier to full and active citizenship, in this paper we seek to account for the ways that Muslim activism—as it is relationally performed in urban spaces of encounter and in online, networked media spaces—shapes a much more active, adaptive and creative negotiation of democratic membership, citizenship and political participation than is often accounted for.

In taking to the streets, public Facebook pages and other online forums to speak about violence and affronts to democracy and human rights in Egypt and Syria, Muslim activists unsettle the notion that political participation and expressions of citizenship require loyalty to a single conception of place and community and to a secular, liberal model of democracy that relegates religion to the private sphere. Rather, through ethnographic and mediated encounters with a 'Free Egypt' protest in Melbourne on 25 August 2013, this paper will highlight the way that new repertoires of social justice, political voice and claims to democracy which involve religious, embodied experiences and performances across multiple interconnected scales—virtual, global and local—nourish new radical democratic designs where accommodation of religious claims to justice and agonistic confrontation with secular notions of the public square generate new ways of living together and a 'plurality of forms of being a democratic citizen' (Amin and Thrift 2002).

Michele Lobo is an Australian Research Council Discovery Early Career Research Fellow at the Centre for Citizenship and Globalisation, Deakin University. She is a social and cultural geographer whose work draws on emotion, affect and encounter to explore whiteness, ethnic/ethno-religious diversity and inclusive citizenship in cities. Michele has published in *Gender, Place and Culture*, *Population, Space and Place*, *Emotion, Space & Society*, *Journal of Intercultural Studies*, *Urban Policy and Research*, *Social & Cultural Geography* and *Australian Critical Race and Whiteness Studies*. She is the co-editor of *Migration, Citizenship and Intercultural Relations: Looking through the Lens of Social Inclusion* (Ashgate, 2011) and *Intercultural Relations in a Global World* (Common Ground, 2011).

Dr Michele Lobo

Sub-theme: Secrets

Indigenous Secrets and Shared Belonging in Darwin, Australia

Secrets of oppression and traumatic events that dehumanised bodies of colour in white settler societies are traced, uncovered, seen, heard and sensed through the exploration of archival materials. Perhaps the exposure of these secrets or the process of denaturalisation is central to fostering an ethics of care and responsibility in Western societies where bodies of colour continue to experience the trauma of displacement and dispossession as migrants, refugees, asylum seekers and Indigenous peoples.

This paper builds on this work of exposure by making an argument for liberating knowledges of place that can be shared through a politics that focuses on renaturalisation. It does this by calling for multi-layered and multi-sensory knowledges of the commons that privilege Indigenous secrets of beauty and love. I argue that these everyday secrets can unsettle

dominant understandings of Aboriginal authenticity, heal the wounds of 'raw' racism and contribute to shared belonging.

The paper focuses on Greater Darwin, a city in the Northern Territory with cultural imaginaries of tropical cosmopolitanism among tourists from southern Australia as well as overseas. This is a place, however, where interventionist government policies continue to control the everyday lives of Aboriginal peoples.

Rather than focus on these policies of oppression that is an open secret, this paper draws on in-depth interviews, photographs and videos taken by urban Aboriginals that enable them to 'become otherwise'. In particular, I focus on secrets of beauty and love shared by Aboriginal rangers of diverse cultural backgrounds. Their insights are crucial to co-producing knowledges of place that go beyond 'talk' and have the potential to contribute to a posthumanist politics of shared belonging.

Michele Lobo is an Australian Research Council Early Career Research Fellow at the Centre for Citizenship and Globalisation, Deakin University, Melbourne. She is a social and cultural geographer whose work draws on emotion, affect and encounter to explore race, ethnic/ethno-religious diversity and inclusive citizenship in cities. Michele has published in *Gender, Place and Culture*, *Population, Space and Place*, *Emotion, Space & Society*, *Journal of Intercultural Studies*, *Urban Policy and Research*, *Social & Cultural Geography* and *Australian Critical Race and Whiteness Studies*. She is the co-editor of *Migration, Citizenship and Intercultural Relations* (2011) and *Intercultural Relations in a Global World* (2011).

Kate Lonie

Sub-theme: Exposure

'I'm Not Talking about the Sobbing—The Sobbing Was Brilliant': The Cultural Work of the Trial of Tony Blair

Channel 4's (UK) television movie, *The Trial of Tony Blair*, offers a unique, and often abstract, interpretation of the politician 'biopic'. Originally airing in 2007, shortly prior to former British Prime Minister Tony Blair's transfer of the leadership to Labour colleague (and Chancellor of the Exchequer) Gordon Brown, the film is evidently supporting a particular political agenda. Set three years into the future (2010), the film's plot imagines and contemplates the sequence of events should Tony Blair—heavily criticized for his close relationship with US President George W. Bush, and his support for the 'Wars on Terror'—be charged with war crimes and face trial in the Hague.

Drawing attention to the ongoing role and relevance of political satire, the film also offers commentary on the increasing significance of the 'politics of spin' in Western politics, as well as the gendered nature of political coverage. As a man who is depicted as a political and social liability in the aftermath of his controversial leadership, this particular interpretation of the 'character' of Tony Blair also prompts commentary regarding the increasing importance of the celebrity endorsement in contemporary culture—a trend that has received both academic endorsement and critique.

Kate Lonie is a PhD Candidate in the Department of Gender and Cultural Studies at the University of Sydney. She completed a MSc in Gender, Media and Culture at the London School of Economics and Political Science in 2013.

Associate Professor Susan Luckman

Sub-theme: Exposure

Craft Workers Being at Work, at Home: ‘Self-Making’ and the Labour of Representation on the Etsy Shopfront

Working from home is regularly seen as more inclusive of family and other care-giving commitments, whether or not this is true in practice. As a flexible, frequently home-based workplace production economy, Etsy and design craft work models resonate with wider debates about engaging in self-actualising cultural work within the cultural economy. But as we know, such work often increasingly leaks into personal time, which results in longer hours of labour and Gregg's 'presence bleed', whereby the worlds of paid work, domestic labour and leisure blur, normally at the expense of the latter. This is especially the case for women who retain the lion's share of childrearing and domestic responsibilities. Thus, digital technology is clearly enabling a different kind of workplace, one which allows a wider array of mobile work locations, and there is a lot of excellent work out there which examines the impacts of this.

In this paper I will briefly consider the emotional and aesthetic labour required of design craft producers who are required to market themselves, their home and place of making, lifestyle and wider personal identity, as part of the value of the product they produce. Not 'context collapse' per se—whereby social networking means that divisions between separate social groups, to whom we may have presented different 'sides' of ourselves, are broken down and become porous—this 'self-making', as I'm calling it, is a required strategy of presenting a particular integrated sense of self as both maker (the professional worker) and the person, as part of a holistic performance of a seemingly integrated self, whose worlds of 'work' and 'home' are no longer spatially or ontologically demarcated.

Susan Luckman is Associate Professor: Cultural Studies in the School of Communication, International Studies and Languages at the University of South Australia. She is the author of the forthcoming title *Craft and the Creative Economy* (Palgrave Macmillan, 2015), *Locating Cultural Work: The Politics and Poetics of Rural, Regional and Remote Creativity* (Palgrave Macmillan, 2012), and co-edited the anthology on creative music cultures and the global economy, *Sonic Synergies* (Ashgate, 2008).

Dr Francis Maravillas

Sub-theme: Activism

Re-Imagining Urban Activism: Participation and Place-Making in Ruangrupa and Keg de Souza’s Vertical Villages

The recent turn to the dynamics of relationality in contemporary art has coincided with a heightened awareness of the complexities of participation and collaboration as tropes of artistic practice. Yet, while the 'relational turn' registers a shift toward process and participatory agency in art, what tends to be overlooked is how such art may be generative at different scales, capable of producing ligatures of socio-political meaning and interconnection that are at once local and transnational, and that traverse urban and public spaces.

In this paper I will probe the complexities of participatory practice, place-making and socio-political agency in art through an analysis of the interdisciplinary urban interventions of the Indonesian artists' collective, ruangrupa. Established in 2000—in the wake of the end of the Suharto dictatorship and the proliferation of new media and communication technologies in Indonesia—ruangrupa has sought to expand both the space and the public for art through socially engaged and collaborative initiatives across various artistic media.

This paper will specifically examine their recent project, *Vertical Villages* (2013), produced in collaboration with the Australian artist Keg de Souza and exhibited at the 4A Centre for Contemporary Asian Art, Sydney and at the 15th Jakarta Biennale. As a research-intensive, process-based and participatory project, *Vertical Villages* explores ideas of urban design and architecture, as well as place and mobility in local and transnational contexts.

In particular, the project explores the connections between the experiences of high-rise living by international students in Sydney and those of middle-class families and migrant workers in Jakarta, through the collaborative mapping and architectural design of domestic and urban spaces in these two cities. I argue that *Vertical Villages* not only offers new frameworks for understanding participatory practice and place-making in art, it also potentially engenders new forms of socio-political agency in ways that foreground the tensile relationship between aesthetics and politics.

Francis Maravillas is Associate Researcher at the Transforming Cultures Research Centre at the University of Technology, Sydney, where he also lectures in cultural studies and interdisciplinary design studies. His research interests focus on contemporary art and visual culture in Asia and Australia, curatorial practice and international art exhibitions, socially engaged art and new media. His current research examines the role of food in contemporary Asian art; collaboration and community engagement in contemporary Asian and Pacific art; and art and the cultural industries in Hong Kong.

His work appears in various journals and exhibition catalogues, as well as in major edited collections, including *Contemporary Asian Art and Exhibitions: Connectivities and World-Making* (forthcoming 2014), *New Vision, New Voices: Challenging Australian Identities and Legacies* (2012), *Crossing Cultures: Conflict, Migration and Convergence* (2009), *Cosmopatriots: On Distant Belongings and Close Encounters* (2007) and *In the Eye of the Beholder: Reception and Audience for Modern Asian Art* (2006). He was previously a board member of the 4A Centre for Contemporary Asian Art, Sydney (2004–2007).

Dr Daniel Marshall

Co-presenters: Rob Cover

Sub-theme: Activism

Politics, Homosexuality, Television

This paper draws on queer theories of politics, youth, temporality, representation and interpretation to consider ways in which television, as a historical technology, illustrates contests regarding activism and representation in the context of wider political struggles connected to sexuality and gender. In what ways are the cultural politics of sexuality and gender played out in the increased representation of homosexuality on television? What political narratives and activist histories get tied into these televised versions of homosexual life?

Reflecting on a range of interpretive contexts in relation to such representations, this paper explores ways in which the interplay between activist practice and cultural representation has been understood. This paper draws together these deliberations in relation to sexuality, representation and interpretation to consider the ways in which 'queer youth' has been structured as an exemplary cultural and political field for negotiating the perimeters and forms of activist practice.

Daniel Marshall is a Senior Lecturer in the Faculty of Arts and Education, Deakin University, Melbourne. His current work focuses on queer youth histories, contemporary queer youth cultures, archival theories and queer methods. Current projects include work on his first book,

Growing Queer, which focuses on queer theories of sexuality, growth and popular culture. He has a PhD in Cultural Studies from the University of Melbourne and in 2014 was a Visiting Scholar at the Center for Lesbian and Gay Studies, CUNY, USA, and the Weeks Centre for Social and Policy Research, LSBU, UK.

Dr Nicole Matthews

Sub-theme: Harm

Projections of Harm: Listening, Testimonial Injustice and Gothic Film in Dementia Education

It has been compellingly argued that listening is a critical and under-theorised dimension to struggles against injustice and marginalisation (O'Donnell, Dreher and Lloyd 2009; Thill 2009). In the wake of critiques from the disability movement of the preeminence of expert medical voices, this argument for recentering listening is especially germane in health. The utterances of people with dementia, for example, have been frequently subject to, in Miranda Fricker's terms, 'testimonial injustice' (2003): seen as irrational, unreliable, not to be believed. This paper will examine the way in which the generic conventions of the gothic, more specifically what Mary Ann Doane has described as 'the paranoid women's film' (1987), are used in a short film, *Darkness in the Afternoon* (1999), widely used in dementia care training in the UK and internationally. Gothic modes are used in this film as a strategy to reorient the listening practices of health and aged care workers to seek to avoid future (and indeed present and ongoing) harm.

Dementia is popularly imagined through tropes such as the 'the living dead', which depicts the person with dementia as 'a non-person ... only as a body to be managed' (Behuniak 2011). Drawing on narrative analysis of *Darkness in the Afternoon*, observation of its use and interviews with dementia trainers, I argue that 'the paranoid women's film' is deployed in *Darkness in the Afternoon* in a way that displaces horror from the spectre of cognitive impairment. Rather, the film encourages its viewers to encourage its central character's point of view during her horrifying 'flight and persecution' from uncanny and oppressive domestic spaces (Masse 1992, 16). While health promotion is often conceptualised as a rational process of communicating information, this case study suggests that fictional genres and the gendered constructs that coexist with them are potentially important to existing ways of imagining and avoiding future harm.

Nicole Matthews lectures in media and cultural studies at Macquarie University. She is currently working on the book *Digital Storytelling in Health and Social Care*, co-authored with Naomi Sunderland, for Routledge. She writes on higher education, mediated self-representation, disability studies and popular genres of film, television and print fiction. Her previous books are *Comic Politics* (2000) and (with Nickianne Moody) *Judging a Book by Its Cover* (2007).

Dr Margaret Mayhew

Sub-theme: Activism

Panel: Ruth Barcan, Margaret Mayhew, Edwin Ng

Panel Title: Faith, Hope and Pedagogy: Negotiating Critical Agency within the Neoliberal Academy

Panel Introduction: This panel will present a series of papers concerned with crossing boundaries: across activism and academia, between culture and spirituality and the complex negotiations of individual agency and institutional commitment. We want to create a space of reflexivity, where all participants can critically reflect on the privileges and privations of our positionality within academia and how this intersects with forms of activism and critical praxis that are subjugated, marginalised and even appropriated by the neoliberal academy. Rather than seeing activism as separate from the sites and practices of professional scholarship, this panel will closely examine the interstices of spaces of scholarly practice and critical praxis, exploring the senses and spaces of the conflicting and contradictory subject formations of contemporary scholarship.

The Practice of Hope: Precarious Academics Undertaking Creative and Intellectual Work with Asylum Seekers

This paper is a reflection on negotiating the porous topographies of the nation state, and the encounters within the liminal zones of onshore refugee detention centres. It is a reflection on how the practice of scholarly activism constitutes itself within and beyond the academy, stretching beyond extra mural sites of community-based work into walled spaces of state confinement.

It is based on the informal volunteer work of myself and others with asylum seekers in Sydney and Melbourne, and the relationship this has to our work as casual academics. The paper articulates the renegotiation of the epistemological centre of critical scholarship from an aspiration to the centre of academic life, to a strategic motility across the borders of activism and academia, to creating a praxis of optimism and knowledge formation among marginalised communities.

In this paper I will explore a range of approaches to collaborative work with asylum seekers and refugee communities, and means of promoting a shared sense of responsibility and ethical praxis among academics and others. In particular I will discuss how 'porous practices' of ethical relationship across intra and extra mural settings may encourage a shift away from 'representing' marginalised and vulnerable communities, towards the development of relationships of reciprocity and knowledge creation.

Dr. Margaret Mayhew is a casual academic in the Gender Sexuality and Diversity Studies Program at La Trobe University. She has a PhD in Gender and Cultural Studies from Sydney University as well as degrees in Science, Visual Arts and Art History. She is a founding member of MAFA (Melbourne Artists for Asylum) and has facilitated weekly art classes for refugees in detention since 2013. This paper is based on elements of her chapter in the Paracademic Handbook, published by Hammer on Press in September 2014.

Andrew McLachlan

Sub-theme: Harm

Preventative Therapeutics: A Study of Risk and Prevention in Australian School-based Resilience Programs

In the effort to mitigate the impact of depression across the community, schools have emerged as key sites of medical and governmental attention. This paper examines how two of Australia's leading mental health organisations—beyondblue and the Black Dog Institute—anticipate and act upon mental health risks through their school-based resilience programs. The cognitive-behavioural techniques employed through beyondblue's *SenseAbility* and the Black Dog Institute's *HeadStrong* programs offer an important empirical context to consider these concerns. In diverse ways, both of these programs seek to protect individuals by addressing vulnerabilities deemed intrinsic to mood disorders like anxiety and depression.

This paper draws on the work of Ben Anderson to help conceptualise the ways in which clinical and epidemiological expertise are used to authorise new forms of 'anticipatory action' (2007, 777). The question asked is 'How are perceived risks like irritability, perfectionism and poor coping skills treated as sub-threshold clinical features of a fully fledged mental disorder?' More to the point, how has the preemption of possible future harms come to be treated as therapeutic in and of itself?

Andrew McLachlan is a postgraduate student in the Department of Gender and Cultural Studies at the University of Sydney. His current work is interested in the changing materialisation of mental illness and the ways in which socio-material ecologies participate in the formation of mood disorders like depression and anxiety.

Professor Mark McLelland

Co-presenter: Andrew Whelan

Sub-theme: Harm

Management of risk of harm as governing logic

In this paper we address some of the interesting aspects of a form of managerial logic which is oriented specifically towards the mitigation and minimisation of the risk of harm, especially harm to populations deemed to be 'at risk' of it (notably, young people).

We argue that this is a structuring socio-logic with wide-reaching consequences, given that it posits hypothetical risks in the conditional tense, and is therefore largely irrefutable: it is generally impossible to say in advance what 'might' or might not happen. Querying or contesting the processes that this logic sets in train comes to appear unreasonable, careless, or otherwise irresponsible.

As a governing logic then, risk management is future oriented, counterfactual, rationalist, and requires in the form of bureaucratic documentation advance notice that risks of harm have been considered and pre-empted. In this sense risk of harm and its management are integrated into other complex managerial systems such as audit, insurance, cost efficiency, occupational health and safety and so on. Our interest is specifically in how in institutional contexts this structuring logic comes to reconstitute social action and indeed requires particular subjective positions, modes of accountability and therefore knowledge practices, imaginings of objectives and goals and so on, foreclosing some courses of action and entailing others. In this sense, spheres of practice previously understood and experienced as relatively autonomous (e.g., the practice of social research) come to be 'made strange'; subject to administrative procedures positing manageable hypothetical worlds often radically discrepant from those experienced by researchers and by their respondents.

Mark McLelland is an ARC Future Fellow and Professor of Gender and Sexuality Studies at the University of Wollongong and author or editor of seven books focusing on issues to do with the history of sexuality, popular culture and new media in Japan, most recently, Love, Sex and Democracy in Japan during the American Occupation, New York: Palgrave Macmillan, and The Routledge Handbook of Sexuality Studies in East Asia (edited with Vera Mackie).

Tara McLennan

Sub-theme: Exposure

'Hashtag Sunset': How smartphone photography filters temporal experience and transfigures Barthes' puntum of time.

In the smartphone era, photographic representations of experience are shifting our sense of presence in time. Lived reality is staged for photographic qualities, tinted with Instagram lenses, categorised and gathered under hashtags. This paper will explore how networked photos mediate the moment through specific photographic languages. Smartphone photographs produce an enmeshed fabric of the personal and collective, where Roland Barthes's punctum of the image enters a new dynamic. The image that pierces and illuminates is part of a connective landscape of recurring visual types, associated with labels such as '#sunrise', '#foodporn', and '#selfie'.

The familiarity of these visual archetypes elicits a somatosensory response, where the reassurance of predictability creates an atmospheric tone rather than emotive rupture. However, the smartphone shot still has the capacity to puncture the moment; a glint of loss is sparked when networked data automatically displays images of people who have passed away, estranged family members, faces from the past. Images arise onscreen to expose raw experience, and personal history still makes its mark; but it isn't in the context of the contemplative album or the carefully framed shot on the mantelpiece.

Photographic haunting now merges with a continually produced and connective present, where charged moments re-expose volatile, tender and melancholic remembrance. Photographic practice continues to shift, but the medium will always reveal how we mediate and perceive temporal experience. This paper pauses to unfold the affect of smartphone photographic practice, where online visuals bathe us in a sense of continuity or wound with the punctum of time.

Tara McLennan is currently undertaking a non-traditional PhD in the Faculty of Arts and Social Sciences at the University of Technology, Sydney. An avid writer and researcher in the faculty's Transforming Cultures group, she is dedicated to creative practice that self-reflexively explores visual culture, photography criticism, new materialities and poetics of the past. Using fictocritical, and autoethnographic writing, her thesis looks at how temporal experience is being filtered through new forms of personal photography in the smartphone era.

Isa Menzies

Sub-theme: Secrets

Museums, Myth and the Melbourne Cup

Why do we, as Australians, celebrate the sport of horse racing? Why is it that Melbourne Cup day, not even a public holiday in most states and territories, is viewed as something of an unofficial national day? And what role do museums and cultural institutions play in both the perpetuation and potential disruption of such ideas?

Cultural myths are powerful, resisting easy displacement. By modern Australian standards, the Melbourne Cup has a long history, during which it has become associated with aspects of Australian national identity, including egalitarianism and the 'fair go', thereby cementing itself as an important cultural tradition. The Cup is recognised as the pinnacle of the Australian thoroughbred racing industry, yet this industry is funded by gambling and entrenches the exploitation of animals, a fact that the general public appear unaware of, or unwilling to reflect upon. Are the darker aspects of this sport one of our best-kept national secrets?

This paper will challenge the cornerstone myths of the Melbourne Cup, while also considering why attempts by animal rights campaigners and commentators to expose the unpalatable aspects of horse racing have been met with resistance, not just by those with vested interests, but by the public at large. It also looks specifically at the role played by museums in the dissemination of the celebratory narratives associated with the Cup, and asks what part cultural institutions could play in disrupting or recasting these narratives.

Isa Menzies is a PhD candidate at the Australian National University in Canberra. Her research examines the way horse remains within collections throughout Australia and New Zealand have been interpreted, particularly in relation to narratives of national identity.

Isa has spent almost a decade working in museums across a variety of roles, including as the curator responsible for Phar Lap's heart at the National Museum of Australia from 2009–2011. She is very keen on horses, despite having an allergy to them.

She blogs about her research at www.horsesfordiscourses.wordpress.com

Dr Renee Middlemost

Sub-theme: Flesh

One of Us! One of Us!: Australian Cult Film Fandom and Community

As a topic that has received little prior scholarly attention, studies of cult film audiences are beginning to shift the attachment of the adjective 'cult' from the text, to the fan. Depictions of cult film fans, and fans more generally, have often focused on ideas of competition and exclusivity; rarely have studies of cult film fan included reference to community and ideas of inclusiveness. This paper is drawn from research carried out with cult film audiences within Australia and highlights the ways in which the idea of community is very closely tied to their activities as fans.

Cult film scholars such as Sconce (1995) and Hollows (2003) insist on a depiction of cult film fandom that is marked by isolation, competition, hierarchies and gender restrictions. In contrast, interviews with Australian cult film groups exposed surprising themes of community, longing, nostalgia and home as reasoning for the beginnings, and continued practice of organising cult film screenings. Delanty's (2003) description of the modern discourse of community as being 'dominated by a theme of loss' is illustrated in the nostalgia for an 'idealised past' (Bauman 2001) displayed by the organisers of cult screenings. The formation of this type of 'cult community' is reliant upon the organisers of the screenings, for whom this longing for the past, and for home, motivates them to initiate additional activities that recall earlier forms of sociability, such as craft groups and 'retro' discos. As themes that have been neglected in the discourse surrounding cult film fans, these findings are framed in terms of a complex relationship with the past and the present. By exposing these practices and contrasting them to traditional literature, which insists that exclusivity is a key feature of cult film fandom, the depiction of cult film fandom of the past is rearticulated as a feature of the everyday lives of fans.

Renee Middlemost is an early career researcher from the University of Wollongong. Her recently completed PhD thesis was entitled 'Amongst Friends: The Australian Cult Film Experience', which examined the audience participation practices of cult film fans in Australia. In addition to cult film, her research interests include Australian film, film and television studies, fandom, audience studies, cultural studies and popular culture.

Associate Professor Esther Milne

Co-presenter: Jenny Kennedy

Sub-theme: Secrets

The Affective and Material Life of the Postal Service

As a key channel of communication, the postal service faces significant economic challenges within the US, Canada, the UK and Australia. The United States Postal Service reports that in response to substantial decreases in mail traffic, revenue will be recouped by moving from a six-day delivery cycle to five. Both Canada and the US are proposing a 'community mailbox' system to replace postal deliveries for individual residences. And Australia Post recently announced major job losses as it splits its package and letter services. Yet despite these transformations, the postal service continues to hold deep cultural and material resonance. Indeed, the closure of regional post office branches in Australia and the UK has sparked alarm from community groups for whom these centres play an important role in daily life. In addition, the US originated *Post Secret* project and the UK crowd sourced *Letters of Note* provide evocative illustrations of the conceptual functions of the post office.

Within this socio-technical context we locate our study of the imaginative, affective and material uses of the postal service. In particular, we trace patterns of disclosure and concealment through a pilot study investigating a group of Melbourne women who understand secrecy as central to the ways in which they use the postal service. Gathering on an auspicious date, these friends construct postcards out of a bricolage of meaningful imagery and text expressing desire, fear and humour which they self-address and send to themselves. These messages are highly personal and intimate, yet the group choose not to enclose their secrets in a letter, instead sending them via postcard to circulate in public. This project is based on an analysis of the group's sent postcards together with the women's personal accounts of using the postal service gathered through interviews. Through this qualitative research, we ask what such media practices can tell us about the enduring place held by the postal service in contemporary life.

Esther Milne is the Academic Director of Graduate Studies in the School of Arts, Social Sciences and Humanities at Swinburne University, Melbourne, Australia. She is an investigator in the CRC Low Carbon Living project entitled 'Media and Communication Strategies to Achieve Carbon Reduction through Renovation of Australia's Existing Housing'. Esther publishes widely in the area of media history, affective labour, emerging media, and how intellectual property shapes cultural practice. She is the author of *Letters, Postcards, Email: Technologies of Presence* (Routledge, 2010).

Professor Emeritus Andrew Milner

Sub-theme: Catastrophe

Ice, Fire and Flood: Science, Science Fiction and Climate Change

Despite the occasional upsurge of climate change scepticism amongst conservative politicians and journalists, there is still a near-consensus amongst scientists that current levels of atmospheric greenhouse gas are sufficient to alter global weather patterns to possibly disastrous effect. Like the hole in the ozone layer as described by Latour, global warming is a 'hybrid' natural-social-discursive phenomenon. And science fiction (SF) seems to occupy a critical location within this nature/culture nexus.

This paper will take as its subject matter what Daniel Bloom dubs 'cli-fi'. It seeks to describe how a genre defined in relation to science finds itself obliged to produce fictional responses to problems actually thrown up by contemporary scientific research. Proto-ecological thematics have clearly been long present in written SF. Recently, the visual media—especially graphic novels, comics and cinema—have also engaged in fictional and non-fictional representations of climate change.

This paper argues against the view that catastrophic SF is best understood as a variant of the kind of 'apocalyptic' fiction inspired by the Christian *Book of Revelation*, or *Apokalypsis*, because this tends to downplay the historical novelty of SF as a genre defined primarily in relation to modern science and technology. It will explain how climate policy distinguishes between mitigation and adaptation strategies and will further distinguish between positive and negative variants of adaptation, the former seeking possible advantages to be seized upon, the latter disadvantages to be minimised. Examples of all four kinds of response will be traced in contemporary SF. The paper will also argue that climate change sometimes functions as a setting for some other more central 'novum', to borrow Suvin's term, but that elsewhere it is itself the primary novum. And it will examine the narrative strategies pursued in texts where anthropogenic climate change is indeed the hegemonic novum.

Andrew Milner is Professor Emeritus of English and Comparative Literature at Monash University. His publications include *John Milton and the English Revolution* (1981), *Cultural Materialism* (1993), *Class* (1999), *Re-Imagining Cultural Studies* (2002), *Contemporary Cultural Theory* (3rd edition, 2002), *Literature, Culture and Society* (2nd edition, 2005), *Tenses of Imagination: Raymond Williams on Utopia, Dystopia and Science Fiction* (2010) and *Locating Science Fiction* (2012).

Helen Moore

Sub-theme: Catastrophe

I'm Sorry but Should I Remember You? Collecting and Recollecting One's Thoughts in Otautahi, Christchurch

The 'project' I describe began as an intuitive response to living in a situation of flux where the familiar became unknown territory. Walking place became an embodied practice to engage with shifting realities and to investigate reconnection to the local in these changing circumstances. Spaces opened up, both literally and metaphorically, provoking inquiry about time, place and belonging. Can we say that history itself is disappearing? As 'things' change is all we have 'in the moment'?

The need arose to walk and pause as a form of active witnessing particularly near the CBD, an area I had previously engaged with regularly and where public access had now become very limited. The surfaces being travelled over—even three years later—are frequently broken, disrupted and uneven, requiring the walker (indeed at times all traffic) to not only pay attention

to balance, but also to improvise, creating a pathway as one goes. This became a metaphor for the creative process, discovering ways to reconnect with the current situation while considering past lived histories in a place no longer considered intact. The CBD 'red zone' is now officially renamed as the 'rebuild'—will it include a rebuild of our memories?

Helen Moore's background includes tertiary qualifications in education and visual communication with a Masters of Design, through which she became involved in research focused on text and image relationships in the ongoing construction of national identity, belonging and place. Alongside art making and involvements in collaborative academic and practitioner research, this background has also led to roles in facilitating community art events, teacher visual arts education and mentoring, and designing professional learning and curriculum (arts and sustainability, narrative assessment for inclusive education) in the university context.

Dr Tony Moore

Co-presenter: Mark Gibson

Subtheme: Activism

'Bogan Comedy' and the New Australian Working Class

The last two decades have witnessed massive changes in the types of work Australians perform as the industrial sector has declined relative to the service sector, traditional blue collar jobs have moved off shore to Asia, part-time, casual and fixed contract employment has replaced full-time and life long careers, and new technology has rendered many skilled occupations redundant while creating new opportunities. These changes have brought with them a revolution too at the level of everyday lives. The term 'working class' still retains its currency today, in the popular and professional discourse of politicians, unionists, policy-makers, journalists, marketers, business, charities and educators, and especially in the media. Yet it has also become increasingly unstable as the points of reference that once gave it meaning have disappeared or mutated beyond recognition.

The paper argues that some of the most interesting and perceptive responses to this development have been in television comedy. For robust treatments of changes in working-class life, notably in gender relations, consumption and ethnicity, it is hard to go past Jane Turner and Gina Riley's *Kath and Kim*, Paul Fenech's *Pizza* and *Housos*, and Chris Lilley's angry boys Jonah, Nathan and Daniel. Turner and Riley are especially perceptive about the cutting edge commodification of outer-suburban life, while Fenech and Lilley consider the ethnic diversity of working life, the lumpen, often feral culture into which the children of Anglo blue collars workers can fall, especially in regions and the city's fringe, and how transgressive of bourgeois taste, manners and goals working-class cultures can actually be.

In scholarly work, this work has often attracted criticism, similar to that in British debates around 'Chavs', for condescension and a failure to show sufficient solidarity with the working class. It is certainly true that it often employs a longstanding comedic device where bourgeois artists don the mask of the working-class larrikin for social and political satire. We argue, however, that even when accurate, this response closes down consideration of what these popular culture satires reveal about the complex transformation of working-class life since the 1990s, or what ordinary people, now equipped with the tools to make their own media, might think of their portrayals.

Tony Moore is a Senior Lecturer in Communications and Media Studies at Monash University, was Director of its National Centre for Australian Studies from 2010 to 2013, and is lead CI on the ARC Discovery 'Fringe to Famous'. A cultural historian, Tony's latest book is *Dancing with Empty Pockets: Australia's Bohemians Since 1860* (2012). Earlier publications include *The Barry McKenzie Movies* (2005) and *Death or Liberty: Rebels and Radicals Transported to Australia 1788–1868* (2010), now commissioned as an ABC documentary. Tony's prior careers were as a documentary-maker at the ABC and Commissioning Editor at Pluto Press and CUP.

Ryan Cameron Moroney

Sub-theme: Catastrophe

Now My Shelter Is My Ancestor's Grave: A Sustainable Revitalisation Strategy for Kesennuma Oshima

It has been over three years since the catastrophic 2011 Tōhoku earthquake and tsunami, which exposed the already prevalent vulnerabilities within isolated and aging communities whose livelihoods rely heavily on the ocean. Kesennuma Oshima, an island off the mainland Miyagi Prefecture coast, presents an exemplary test-case for post-disaster revitalisation strategy investigation. It is here where I question architecture's purpose in the delicate, complex and somewhat overwhelming duty of rehabilitating fractured social capital, small-scale economies and physical infrastructures.

This paper is born out of the desire to interrogate the field of architecture—or more specifically an architectural and spatial attitude—through the lens of cultural and social inquiry. Thus, the paper firstly presents the key elements of research that supplemented the development of a speculative architectural scheme for Kesennuma Oshima. A key case study investigated was Core House (2012), by Atelier Bow Wow. The project was a product of Japanese NPO, ArchiAid, and a diverse network of design professionals, academic institutions, and student volunteers. It was specifically co-founded by Hitoshi Abe, a renowned architect, just days after the disaster.

The findings and analysis from two abroad visits (April 2013 and April 2014) to the island seeks to reframe conventional architectural 'site analysis' in the early stages of the design process by assuming the role of the participant observer and ethnological photographer. Thus, the speculative architectural response for Kesennuma Oshima is infused with spatial interpretations of historical, regional and cultural references observed on site. The eventual design proposes a strategy—centred on the Machizukuri and ArchiAid strategic models— involving locals, government, and architects/homestay students/university faculties to regenerate local towns through the research and development of small local economies and educational initiatives. In the case of Kesennuma Oshima, it was namely the cultivation of an indigenous camellia plantation and its oil.

Ryan Moroney is currently an architectural graduate at Cox Architecture in Melbourne after recently completing a Master of Architecture at RMIT in 2013. In 2012 he studied under internationally acclaimed architect Kengo Kuma at the University of Tokyo, where he engaged in many international design competitions and intensive design workshops throughout Japan and abroad. He was the technical editor of *Patterns and Layering: Japanese Spatial Culture, Nature and Architecture* (Gestalten, 2012). In 2010 he was the winner of the RMIT's Kiril Koslov Award for best undergraduate design student and received a high commendation for his essay 'What is Modernity?'

Dr Andrew Munro

Sub-theme: Secrets

Leaking and Spilling: Secrets and the Stories of Assange and WikiLeaks

Every so often, disciplines from sociology to moral philosophy turn their attention to secrets and to secrecy. Typically, this might involve classifying secrets or reflecting on the ethical dilemmas attendant on their concealment and revelation. While undoubtedly useful, such analyses tend not to discuss real examples at any length.

Here, by contrast, I describe one thread in a complex of real discursive events that are constitutively structured by questions of secrecy. These events concern the phenomena that are WikiLeaks and its editor, Julian Assange. Certainly, debates provoked by WikiLeaks and Assange have helped to constitute a public, or publics, around issues of freedom of information, official secrecy and transparency. But debates also rage about Assange's personal predicaments, which range from the European Arrest Warrant still in force consequent to sexual assault charges raised in Sweden to the secretive deliberations of a grand jury in the United States investigating the possible indictment of Assange under the Espionage Act.

Faced with these predicaments, Assange has moved to conflate his persona with the enterprise of WikiLeaks. The genres of life writing form one of the spaces in which he has intervened to prosecute this campaign. Taking the lives of individuals and the constitution of their personae as objects of inquiry, these genres deal preeminently in secrets, negotiating the unstable borders between the public and the private. But from the biopic to the ghosted unauthorised autobiography, Assange ends up renouncing his involvement in such works. Here, I take Assange's vociferous denunciation of Alex Gibney's (2013) documentary, *We Steal Secrets: The Story of WikiLeaks* as a case in point. To explain Assange's reaction is to examine the discursive work of secrets and of secrecy in this case. Such an examination, I argue, involves reading secrecy in relation to the postulates of rhetoric and of genre.

Andrew Munro is a Lecturer in Spanish Studies at Griffith University, Brisbane, Australia. His current research focuses on rhetoric, genre theory, questions of personae and Peircean semiotics.

Timothy Neale

Sub-theme: Secrets

Assembling Aluminium: Preparatory Notes towards a Cultural Geography of Bauxite

This paper focuses upon bauxite—the raw material used in the production of aluminium—as an assemblage of material, economic and political relations. While deposits of bauxite are formed through millennia of environmental stability, mined bauxite is an itinerant agent put in motion geographically and conceptually by economies of investment, consumption and speculation. Geographically, the movement of bauxite links together a diverse set of sites and actors, while conceptually it is often understood as 'metallic modernity', associated with ideas of speed and mobility and embedded in the abstract calculations of international financial markets.

The circulation of bauxite is instructive in thinking through the cultural politics of mining, being a site for social hopes regarding economic prosperity, social fears regarding energy consumption and pollution, and social uncertainties regarding the sustainability of recycling processes. At each point in its itinerant journey through these networks, bauxite's material transformations sever the social relations between its agents.

Reflecting on the histories of bauxite's circulation in the south coast of the South Island of Aotearoa New Zealand and the west coast of far north Queensland, Australia, this paper will

discuss how the substance has reorganised and restructured local worlds. What are the 'open secrets' of the production of bauxite, and how are these knowledges distributed and disavowed in contemporary politics? Informed by environmental humanities scholarship and human biogeographic studies of commodities and consumption, this paper will begin to account for the networks of connection enabled and elicited by bauxite today.

Timothy Neale is a PhD candidate in Cultural Studies at the University of Melbourne, currently engaged in a project concerning Queensland's Wild Rivers legislation. He has published papers in *Australian Humanities Review*, *Griffith Law Review* and *Continuum*. His research interests include environmental politics, settler colonialism and posthumanist critical theory.

Dr Edwin Ng

Sub-theme: Activism

Panel: Ruth Barcan, Margaret Mayhew, Edwin Ng

Panel Title: Faith, Hope and Pedagogy: Negotiating Critical Agency within the Neoliberal Academy

Panel Introduction: This panel will present a series of papers concerned with crossing boundaries: across activism and academia, between culture and spirituality and the complex negotiations of individual agency and institutional commitment. We want to create a space of reflexivity, where all participants can critically reflect on the privileges and privations of our positionality within academia and how this intersects with forms of activism and critical praxis that are subjugated, marginalised and even appropriated by the neoliberal academy. Rather than seeing activism as separate from the sites and practices of professional scholarship, this panel will closely examine the interstices of spaces of scholarly practice and critical praxis, exploring the senses and spaces of the conflicting and contradictory subject formations of contemporary scholarship.

What is the Role of (Good) Faith in a Micropolitics of the Neoliberal University?

This paper proposes that the question of the role of faith in academia invites collective attention because it pertains to a micropolitics of the neoliberal university. It locates the question of faith within discourses that foreground the academic's experiences of the vicissitudes of the scholarly profession in order to expose and transform the depoliticising, injurious and silencing effects of the neoliberal academic regime. The paper proposes that faith can play a role in revitalising the relational capacities that are presently inhibited by the prevailing climate of competitive individualism and precarity. Building on deconstructive writings on faith, the paper will develop this two-pronged hypothesis: that faith is necessary to foster intellectual hospitality, relations of reciprocity and solidarity, and that we investigate it in relation to scholarly affect.

Edwin Ng recently completed a PhD entitled 'Buddhism, Cultural Studies, A Profession of Faith', which explored the reciprocity between Buddhist understandings, Derridean and Foucauldian ethics, and current thinking on an ontology of becoming. His work investigates the role of faith in academia and micropolitics, and he is currently developing a postdoctoral project on the materialities of Buddhist encounters and becomings in Australia. Edwin can be contacted at edwin.ng@deakin.edu.au

Dr Camille Nurka

Co-author: Bethany Jones, PhD candidate, ANU

Sub-theme: Flesh

Labiaplasty and the Porn Thesis: Poking the Hornet's Nest

Provoked by a somewhat perverse research interest, this paper is a provocative intervention into current research on Female Genital Cosmetic Surgery, specifically, labiaplasty. It is based on the preliminary findings of a sociological study conducted by me and my colleague at ANU, Bethany Jones, in which we sought to explore cis-gendered women's attitudes to their genitals. This study is an anonymous online survey called 'Vulvatalk', which drew 1083 participants from 25 countries (the majority from Australia).

A central question motivating our research is the purported causal link—in both the popular media and academic feminist work in this area—between the rise of internet pornography and the rise in labiaplasty procedures over the last decade. We can certainly see the common sense behind such an association: where else are women seeing images of cosmetically altered vaginas if not in pornography? And yet, as curious investigators of cultural phenomena, we have found ourselves to be troubled by the totalising tendencies of such an explanation.

This paper outlines our criticisms of what we are calling 'the porn thesis' and introduces our preliminary research findings, which tentatively support our contention that there is more to the story of the cosmetically altered vulva than the hegemonic porn narrative can allow.

Camille Nurka is a sessional lecturer and tutor in gender studies who has taught at a number of universities in Australia. She has published and forthcoming work in respected local and international gender and cultural studies journals on a variety of themes related to gendered embodiment. Her current research project, 'Vulvatalk', is a survey of female genital embodiment.

Dr Marcus O'Donnell

Sub-theme: Exposure

Exposing injustice and creating change: journalism and the public imagination

Journalism's watchdog role claims to expose corruption. But not all journalistic exposure leads to accountability. This paper argues for a move from a politics of exposure to a politics of transparency

Journalism claims a range of significant free speech protections such as shield laws and defamation defenses on the basis that it functions as a "fourth estate" which plays a key role in the regulation of democracy. This has always been linked to the exposure of injustice and political corruption. The Washington Post investigation of the 1970 Watergate break-in which exposed a White House orchestrated cover-up led to the resignation of President Richard Nixon and has been celebrated ever since as an iconic example of journalism's role in exposing the corruption of the powerful. However in the lead up to the Iraq war journalism's own bad practices came to the fore and The New York Times and the Washington Post both produced major investigations/exposures of their own failure to misreporting on Iraq's Weapons of Mass Destruction as a justification for war. More recently major media organisations such as The Guardian and The New York Times have partnered with WikiLeaks and Edward Snowden to expose a range of secret material relating to the Iraq and Afghanistan Wars, and US and UK Surveillance Practices. In each of these cases journalistic exposure was only one element in a larger political puzzle. But not all journalistic exposure leads to accountability or change it can be a practice co-opted by those in power – such as strategic leaking by those in government.

This paper will analyse the rhetoric of exposure used by journalists and their critics and will argue that we must move from a politics of exposure to a politics of transparency if we are to effect real democratic change.

Marcus O'Donnell is a senior lecturer in journalism and a senior scholar in the Learning Teaching and Curriculum Unit at the University of Wollongong. He has an ongoing interest in the cultural analysis of media and popular culture and completed his PhD research analysing narratives of the apocalypse in war on terror discourse across news and popular genres.

Rebecca Olive

Sub-theme: Activism

Re-framing Surfing: Local Identity and Relationships to Place on Social Media

Surfers commonly describe a sense of interconnectedness that arises from the intimate relationships they have to surfbreaks. This intimate connection between surfing bodies and geographies is most often framed in terms of 'being local', which grants privilege to locals in 'their' coastal spaces. Being local can be associated with a community identity, but is also about a long-term relationship to place and the surf. Often new or non-local surfers are characterised by locals as 'oblivious to the cultural traces existing in the land and littoral to which they travel' (Anderson 2013, 7). But in Australia, large numbers of new and non-local surfers regularly surf and claim a relationship to various places, and are thus implicated in the politics of surf breaks.

However, as part of their everyday surfing life, the use of social media, such as Instagram, has allowed new and non-local representations of surfing to gain popularity. For example, while surfing remains a male-dominated culture—with women sexualised and marginalised both in and out of the surf—female users of social media are posting images of surfing: images produced and chosen by women who surf as an authentic representation of their experiences as surfers. They are doing this at their own 'local' breaks, but they are also doing so at breaks where they are newcomers or non-locals. In this way, various social media become a way of claiming relationships to place and influencing surfing culture, often sidelining existing cultural hierarchies and rules.

While social media spaces contribute to new cultural power relations, the affective and pedagogical implications of user-generated content has created new shared and contested surfing identities and experiences. Using humour, sensuality and a focus on aesthetics, this content contributes to shifts in the cultural authority of 'being local', possibly without meaning to.

Rebecca Olive is a Postdoctoral Research Fellow at the University of Waikato. Her research interests include physical cultures, gender, bodies, social media, ethics, pedagogies and research methods. She has published in journals including *International Journal of Cultural Studies*, *Sport, Education and Society*, *Sociology of Sport Journal*; and *Journal of Sport History*. She also writes a blog, *Making Friends with the Neighbours*, and regularly publishes in surf media.

Dr Jane O'Sullivan

Sub-theme: Secrets

Spy in Clan: On Closer Inspection They Look ‘Just like Us!'

Big or small, meerkat or mammoth, the intimate and social lives of ostensibly ‘wild’ animals are made available to a variously admiring, curious and forensic human gaze. In this paper I consider the extent to which this technologically facilitated access to these formerly ‘secret lives’, while contributing to humans’ knowledge of these animals, may not lead to a more mutually beneficial relationship. As a codicil to the potentially diminishing effects of such clarity of imaging, I offer a selection of photographic images, the ambiguities of which may allow their animal subjects a kind of escape from the over-exposures of technology itself.

The ongoing development of new digital technologies deployed in television programs such as *Elephants: Spy in the Herd* (Dir. John Downer 2003) and the soap-like, docu-drama series, *Meerkat Manor* (Caroline Hawkins 2005) provides extreme close-up footage of meerkats interacting in spaces where they would otherwise be unobservable by humans. Infrared, satellite-tracking devices reveal the migratory patterns of elephant herds, and sophisticated audio technologies permit the recording of their sotto-voce linguistic rumblings.

This paper considers the viewing of animals via these and other media-platforms, and posits the notion that the closer we look, the less we see—other than a series of more or less flattering reflections of ourselves. In effect, we make them our own. This paper considers how escape clauses may be factored into current forms of ‘ownership’ though the surveillance and recording of the lives of others.

Jane O’Sullivan is a Senior Lecturer in English, Media and Communications at the University of New England, NSW. In addition to research interests in Film Studies and Critical Animal Studies, her current work includes the exploration of creative non-fiction, and the productive relationship between writing about, painting about and photographing animals: ‘Picturing the Pig in Pork and Porky’, in *Antennae*, vol. 25, 2013; ‘Mixed Media: Moving between Painting and Writing’, in *Creative Manoeuvres: Making, Saying, Being* Referred Proceedings, AAWP 18th Annual Conference (2013); ‘Zoo-illogical Exhibition’, in *Animal Studies Journal*, vol. 2, no. 2, 2013.

Catherine Page Jeffery

Co-presenter: Glen Fuller

Sub-theme: Flesh

‘Do you even lift?’: Zyzz and the Techno-Aesthetics of Homosociality

Aziz ‘Zyzz’ Shavershian’s death in 2011 was a tragedy that became a media event. His status shifted from being internet micro-celebrity to becoming something of a cautionary tale for a generation of young men concerned about their bodies. ‘Zyzz’ was famous for his body and his particular practices of (self) representation. He developed a following through his YouTube videos, 4chan postings, and participation across a number of other forums and social media services. In doing so, he served as a kind of figurehead for the amateur body building subculture that he and his followers called ‘Aesthetics’.

Drawing on Gilbert Simondon’s brief notes on techno-aesthetics interpreted through Deleuze and Guattari’s work on schizoanalysis, this paper shall explore the way the male body is treated as a homosocial aesthetic project in the ‘Aesthetics’ subculture. Central to thinking the male body as an aesthetic project is the function of the body in homosocial relations. Homosocial desire exists as a social relation between men mediated through a third object, often an object

of sexual desire (Sedgewick), but also other objects of aspiration. In this case, their own bodies and bodies of others serve as the third term for mediating social relations, so that others can share and participate in 'your' body-as-project.

Beyond the strict policing of heterosexuality through performances of ironic homoeroticism, the contours of the body-as-project are shaped by passages and thresholds whereby the body and the project are mapped according to subcultural values. This is a kind of assemblage of bodies, technology and culture that can be understood not only in terms of the male gaze and relations of visibility, but also of tactility (hard/soft), the will (effort/motivation) and socio-technical mastery (grace/awkwardness).

Catherine Page Jeffery is an independent researcher who is currently working as a sessional academic at the University of Canberra. She is researching girl culture and the online behaviour of teenage girls, specifically practices of self-representation online.

Elizabeth Pattinson

Sub-theme: Catastrophe

Malaysian Airlines Flight 370: Public Feelings, Anxiety and the Comfort of Narrative

The inexplicable disappearance of Malaysian Airlines Flight MH370 in April 2014 was a remarkably unique contemporary news event: a catastrophe without explanation, without reason, without narrative. The 239 people on board the plane and the vessel itself disappeared; and this disappearance signified more than just a lapse in public knowledge. The subsequent trauma of such a public loss experienced without any sort of orienting narrative created an affective space in public consciousness marked not merely by compassion but by an intense anxiety about the 'inexplicable' nature of the missing flight.

Written using a fictocritical approach, this paper explores our shared cultural need for narrative through a discussion and analysis of the intense public anxiety that arose after the public catastrophe of Flight MH370. The paper integrates sources from online social media platforms that exemplify the anxious speculation and transmission of intense affect that circulated immediately following the incident, and engages these sources with academic discussion of affect transmission and the circulation and performance of public anxiety.

In its form, the paper integrates autobiographical experiences of personal anxiety into the discussion of public catastrophe in order to theorise and capture the intense connection between certain public events and the transmission and intensification of affect in the public sphere.

Using the work of theorists on affect transmission, public feelings and abjection, the paper presents the inextricably personal experience of the public, and the public aspects of personal anxiety. The paper aims to redress the contemporary cultural conception of personal anxiety as a private, pathologised experience, instead working through social experiences and affect transmission and intensification as a potential factor in the creation of anxiety as a public, rather than a private, feeling.

Elizabeth Pattinson is a doctoral candidate working in the Transforming Cultures Research Group at the University of Technology Sydney. Her doctoral research project is an experimental autobiographical work. Her current research in the doctoral project includes work on non-narrative identity, affect transmission, public feelings and emotions, and the experience of anxiety and personal identity.

Nash Petropoulos

Sub-theme: Exposure

Public Media Scandals: Moral Panic, Teenagers and Social Media in Australia

Social networks sites like Facebook have rendered the lines between public and private rather hard to distinguish and at times an invitation that goes public can have unforeseen results, leaving people like Corey Worthington vulnerable to harsh critique and public criticism. Teenagers have been increasingly more or less forced to deal with issues about privacy and, based on Danah Boyd's research, they 'are positioning their digital identities in relation to those around them'.

Young users have demonstrated a refined grasp of privacy, visibility and publicity on Facebook, and in Australia, the issues of visibility and privacy settings, especially in relation to the distinction between public and private, are nowhere more poignant than in the case of 'out-of-control-Facebook-parties' and 'neknominations'. These phenomena that spread due to the uptake of social media by teenagers have given way to a form of moral panic about what could happen if you misuse/abuse the privacy settings and provoke us to reflect on their socio-technical specificities.

Nash Petropoulos is a PhD candidate at Swinburne University of Technology and the topic of his research project is 'Australian teenagers' awareness, understanding and practices of social surveillance, influence of their privacy attitudes and online behaviour' focusing on 15-17 year olds in Melbourne that has a substantial component on locative media. His research focuses on the dynamics of social surveillance, privacy, Australian teen culture and contemporary social media platforms.

Joshua Pocius

Sub-theme: Flesh

In The Flesh: Viral Fraternities, Viral Corpographies

Frequently addressed by academia in terms of deviance and risk, the practice of homosexual condomless anal sex—barebacking—inhabits a precarious space in the cultural sphere. Whilst the corporeal dangers of unbridled flesh and fluid exchange are consistently disseminated to men who have sex with men, the prevalence of barebacking is rising, in practice as in pornography. The latest major film released by hard-core gay pornography studio Treasure Island Media, *Viral Loads*, explicitly eroticises the act of HIV transmission, laying bare the unapologetic philosophy of director Paul Morris that yokes HIV with (desirable) hypermasculinity and fraternal affinity.

Coetaneous with the rise of bareback porn and bareback subcultures, the lived experience of seropositivity for many (mostly gay, urban, middle-class and white) people in high-income countries has been subject to rapid shifts in terms of both treatment and prevention. As the viral inscription on bodies is recalibrated to adjust to the contemporary realities of HIV, the cultural consciousness and meaning of HIV is revealed as both volatile and ambulatory.

This paper presents a close analysis of a short sequence of *Viral Loads* in order to explore the changing cultural meanings of HIV through the concepts of viral fraternity and viral corpography. Drawing and expanding on Tim Dean's seminal work on bareback subcultures and fraternity (2009), the possibility of viral fraternity is examined through a corporeal, materialist paradigm. Placing emphasis on the ways in which bodies are written both on and in the flesh, the complexities of a viral corpography of seropositive identities are drawn into focus. As new transformations in HIV treatment and prevention produce shifts in the levels of 'risk' afforded to

fleshy practices, the corpography of the seropositive body and the attendant embodied identities are similarly transformed.

Joshua Pocius is a PhD candidate in the School of Culture and Communication at the University of Melbourne. Located in the Screen and Cultural Studies discipline, his PhD thesis, *From (Epidemic) Time to (Endemic) Time: The Spatiotemporality of HIV/AIDS Screen Fiction* seeks to elucidate the relative cultural invisibility of HIV in screen-mediated fiction and the impact of the temporal schism of the transition from AIDS-as-epidemic to HIV-as-endemic. Joshua has previously been published in *The Conversation* and is a tutor in cultural studies at the University of Melbourne.

Associate Professor Annie Potts

Co-presenter: Donelle Gadenne

Sub-theme: Catastrophe

Animal Earthquake Stories: Human-Animal Relationships following the Christchurch Disaster

As a nation New Zealand has one of the highest levels of pet ownership per capita, ahead of Australia, North America and the United Kingdom. Companion animals confer many social, physical, psychological and emotional benefits to their guardians; the presence of companion animals also mitigates the psycho-physiological consequences of trauma and stress. It has been shown, for example, that children with pets living in war zones exhibit lower levels of Post-Traumatic Stress Disorder compared with children without pets. The flip side of these benefits, however, is that losing a pet can be a significant stressor. Levels of grief following pet loss are comparable to levels of grief following the loss of a loved human, and pet-related bereavement is also strongly correlated with symptoms of depression.

Given these factors, it stands to reason that following the recent major earthquakes in Christchurch, residents demonstrated great concern for the safety and well-being of the city's companion animals, initiating a variety of actions to secure the successful rescue, return or rehoming of evacuated, abandoned or displaced animals. In this presentation we employ photographs and accounts from the time of the earthquake of 22 February 2011 to outline key issues and concerns facing animals—and the people who care for them—during natural disasters and other emergencies.

Annie Potts is Head of Cultural Studies at the Canterbury University and co-director of the New Zealand Centre for Human-Animal Studies (www.nzchas.canterbury.ac.nz). She is the author of *Chicken* (Reaktion, 2012), *The Science/Fiction of Sex: Feminist Deconstruction and the Vocabularies of Heterosex* (Routledge, 2002); co-author of *A New Zealand Book of Beasts: Animals in Our Art, Literature and Everyday Life* (Auckland University Press, 2013) and *Animals in Emergencies* (Canterbury University Press, 2014); and editor of *Critical Perspectives on Meat Culture* (Brill, in progress). Annie is also writing a book for Equinox's *Icons of Pop* series on transgressive politics in the lyrics and performances of Prince.

Associate Professor Annie Potts

Sub-theme: Flesh

'Too Sexy for Your Meat': Vegan Sexuality and the Intimate Rejection of Carnism

The terms 'vegan sexuality' and 'vegansexual' entered popular discourse in 2007 following substantial media interest in a New Zealand study on ethical consumption which noted that some vegans engaged in sexual relationships and intimate partnerships only with other vegans (Potts and White, 2007). At this time it was suggested that a spectrum existed in relation to cruelty-free consumption and sexual relationships: at one end of this continuum, vegan sexuality might entail an increased likelihood of sexual attraction towards those who shared similar disdain regarding the exploitation of nonhuman animals; at the other end it could manifest as a strong sexual aversion to the bodies of those who consume animals and animal products. The extensive media hype about (and public response to) vegan sexuality was predominantly negative and derogatory towards vegans and vegetarians.

In this presentation it is argued that the disparaging remarks from omnivorous men suggest that vegan sexuality disrupts the powerful cultural links between meat-eating, masculinity and virility. It also challenges a male sex drive discourse that demands women are available and willing for (hetero)sex whenever men desire this.

Annie Potts is Head of Cultural Studies at the Canterbury University and co-director of the New Zealand Centre for Human-Animal Studies (www.nzchas.canterbury.ac.nz). She is the author of *Chicken* (Reaktion, 2012), *The Science/Fiction of Sex: Feminist Deconstruction and the Vocabularies of Heterosex* (Routledge, 2002); co-author of *A New Zealand Book of Beasts: Animals in Our Art, Literature and Everyday Life* (Auckland University Press, 2013) and *Animals in Emergencies* (Canterbury University Press, 2014); and editor of *Critical Perspectives on Meat Culture* (Brill, in progress). Annie is also writing a book for Equinox's *Icons of Pop* series on transgressive politics in the lyrics and performances of Prince.

Dr Michael Richardson

Sub-theme: Secrets

Moving Secrets: Edward Snowden and the Fluid Hidden

Encountering, stealing, carrying, concealing, revealing, moving: Edward Snowden began in secret and returned to secrecy. In between, secrets moved in, around, through and over him—from secret agent to destroyer of secrecy to secreted in Russia. Snowden burst from the unknown to reveal the hidden architecture of security states, not just the US but the UK, Australia, Canada and across Europe. Transversally reconfiguring fields of surveillance, intelligence, privacy and security (among others), Snowden could not escape the force of his secrets or their revelation: no one in history exposed more secrets; no one embodied the secret more.

Derrida (2008) argued that while conditional secrets might be revealed and debated meaning resides in the absolute secret, an undecidable aporia always deferred into the instability of the sign. To obtain the absolute secret is to be a full sovereign subject and thus sovereign power seeks a monopoly over the secret (Barbour 2013). But to classify the secret as either content or aporia does not do justice to its fluidity or its force. This paper takes from Derrida this relation between the secret and the sovereign, but rethinks it through Deleuze and Guattari's (1987) configuration of content (secret), form (secrecy) and expression (secrecy). As Seigworth and Tiessen (2012) have shown, this Deleuzian conception is particularly suited to the multiplicity of forms, dynamics and manifestations of networked, mobile and electronic secrets.

Mapping Edward Snowden's moving secrets across photographs and statements, appearances and disappearances, exposures and concealments, this paper examines the fluid forcefulness of the hidden and its relation to sovereign power in the surveillant age.

Michael Richardson teaches writing, media and communications at the UWS, UNSW and UTS. He is the co-editor, with Meera Atkinson, of *Traumatic Affect*, and has published articles and chapters on affect, trauma, torture and power. He is currently completing *Gestures of Testimony: Torture and the War on Terror*, an academic monograph and *If This Is the World*, a novel for which he has been awarded a Varuna PIP Fellowship by Text Publishing. Recent writing can be found in *Overland* and *Kill Your Darlings*. He tweets on writing, media and politics at @richardson_m_a.

Chris Rodley

Sub-theme: Activism

Speaking in Tongues: Radical Heteroglossia in Digital Activism

Barthes famously described writing as a 'tissue of quotations' appropriated from a vast range of disparate sources. It is an apt description for cultural activism in the digital age, when campaigners have an unprecedented ability to sort and reconfigure large amounts of information in real-time via automated processes. A growing number of websites, apps and social media campaigns are now making use of the high-volume, high-velocity, high-variety information assets known as big data; they form part of the wider explosion in creative practices based on remix and recontextualisation identified by Lessig, Navas, Goldsmith and others.

This paper will explore a specific strategic practice made possible by these new affordances of big (social) data: a radical form of heteroglossia, which was originally identified by Bakhtin in the context of the nineteenth-century novel. I contend that heteroglossia is emerging in a new and radical form in data-driven digital writing, which often mediates the voices of living human subjects by imbricating data such as tweets, status updates, Instagram photos and videos programmatically. This practice could be considered xenoglossia, a speaking in tongues the writer is unaware of.

I will examine a range of examples of this practice from anti-drone websites, to the campaign against the 2014 Australian Federal Budget, to the recent rise of Twitter bots which remix found text. I will consider whether these examples offer a novel ability to confront hegemonic power and enable previously marginalised and/or subaltern voices to speak and be heard. The strategy must be considered in the context of the significant political and ethical concerns of working with social data and metadata, the practical and technological constraints imposed by corporations and governments, and the epistemological limits of what such data can tell us.

Chris Rodley is a PhD candidate in Digital Cultures at the University of Sydney. His doctoral research is exploring the impact of big data on creative writing, with a focus on how the ability to find and remix real-time information is transforming the relationship between texts, creators and audiences. He writes on new media topics for *Guardian Australia* and is co-author of a book chapter in *The Future of Writing* (2014), edited by John Potts. He is also a creative practitioner in the field of media art whose data-driven installations, in collaboration with Dr Andrew Burrell, have been exhibited nationally and internationally.

Dr Colin Salter

Sub-theme: Activism

Provoking the Terrorist Frame: Performative (Animal) Activism Post 9/11

In the wake of events of 11 September 2001, state attempts to suppress, repress and criminalise dissent have taken a more preemptive turn. In the USA, those undertaking radical and revolutionary actions seeking to highlight and expose the normative exploitation of other animals have been explicitly targeted and prosecuted under domestic terrorism legislation. More broadly, there are calls for (further) criminalisation of actions which may harm the business interests of corporations invested in the animal industrial complex.

A direct impact of state and corporate actions on activists and organisation has been significant and governmental, with strategies, tactics and approaches in many ways reactively acquiescing under the discursive weight of such threats. As a contrast, this paper focuses on creative shifts in strategies, approaches and tactics that have subsequently emerged. The actions of Igualdad Animal/Animal Equality and Animals Australia are introduced to identify such shifts as a means to explicitly and provocatively challenge the framing of animal activism as fringe and a form of domestic terrorism.

Examples will illustrate how approaches adopted include open and inclusive participatory public spectacles as performative, and an overt resurgence of civil disobedience, in the traditional sense. The permeation of a secondary, and perhaps more important and foundational element implicit in this shift, will emerge through engagement with these examples: a movement response to tactics that have been (internally) criticised as rooted in largely unmarked individualist, heroic, masculine narratives.

Colin Salter researches across movements for peace and justice. He has interests in critical animal studies, and whiteness and postcolonial studies. In particular, his research explores strategies and approaches to social change including the impacts and influences of gender and masculinity at the microsociological level. Colin has taught in Australia and Canada, and currently works at the University of Wollongong.

Dr John Scannell

Sub-theme: Harm

Digital Derelictions: The Complex Ecologies of e-Waste Dumping and 419 Fraud

This paper explores the inextricable relationship between illegal e-waste dumping in the developing world and its role in the online Advance Fee Fraud (also known as '419' fraud). One of the more virulent manifestations of our digital dependence is the very physical waste that underscores its proliferation. Illegal e-waste dumping in Western Africa not only wreaks havoc on the ecosystems of its destination countries, but also bolsters the arsenal of the '419 scammers' and 'data miners', in turn.

As the pernicious nature of such online fraud is protested by Western media, this conveniently ignores the fact that much of the technology used for this nefarious activity originally arrived from the West as illegal e-waste. As these material vestiges of Western privilege are unwittingly recycled into the war machines of the '419 scam', sanctimonious '419' vigilantes or 'scambaiters' will, in turn, hunt the scammers as a way of 'turning the tables' on their fraudulent operations.

Yet rather than frame this as a moral concern, this paper will focus instead on the multiple creative possibilities that are actualised by these digitally mediated encounters between previously estranged regions of the world. The successful facilitation of these scams, whether

on the part of scammer or scambaiter, requires a level of research into their respective subjects that requires an unprecedented 'intimacy' between the developing world and the West. This waste/fraud ecology is inspired by the transdisciplinary ecosophy proposed in Felix Guattari's, *The Three Ecologies* (1989), where through the lens of the 419 scam, Western culpability might be more properly accounted for.

John Scannell is lecturer in Media and Music in the Department of Media, Music, Communication and Cultural Studies at Macquarie University, Sydney, Australia. Recent publications include an interdisciplinary engagement with the work of musician James Brown (Equinox, 2012) and along with John Potts, an edited collection on *The Unacceptable* (Palgrave, 2012).

Associate Professor Katrina Schlunke

Sub-theme: Secrets

Small Town and Hometowns

This paper explores the generative possibilities of the affective expression 'Hometown'. In Australia the term has an American air that contributes to its availability to mark a generalised cultural sensibility that enables the imagining of rural Australia and rural country towns as sites of both individual and collective nostalgia. What it means to come from a small town increases in intensity as the actual numbers of people born in rural towns continues to decline.

'Hometown' can be used to describe towns and cities of any size, but when it is used to describe a small rural town it brings an expansive connection to larger and camp associations. For queers actual small rural towns are often sites of danger and misrecognition, but as camp hometowns they become reusable as infectious sites of shared stories, exaggeration and self-ironising. 'Hometown' becomes a style of spatial homage that integrates differences previously seen as unassimilable to places of origin.

Katrina Schlunke is Director of the Transforming Cultures Research Centre and teaches cultural studies at the University of Technology, Sydney. She is a an editor of the *Cultural Studies Review*, the author of *Bluff Rock: Autobiography of a Massacre* and co-authored *Cultural Theory in Everyday Practice*. Her current projects include the cultural history of Captain Cook and the idea of possession, the intimate strangeness of Ludwig Leichhardt, and an ongoing interest in fictocriticism and queering the postcolonial.

SenseLab

MOVEMENTS OF THOUGHT

Activated by Leslie Plumb, Justy Phillips, Ramona Benveniste, Csenge Kolosvari, Mayra Morales and others

To move from individual precarity to collective metastability

An invitation to weft and warp SenseLab working sessions - Movements of Thought with Knots of Thought - through moving and thinking with thinking through movement, materialities and gestures.

Movements of Thought is a non-panel propositional environment where the traditional binaries of presenter, audience and active participants will fold into working assemblages for emergent collectivity.

Anyone can say cut. Anyone can weave. Anyone can c/leave.

Moving and thinking, with thinking through movement propositions to create rhythms to enter, to begin from the middle, rhythms to think with and through (rhythms that are the act: activating tending, for whole-holding invitations), enabling mobility as porous and elastic, as many more-than-one and more-than multiple.

Multiplicities for entering the threshold:

A falling away, a spiralling out, an entering from the middle, foregrounding minor gestures to activate emergent forms of collective attunement, gestures emergent across a multiplicity of movements and materialities neither-both human and more-than human; gestures that explore how the smallest shifts can produce waves of affective tonalities.

Holding the space and/or a (w)holding in place

"A (w)hole is very difficult to hold (in place)"

Somewhere where it isn't one or the other, rather both and between

The whole hole holding(ness) of the somewhere, spirallingly so.

Somewhere where there are no pre-assigned landing sites or assumed 'trajectories' for Movements of Thought with Knots of Thought.

Introduction:

Endings can reactivate - Invitations can re-emerge -

What appears to be a cut transmutes into a refrain, cleaving new thresholds into rhythms of assemblage moving towards a collective metastability an alternative invitation to end through a falling-spiralling-middling from the inside

The SenseLab is a laboratory for thought in motion.

Based in Montreal, the SenseLab is an international network of artists and academics, writers and makers, from a wide diversity of fields, working together at the crossroads of philosophy, art, and activism.

Participants are held together by affinity rather than by any structure of membership or institutional hierarchy. The SenseLab's event-based projects are collectively self-organizing. Their aim is to experiment with creative techniques for thought in the act. The SenseLab's product is its process, which is meant to disseminate. The measure of success is the creative momentum that spins off into individual and group practices elsewhere, to seed new processes asserting their own autonomy. The SenseLab makes no claim to ownership, operating as much as possible on the principle of a gift economy.

Erin Manning founded the SenseLab in 2004 out of a desire to build a supportive environment conducive to new modes of encounter and expression. Her premise was that concepts are never pre-programmed. Rather, they are experimental effects of an on-going process which emerge in the doing, and merge with making. The concepts and techniques collectively arrived at over the first ten years of SenseLab activities are explored in "Propositions for Thought in the Act" (in Erin Manning and Brian Massumi, *Thought in the Act: Passages in the Ecology of Experience*, University of Minnesota Press, 2014).

Grace Sharkey

Sub-theme: Flesh

Pornographic Identification: Identity, Sexuality, Representation

Since academic research first began to widely consider pornography, it has remained a key reference point for discussions of representation and sexuality. For feminist, cultural, sexuality and screen studies, the key concept of 'identification' has not only been taken to analysis of pornography but become key to understanding the form and effects of pornography and, in turn, different accounts of identification have been tested against pornography.

This paper reviews some key accounts of the relationship between identity and pornography focusing on what it means to identify with someone in pornography and how pornography works as a space in which identity is negotiated. It begins by unpacking the identity claims of anti-pornography feminists like Andrea Dworkin, who believe that women identify with the female figure in any pornographic text, that the woman represented is always in the injured position and, thus, that any woman who watches pornography is, in turn, injured by this experience. But it also considers the more complex relationship between pornography and identification suggested by the debates that have followed the feminist anti-pornography intervention, considering the intricacies of how one identifies with a pornographic scene in relation to Judith Butler's work on fantasy and object positioning.

The idea that women are represented by our gender and only ever identify with women, assumed to be an injured figure, is now widely thought to be outdated. But what does this mean in terms of the relationship between identity and pornography and for the meaning of identification?

Grace Sharkey is a PhD candidate in the Gender and Cultural Studies Department at the University of Sydney. Completing her BA (Hons) in the department in 2013, her background is in film studies, with a focus on queer representation and affect theory. This interest in representation has continued, with the representations of queerness in pornography being the current focus of her research.

Dr Irina Shilova

Sub-Theme: Provocations

Crisis in Ukraine and Fight with Virtual Enemy

Online social networks have introduced new modes of communication and political activism, both in times of peace and those of war. Both see significant increase from those closest to global hotspots of violence, urgently seeking local and international attention and support to their plight. This is especially evident from the analysis of online posts and comments on the popular Russian, Ukrainian, and Belurussian social site 'Classmates'.

My research is a case study of the most provocative writing within six social groups in 'Classmates', which were organised, or became especially popular, due to the Ukrainian crisis of 2014. I made an attempt to create a typology of these pieces and the reactions they provoked. Participants of these groups use the social network for many reasons among which the question of political and cultural identity was the most important: using provocative messages they desired to be engaged in antagonistic debates, most of which ended up with insults, obscenity, and even threats.

I argue that such behaviour is a sign of widespread anxiety during political turmoil and a reflection of a typical post-Soviet desire to find comfort by seeking (and often staging) a verbal victory over a virtual enemy. Such victory must be confirmed not only by verbal defeat, but also by the opponents' perceived humiliation. Such behaviour cannot be called 'social activism', but is, rather, a very private impulse masked as activism. Furthermore, such emotionally driven impulses are promoted by simple self-preservation in a world of political instability and violence.

Irina Shilova graduated with the BEd from the Ulianovsk Pedagogical University, Russia, in 1997, and was a high school teacher in Russia and Ukraine. She received her MA in Slavic Studies in 2002, and PhD in Russian Studies in 2010 at the University of Alberta, Canada. She has taught at the University of Calgary, Canada, since 2008. Her research interests are Russian literature and culture, Soviet/Russian cinema, Russian Christian Orthodox rituals and the Soviet ritual calendar, Russian cultural identity, and second language acquisition.

Bernadette Smith

Sub-theme: Activism

Exploring Art Responses in Australia to the GFC

In 2011, during the height of Occupy Sydney, tens of thousands had marched and rallied in Martin Place to air their outrage at the failures of extreme capitalism following the GFC. While taking photos, I saw Channel 7 workers watching the Occupy Sydney protest unfolding on their doorstep with their television studio cameras conspicuously turned away from the action below. The Occupy movement had been deemed less than newsworthy by the mass media and all broadcasters had maintained a blackout of any news coverage. Into this vacuum, I wondered what contribution artists and others could make to process this ignored phenomenon in the public consciousness.

Like other artists inspired by Occupy, such as Jacqueline Drinkall, Jagath Deerasakara and Sarah Goffman, I had maintained a blog of photographs, video and commentary as an act of witnessing (featured in Cross Art Projects' Occupy the Future exhibition of Occupy activist art in 2012). This served not only as a corrective to the dearth of mainstream recording of the Occupy movement but also as an incubator for further cultural responses to the continuing impacts of the Global Financial Crisis—in particular, responses which draw attention to the state of

precarity existing for a large casualised proportion of society denied the right to secure employment and economic equality.

Art responses can be a key factor in the cultural survival of the globalised socioeconomic underclass and have spanned gallery installations, time-based screen presentations, spoken word performance, social media experiments, artist interventions in public spaces and participatory art. Such cultural exchanges have been more or less effective but also include those that merely aestheticise the politics of protest, poeticising and representing it in a safe gallery milieu disembodied from its social context. Some have employed formalist aesthetic devices and an expansive repertoire of visual language to challenge formal boundaries of expression but leave the status quo of economic social relations unquestioned.

Bernadette Smith is an artist, educator, photographer and experimental filmmaker now based in Sydney, Australia. She is a former COFA graduate and was awarded the Louis B. Meyer Award for Postgraduate Film. Her work is included in the ARCO Experimental Cinema Library, Madrid, Spain; the Australian National Film Archive; Kodak Photography Collection, Sydney; Bibliotheque Nationale, France; Fotogalerie Kommunale Friedrichshain, Berlin and the State Library of New South Wales.

Samantha Sperring

Sub-theme: Exposure

Belonging in Difference: Queer Call-Out Culture and the Politics of Exclusion

This paper is interested in the relationship between negativity as it manifests in 'call-out' culture and queer belonging, where negativity signifies a resistance to or destabilising of dominant frameworks of knowledge and is inimical to stability. Originating online, the 'call-out' is a means of exposure and regulation whereby a subject forcefully identifies another as being politically incorrect, inspiring debate, and in turn asserting their own 'good' politics. While its intent, at the root, is ostensibly positive—a means of 'uncovering social and cultural injustice'—it has also been criticised for being classist, legitimating aggression, and enabling alienation.

An analysis of interactions observed within the queer community, both off and online, will help to question the productivity of the call-out as negative encounter, its relationship to ideas of queer belonging, and to theories of community more broadly. As a practice that seeks to uncover injustice, does the call-out inspire political change and the creation of non-knowledges? Or does it obstruct the collective politics necessary to a social justice movement? Is it a method to acquire and maintain status, meanwhile alienating others and fracturing community? Or are there less damaging, disposable ways that queers can hold one another accountable?

Samantha Sperring is a doctoral candidate in the Faculty of Arts and Social Sciences at the University of Technology Sydney. Her research is based around the intersections of negativity and utopia, community, and queer belonging. She holds a BA (Hons) in Communication (UTS, Sydney), and has had work published in *Assuming Gender* (Cardiff University) and *Voiceworks*.

Dr Sue Stanton

Sub-theme: Exposure

'Don't try and suppress me ... I am not the problem': An Expression of Aboriginal Female Identity

One of the great stressors for Aboriginal people in Australia today is the pressure of embracing identity especially now that Anglo-Australians insist on the all-embracing, homogenous term 'Indigenous' to describe people of the country formerly known as 'Aboriginal'. Aboriginal people are accused of being culturally confused and laying claim to several identities when in fact they actually know who they are regardless of both these colonial tags attached to them by non-Aboriginal others.

This knowing and naming does not come out of some recent journey of self-discovery or a 'Who do you think you are?' experience, but instead comes from a basic and essential knowledge of one's own truth of being. This truth of being handed from the mother and other close kin directs one's position and its associated traditions, relevant histories, and one's overall place in the entire scheme of things. One knows one's significance, reality and, importantly, one's right relationship to earth—when this is lost one can become estranged and is vulnerable to conflict and confusion. Those who remain strong and true and who maintain traditional customs, values and perspectives are better able to face and stand up to constant social upheaval—and have the advantage of maintaining a solid sense of identity.

When Rosalie Kurnoth-Monks insisted on expressing her identity while at the same time rejecting the coloniser idea of the 'Aboriginal problem', she also made a strong stand against the coloniser tags of 'Aboriginal' and 'Indigenous'—she made it very clear that she knows exactly who she is and that she does not need others to define her or her identity. She also made it clear that both terms are also clear and deliberate pseudonyms of 'Problem'.

Kurnoth-Monks might have to live in a white world and be subjected to racism and oppression whilst being stereotyped and categorised, but she made it quite clear that oppression and racism has not had a major impact on her identity. Instead, she radiated a sense of inner security and displayed a self-confidence about her identity and her gender that clearly exposed just where and what 'the problem' is.

Sue Stanton is a Senior Lecturer in Higher Education and Research at the Batchelor Institute, Northern Territory. She completed her PhD with Charles Darwin University (CDU) in 2007. In 1996, Sue was the recipient of a Fulbright Scholarship, which enabled her to undertake an MA in American Indian Studies at the University of Arizona (UA). She specialised in International Law and Indigenous Peoples' Rights whilst undertaking studies at the James E. Rogers College of Law, UA.

Associate Professor Elizabeth Stephens

Sub-theme: Flesh

The Queer History of Normality: 'The Search for Norma' as Case Study

Although queer theory has long defined itself against the normative and the normal (e.g., Warner 1993; Halperin 1997; Halberstam 2005), the history of normality remains surprisingly under-examined. Moreover, the use of the term 'normal' in everyday speech is much more recent than most people would assume, coming into popular usage only after the Second World War.

This paper focuses on a key moment in this history: the production of a composite statue called 'Norma' in the USA in 1945, and the subsequent competition to find a living woman who

matched her anthropometric measurements. In recovering this little-known historical episode, the paper will examine what the 'Search for Norma' contest has to tell us about the emergence of the popular concept of normality. The mid-century quest to develop large-scale anthropometric databases, I will argue, raises important questions about how bodies were counted, and who decided what counted as a body.

Elizabeth Stephens is Associate Professor in Cultural Studies and Deputy Head of School (Research) in the School of Arts and Social Sciences at Southern Cross University. Her publications include two monographs: *Anatomy as Spectacle: Public Exhibitions of the Body, from 1700 to the Present* (Liverpool UP, 2011; paperback 2013) and *Queer Writing: Homoeroticism in Jean Genet's Fiction* (Palgrave, 2009). She is currently completing a new monograph, titled *A Critical Genealogy of Normality*, co-written with Peter Cryle.

Professor Kenneth Surin

Sub-theme: Harm

Control and the Managed Citizen

My paper will examine the implications of Deleuze's society of control for the concept of citizenship, focusing on the question of whether this new kind of 'managed citizen', susceptible to media manipulation and the branding of politicians, can conform to the requirements imposed on the notion of the citizen by classical liberal political theory (i.e., the typical rational and self-interested agent of liberal democracy).

In his short essay 'Postscript on Societies of Control', Gilles Deleuze (1925–1995), using ideas from Michel Foucault, argued that the forms of control associated with a previous kind of disciplinary society (e.g., prison, asylum, industrial factory) have been superseded by a societal model which replaces this older mode of discipline with looser and more subtle forms of control utilising cyber and bioinformatic technologies.

Deleuze argued that the most significant consequence of the introduction of these new forms of control was not so much the way they greatly enhance our capacity to locate and monitor objects (including the human person)—this undoubtedly happens—but the way we internalise and anticipate the efficacy of these forms of control, and in the process modify our behaviours on the (mere) assumption that we are being subjected to them. Behaviour modification is integral to the constitution of the 'managed' citizen and political practices have been reshaped in dramatic ways as a result.

My paper will examine some of the key devices used to construct the 'managed' citizen—the 'click-bait' phenomenon, where the internet is used to generate political outrage (the US Tea Party makes controversial use of Facebook to garner support on 'hot button' issues, e.g., posting racist images of black politicians); and also the branding of politicians (Reagan around the theme of 'morning again in America', and Obama's resort to 'hope' as a mobilising symbol, centred round the now well-known poster).

Born in Malaya (subsequently 'Malaysia'), **Kenneth Surin** completed his high school education in Wales, before obtaining a PhD in Philosophy and Theology from the University of Birmingham in 1977. He taught in city schools around Cambridge (UK) for seven years before getting his first academic job at the University of Gloucestershire. In 1987 he took up a position in the Department of Religion at Duke University, North Carolina. He moved to the Program in Literature in 1992. He is currently Professor of Literature, with a joint appointment in the Department of Religion and an adjunct appointment in the German Studies PhD Program. He has also been Director of Duke's Center for European Studies and Chair of the Program in Literature. His most recent book is *Freedom Not Yet: Liberation and the Next World Order* (Duke University Press).

Lukasz Swiatek

Sub-theme: Activism

The Cultural Activism of Awarding Organisations: From Compassionate Imagination to Compassionate Participation

Awarding organisations around the world have been increasingly engaging in cultural activism over the past couple of decades. Institutions such as the Goldman Environmental Foundation, the Sydney Peace Foundation and the Nobel Foundation (along with its sister organisations), are just some of the bodies engaging in work that seeks to address social problems. These organisations are not simply engaging in straightforward political activism; they are drawing on various media and communication tools to analyse and critique representations of social issues, and using public engagement events to help audiences understand and respond to those issues.

This paper argues that awarding organisations' cultural activism encourages publics not only to cultivate a 'compassionate imagination', but also to engage in compassionate participation. The concept of the 'compassionate imagination', or 'compassionate imagining', has been extensively developed by Martha Nussbaum, who argues that individuals should learn to recognise and understand the sufferings and vulnerabilities of others beyond their own nation-states.

However, compassionate participation offers opportunities for engagement that imagination alone does not. By engaging audiences in experiential activities—both conventional, such as music concerts, and unconventional, such as cooking classes—awarding organisations are reminding audience members of their agency, alerting them to their status as actors and to their ability to intervene in, and modify, social situations. A case study of the Nobel Peace Center is used to illustrate these ideas. The Center's cultural activism is manifested in its diverse media resources and public activities, which encourage audiences to engage in compassionate participation. However, the activities are not without their challenges and problems, which the paper interrogates, too.

To date, little research has been undertaken on cultural activism in relation to awarding organisations. The paper helps to fill this gap in knowledge, in addition to extending our understanding of the notion of compassionate imagining.

Lukasz Swiatek is a PhD candidate in the Department of Media and Communications, in the Faculty of Arts and Social Sciences, at the University of Sydney. His doctoral research examines awards and prizes from the perspective of media and communications, focussing on strategic communication and normativity.

Lukasz Swiatek

Sub-theme: Exposure

Counter-Prizes and Counter-Publicity: A Case Study of the Food Sovereignty Prize

This paper examines an under-researched but significant cultural tool used for dissent and critique: the 'counter-prize'. This type of prize, identified by James English (in *The Economy of Prestige: Prizes, Awards and the Circulation of Cultural Value*, 2005), is an accolade established by an individual or group in opposition to another accolade that is seen to be unfair or unreliable. An example is the Stella Prize, created in response to the perceived gender inequalities of the Miles Franklin Literary Award.

English's discussion of the counter-prize is brief. This paper theorises this type of prize in much greater depth, drawing on a range of examples to discuss the prize's nature, including its

purposes and sub-types. It argues that, whereas all prizes serve a publicity purpose, counter-prizes are tools of 'counter-publicity'. They challenge dominant discourses and established public authorities. These accolades help to expose unfair or biased systems of reward and recognition, as well as draw attention to social issues, especially social injustices. Counter-prizes are often used by critical publics (in other words, oppositional social groups) and countercultural publics.

A case study of the Food Sovereignty Prize substantiates the argument. The prize is given by grassroots activists who label it an 'antidote' to the World Food Prize, which is a mainstream or dominant accolade that is endowed with substantial funds and supported by government authorities. The Food Sovereignty Prize highlights unjust food practices and promotes the efforts of marginalised groups. The operation of the prize and the communications relating to it are interrogated, as well as the problems that it and its awarders face.

The paper offers new insights for both cultural studies and the field of media and communications, with counter-prizes (and accolades in general) being insufficiently researched but increasingly important and growing tools of communication.

Lukasz Swiatek is a PhD candidate in the Department of Media and Communications, in the Faculty of Arts and Social Sciences, at the University of Sydney. His doctoral research examines awards and prizes from the perspective of media and communications, focussing on strategic communication and normativity.

Shinnosuke Takahashi

Sub-theme: Exposure

Panel: Adam Broinowski, Shinnosuke Takahashi, Julija Knezevic

Panel Title: Casualties in Japan's 'Transnational Partnerships'

Exposure, Affect and Solidarity: Making 'Protest Community' in Anti-US Military Base Struggle in Okinawa

Japan's southern-most prefecture, Okinawa, has been one of the active places in terms of protest movement against local US military bases since the late 1940s. From the late 2000s, a small hamlet located in the northeastern part of Okinawa Island called Takae became the targeted place of the helipad construction plan, reflecting on the regional transformation of US bases in the Asia-Pacific. Since then, local residents have been taking direct action to prevent implementation of the helipad construction by conducting sitting-in protests. Without effective support from local authority, the residents are exposed to struggle against globally based politics.

This presentation will discuss the formation of the 'protest community' through the case of Takae. While ethnicity and distinctive historical experiences play major roles to explain the political culture of Okinawa's anti-base movement, it is also true that the predicament of those conventional narratives is becoming compelling with the increase of the 'non-local' participants in places such as Takae.

Reflecting on this changing political culture, we need to reconsider conceptual frameworks which enable us to see more subtle aspects involved with community building, rather than conventional Okinawa identity. Namely, the case of Takae implies the need to reconsider our understanding of collective identity and social movements. By critically examining the notion of collective identity, I will present extensive views on contemporary Okinawa's anti-military base movement in terms of social cooperation.

Shinnosuke (Shin) Takahashi is a researcher and translator. He is currently a PhD candidate at School of Culture, History and Language, ANU, and has worked in the Japanese marketing industry. His extensive research covers the historical and contemporary study of people's long-term struggle against US military bases in Okinawa. He is writing up his doctoral thesis: 'Okinawa as Method: The Emergence of Transnational Activism and Invisible Social Cooperation in Contemporary Okinawa Struggle'. Also, his works of translation are available in academic journals and books, including Moriteru Arasaki, 'Can Okinawa Be the "Catalyst" for Peace in East Asia?', *Inter-Asia Cultural Studies*, vol. 15, no. 1, pp. 43–62.

Dr Rodney Taveira

Sub-theme: Secrets

Strategic Heterosexuality in *The Big Nowhere*

In James Ellroy's *The Big Nowhere* (1987), closeted Deputy Sheriff Danny Upshaw is seconded to investigate communist subversion in 1950s Hollywood. Danny takes on a new identity—clothing, haircut, name, demeanour—and becomes 'Ted Krugman', an idealistic, unintellectual, lefty ladies' man.

Danny's undercover investigations lead him into Hollywood's underground homosexual networks where he discovers a secret introduction service. The frisson of secrets colliding with other secrets ultimately ends Danny's life. Danny kills himself when he realises that his impossible performance of heterosexuality will end when he is hooked up to a lie detector machine.

Discussing the origin of her ideas around the performativity of gender, Judith Butler recalls 'taking her clue' from Derrida's reading of Kafka's 'Before the Law': 'The anticipation of an authoritative disclosure of meaning is the means by which that authority is attributed and installed: the anticipation conjures its object' (*Gender Trouble* xv). As a police officer, Danny has at least one foot inside the door of the authoritative discourse 'before the law'.

Thus, within the bureaucratic structure of institutions, there are levels of discursive practice that, should one know the lines, enable admittance into those levels. Danny is really faking it; his metaleptic performance of heterosexuality screens the strategy, the cultural representations, of the particular configuration of gender he is trying to perform. Danny initially secures the job after a stellar performance in a strange role-play: a male officer impersonates a woman, while Danny plays himself being Ted Krugman. To deal with this alien situation, 'Danny got a brainstorm: the dirty joke sheets and pulp novels his fellow jailers passed around when he worked the main County lockup' (*BN* 214). The literary and performative movements between conflicting states—police/criminal; gay/straight; woman/man; real/false—reveal the routes of power in the rhetoric of secrecy that structures strategic heterosexuality in *The Big Nowhere*.

Rodney Taveira is a Lecturer in American Studies at the United States Studies Centre at the University of Sydney. He researches and teaches American literature, film, and culture. Rodney has published on contemporary American fiction, literary responses to 9/11, television, and the interrelation of cinema, photography, painting, and literature.

César Albarrán Torres

Co-presenter: Justine Humphry

Sub-theme: Harm

Anti-pokie Apps: The Disciplinary Logics of Gambling through Mobile Media

'Quit Pokies app', a mobile app project between the Moreland City Council, North East Primary Care Partnership and the Victorian Local Government Association, is an example of an emerging service paradigm that uses online and mobile platforms with geo-location to deliver real time 'self-service' health and support interventions. The app aims to control the use of electronic gambling machines by detecting a gambling venue, issuing an alert once a gambler enters a venue. If the user fails to act on the alert, a new alert is reissued every ten minutes to remind the user to take action. A similar mobile app, 'Gambling Terminator', was launched in New South Wales in late 2012 and includes a diary feature and instant access to live phone and online counselling services. Both apps work on the premise that interrupting gaming-machine play through a trigger, described by the 'Quit Pokies' creator as a 'tap on the shoulder', provides gamblers the opportunity take a reflexive stance and cut short their gambling practice in the course of play.

In this paper, we critically examine these apps as self-disciplinary technologies directed towards reducing the personal harm and social risk associated with gambling. We analyse the material and discursive elements, as well as the forms of labour on the self, through which this media consumable is framed and assembled. We use Gilles Deleuze's thesis 'Postscript on the societies of control' to frame this analysis, arguing that these apps are exemplars of new, free-flowing mechanisms of state intervention.

César Albarrán Torres is a PhD candidate at the Digital Cultures Program, University of Sydney. He has worked extensively in academic and nonacademic publications as an author, editor, film critic, and translator. His current research delves into the cultures that form around the digitalisation of gambling in online casinos, mobile apps, and electronic gaming machines. Other research interests include cross-platform television and film narrative, download culture, and the construction of political personae in online realms. He has written chapters in three books on Mexican media: *Reality Shows un Instante de Fama* (2003), *Internet: Columna Vertebral de la Sociedad de la Información* (2005) and *Reflexiones Sobre Cine Mexicano Contemporáneo* (2012).

Dr Kathryn Trees

Sub-theme: Flesh

Being to Unbeing: Response-ability to Witnessing the Death of a Young Man

Since 2000 and the death of a friend's mother and woman who supported me in many ways, I have been thinking deeply about death and dying. In particular, I have tried to understand what someone's death does to our relationships with the dead person, friends, families and community. We do not lose those who have died. They are part of us and continue to influence how we relate to the world and others. We look at photos, recall and retell stories, we think ourselves with them, seeking and taking the advice they might give if here in body. Often they are 'ghosting[s] ... overlapping ... past and present' (Perdigao and Pizzato, *Death in American Texts and Performances*), though affectively intangible. Sometimes, we do not need to know people personally for their death to affect us significantly. In Western cultures, a lack of engagement with dying and an inability or fear to speak of death, as part of our everyday being in the world, often complicates our relationship to death.

In this paper, I discuss the death of a young man whom I witnessed dying after he climbed onto the roof of a train and responses to this 'unnatural' death. He transformed from flesh to spectacle when media representations later failed to embody him as a member of a family who would miss him or as a loss to the community. In stripping him of his relationships and life experiences, they constructed him as a 'risky' juvenile and thus a minimalised object of discourse. This is antithetical to my need to acknowledge his embodiment, to respond to him 'in a way that confirms my response-ability' (Oliver, *Witnessing beyond Recognition*) as an ethical witness of his dying, which is the substantive concern of this paper.

Kathryn Trees teaches in the School of Media, Communication and Culture at Murdoch University. Her teaching, writing and community work focuses on social justice. In 2006, she worked on the Western Australian Law Reform Commission's *Customary Law Report*. In 1994, she worked for the Australian Institute Judicial Association organising the first cultural awareness workshops for magistrates and judges, in response to the *Royal Commission into Aboriginal Deaths in Custody* report. Much of her work focuses on building positive working relationships between Indigenous and non-Indigenous people and linking theoretical and practical work. Her current research focuses on death and dying.

Etienne Turpin

Co-presenter: Tomas Holderness

Sub-theme: Activism

Crowds and Counter-Power: On the Role of Free and Open Source Software (FOSS) in the Struggle for the City

The paper will argue that crowdsourcing urban data through FOSS platforms and creating positive participatory feedback loops within these platforms can empower urban activism and support struggles for social and environmental justice. The authors will present this argument as both a theoretical position within the context of cultural studies and the humanities, and through a case study, viz. their PetaJakarta.org project in Jakarta, Indonesia.

The authors will discuss how the FOSS platform enables new forms of urban activism through new forms of mediation, and how these new forms of mediation can have a dramatic impact on how community-led efforts can create knowledge, leverage their strengths, and achieve meaningful and lasting urban change. The authors will also contend that the PetaJakarta.org project demonstrates how activist platforms can leverage design strategies, user interface design, and traditional forms of cultural struggle to advance their objectives. Similarly, with reference to the case study, they will suggest how FOSS activist platforms should not fear co-optation; instead, they should be deployed precisely, as tools of counter-power, which must unfold within existing power structures to transform it and reorient their field of reference.

By developing a contextual reading of FOSS tools within the framework of activist practice, the paper will offer both a theory and a case study for rethinking the relationship between social media technology, design and urban activism today.

Tomas Holderness and **Etienne Turpin** are the co-directors of the collaborative research project PetaJakarta.org, which uses the free and open source software CogniCity—designed and managed at the University of Wollongong—to gather, select and sort social media information to enable new civic co-management practices. The project is supported by the United Nations Pulse Lab, Twitter, and the Jakarta Emergency Management Agency. By working with grassroots community organizations to develop social media-driven data collection platforms that allow for realtime information visualisation about civic infrastructure, PetaJakarta.org uses a GeoSocial Intelligence Framework to help to monitor the social

consequences of infrastructure transformation and to promote more equitable and resilient urban development.

Dr Eve Vincent

Sub-theme: Secrets

Co-presenter: Christina Ho

Between the Sayable and Unsayable: Negotiating Race and Class within School Communities.

Inequality and imbalance in the Australian education system are widely acknowledged. In addition to the public-private divide, divisions along lines of class, ethnicity, geography and other factors mark the Australian school system. Indeed, the proposed Gonski reforms represented an explicit policy acknowledgement of the deep and persistent inequalities within Australian education: this fact, we might say, is no great secret. Yet we argue in this paper that discussions of inequality remain tightly circumscribed and that everyday conversations about these questions involve careful navigation of the sayable and unsayable. If, as Michael Taussig suggests, 'secrets are made to be transgressed', then how do they come to be made and remade in social life and what speech acts and/or social acts constitute their transgression?

These questions are explored through a specific case study. We present some initial findings from an interview-based project examining gentrification and schools. Our research takes place in Sydney's inner west, where rapidly changing demographics are both affecting the composition of local public schools and finding expression in the decisions and discourses that surround four separate schools. One of our starting points for this research was our interest in decoding the euphemisms that seemed to circulate among parents and prospective parents attached to one of the more statistically disadvantaged schools in this study. What does talk of 'diversity', 'richness', 'rough kids' and 'disadvantage' reveal and obscure about the ways parents develop strategies to discuss and negotiate race and class difference in acceptable ways?

Eve Vincent is an ethnographer who mostly works in Aboriginal Australia. She is a lecturer in the Department of Anthropology at Macquarie University. She is also the mum of two boys: one school-aged and one pre-school-aged.

Dr Ruth Walker

Sub-theme: Exposure

Australia's plagiarism enterprise: exposing a culture of copying

The media exposures of plagiarism are increasingly focused on the proliferation of customised essay writing enterprises that target international students in Australian universities. While these stories question the academic standards that allow plagiarism to occur, and thereby damage the reputation of higher education in Australia, the underlying narrative is most often about international students. Recent stories have identified the entrepreneurs who run the enterprises, most often young Chinese women. These media scandals recycle assumptions about how different cultures interpret the relationship between authenticity and plagiarism in sometimes startlingly dissimilar ways. Perhaps surprisingly, plagiarism and ghost-writing were key concerns in the early days of the Sydney settlement, with many disputes about who first authored accounts of exploration and discovery. Arguably, the colony itself became one vast copying enterprise as it mapped the British Empire onto the 'blank page' of the Australian

continent. This paper seeks to contextualise some of the contemporary discussion about plagiarism by exposing Australia's early history of textual transgression, and the technologies and cultural contexts that allowed for it.

Inequality and imbalance in the Australian education system are widely acknowledged. In addition to the public-**Ruth Walker** is a senior lecturer in Learning, Teaching and Curriculum. Her recent publications include the co-edited *Zombies in the Academy: Living Death in Higher Education* (2013) and the co-authored *Transnational Teaching and Learning* (2014). She has an ongoing research interest in academic integrity, plagiarism and other crimes of writing. Ruth is the current Chair of the Asia Pacific Forum on Educational Integrity (APFEI).

Bin Wang

Sub-theme: Activism

Panel: Alifa Bandali, Christen Cornell, Kate Johnston, Bin Wang

Panel Title: Activism and Its Discontents: Making Things Happen across and beyond Institutions

Panel Introduction: The four papers result from questions and problematics encountered by the researchers in the course of their engagement with forms of activism. As such, they are all 'insider' analyses, motivated by the presenters' concerns regarding their own positionality.

Young Feminists Theorise on the Internet

Feminism has been and should still be a critical force in constituting Chinese modernity by actively engendering social and cultural transformation in post-socialist China. Since the 1980s, many Chinese feminists have expressed dissatisfaction with the socialist promise and practice of 'women's liberation', and have attempted to refashion gender politics in some of the country's newly produced social spaces in response. Significantly, some pioneers have established women's/gender studies programs within the universities, and in this process, they again—like their predecessors in the early twentieth century—have turned to the West, introducing a new range of 'Western' or 'transnational' feminist ideas with a hope to articulate them in a difference social context.

This paper, part of my PhD research, will focus on a younger generation of feminists who connect via online groups and devote themselves mainly to 'intellectual' activities. These young women (and men), otherwise scattered across China, include young academics, students/graduates, and others who are concerned with Chinese and 'Western' feminist theories and ideas. With some of them resolutely calling themselves feminists, they use the space of the internet to address questions of women and gender on a relatively 'theoretical' level—by, for example, organising online reading groups of feminist works.

I hope we can gain a new perspective by studying these young feminists who somehow straddle or mediate between some 'feminist academics' who shy away from 'politics', and others who are engaged with more 'grounded' social activism. Chinese feminists in general face a difficult situation in that grassroots activism is discouraged by the authorities, or is often represented negatively in the popular discourse. Therefore, through their 'academic activism', this group of young feminists furrow a valuable discursive space and might enact other forms of gender politics on and off line.

Bin Wang is a PhD Candidate at the University of Sydney, currently writing his dissertation on young Chinese feminists and their (or rather, our) endeavour to engender Chinese modernity. Bin received a Bachelor of Arts (English) from Ginling College (aka. Jinling Women's College) in China, and Master of Cultural Studies at University of Sydney. In the 2012 CSAA conference Bin

presented his Master's thesis on overseas Chinese students' understanding of changing sexuality in contemporary China. Bin's research interests include Chinese studies, feminism, gender/cultural studies, Chinese gender/cultural history, and the problematics of tradition and modernity.

Andrew Whelan

Co-presenter: Mark McLelland

Sub-theme: Harm

Management of risk of harm as governing logic

In this paper we address some of the interesting aspects of a form of managerial logic which is oriented specifically towards the mitigation and minimisation of the risk of harm, especially harm to populations deemed to be 'at risk' of it (notably, young people).

We argue that this is a structuring socio-logic with wide-reaching consequences, given that it posits hypothetical risks in the conditional tense, and is therefore largely irrefutable: it is generally impossible to say in advance what 'might' or might not happen. Querying or contesting the processes that this logic sets in train comes to appear unreasonable, careless, or otherwise irresponsible.

As a governing logic then, risk management is future oriented, counterfactual, rationalist, and requires in the form of bureaucratic documentation advance notice that risks of harm have been considered and pre-empted. In this sense risk of harm and its management are integrated into other complex managerial systems such as audit, insurance, cost efficiency, occupational health and safety and so on. Our interest is specifically in how in institutional contexts this structuring logic comes to reconstitute social action and indeed requires particular subjective positions, modes of accountability and therefore knowledge practices, imaginings of objectives and goals and so on, foreclosing some courses of action and entailing others. In this sense, spheres of practice previously understood and experienced as relatively autonomous (e.g., the practice of social research) come to be 'made strange'; subject to administrative procedures positing manageable hypothetical worlds often radically discrepant from those experienced by researchers and by their respondents.

Andrew Whelan is a Senior Lecturer in Sociology at the University of Wollongong. He has research interests in subculture, popular music, digital culture, social interaction and organization and social theory. He has recent papers in the journals Fibreculture, Sociological Research Online, and First Monday.

Dr Ika Willis

Sub-theme: Flesh

The Secret Library: Hard Yards and Daniel Deronda

George Eliot's 1876 novel Daniel Deronda and Melissa Lucashenko's Hard Yards are both narratives structured around family secrets: in Daniel Deronda the secret of the protagonist's Jewish identity is brought to light, while in Hard Yards the secret is kept, and we never learn whether or not the protagonist is (as he and we suspect) of Aboriginal descent. Both novels share an intricate narrative structure built around ignorance and knowledge – a structure which involves not only the novel's characters but also its authors and its readers.

In this paper, I read Melissa Lucashenko's 1999 novel Hard Yards as an intervention into the logics of secrecy, revelation, and identity that Eliot's novel constructs. I argue that Hard

Yards intensifies the play of ignorance and knowledge set up in Daniel Deronda by denying to its protagonist, Roo Glover, the knowledge that he is Murri, although this knowledge is granted to the reader. Drawing on Derrida's notion of the crypt (via Abrahams and Torok), and its paradoxical capacity to transmit secrets as secrets, I will also investigate the dynamics of reading and rereading which the novels' play with secrecy sets in motion.

Dr Ika Willis is a Lecturer in English Literatures at the University of Wollongong. She works on reception theory and is interested in reading as a crossing point between the intensely personal (the ways in which we relate texts to our worlds and our lives) and the intensely political/public (the ways in which our cultural, institutional, and social contexts make different modes of reading available for different people at different times). She has published on topics including Latin epic poetry, Philip K Dick's *Valis*, and Harry Potter fan fiction, and is the author of *Now and Rome* (Continuum, 2011).

Beck Wise

Sub-theme: Flesh

'Miss TSA': The Life, Death and Afterlife of the Pin-Up Skeleton

In 2010, a set of twelve images featuring an x-rayed figure in pin-up poses went viral. The images, part of a promotional calendar produced that year for Japanese medical imaging firm Eizo, were rapidly adopted as emblems of resistance to United States airport surveillance—exemplified in the headline under which they frequently appear, 'Miss TSA'—and to gendered norms of beauty, sexuality and availability. However, the calendar simultaneously serves to reinscribe those norms and to normalise the increasingly penetrating nature of modern surveillance. This political and rhetorical effect results from the complex interplay of production, representation and reception that I examine in this paper.

From the outset, *Pin-Up 2010* was intended to upend expectations and provoke its audience: it started its life as a gag promotional gift that subverted classed norms around the public consumption of sexual material, legitimising a sexually objectifying gaze by recasting it as scientific. However, as the calendar reached the end of its lifespan as a useful tool, its images were taken up online as a resistant commentary on government surveillance and thin privilege. Both of these readings were possible because the images present a body stripped to its (universal) bones. Flesh—or rather, here, its trace, its absent-presence—serves as a disruption in both public and private spaces.

But for all that *Pin-Up 2010* and its remediated offspring claim to be provocative, the images are fundamentally conservative. Examining the calendar's production, including intermediate sketches, reveals that the images are founded on a fleshy body that precisely reinscribes the ideal woman as thin, white, adorned and, above all else, sexually available. *Pin-Up 2010* gives us women ready to get fucked—literally, of course, but also culturally and politically; in this paper, I argue that the calendar itself should get fucked.

Beck Wise is a PhD student in the Department of English at the University of Texas at Austin, specialising in Rhetoric. Her research focuses on the intersections of gender, science and technology, and popular culture. Beck's current project examines representations of the anatomic body in public culture, from high art to genre television to internet memes, and traces how images of the interior of the body are deployed to both reinscribe and resist gendered bodily and social norms. She holds an MA in Women's and Gender Studies, also from UT, and a BA (Hons) in Gender and Cultural Studies from the University of Sydney.

Karen-Anne Wong

Sub-theme: Harm

Original Sin Embodied: Representations of 'Bad' Children in the Yoga Classroom

In this presentation I will present the part of my research focussing on how violence, harm and surveillance are seen within children's yoga classrooms. Having conducted an in-depth ethnography with children who practice yoga, I will analyse one extended example from this data, using it to illustrate how participants in my study understood bullying and their relationships with others. I will briefly analyse how this representation is related to historical concepts of 'bad' children, such as the concept of Original Sin. I will also indicate that the historical treatment of 'bad' children developed as a response to the institutionalisation of education and founding of the modern school.

Drawing on Michel Foucault's ideas of discipline, and the sociology of childhood, I will consider how the historical figure of the deviant child might be appropriated into modern figures of harmful, violent and threatening children. I will argue that the historical figure of the bully has evolved into contemporary representations of the bully, as seen in the media and school environments. Further, I will argue that this modern bully, like its historical predecessor, is of concern to adult society because it threatens the assumption that children should aspire to 'adult' social order.

During my discussion, I will offer suggestions as to what the representation of these modern figures in the yoga classroom indicates and how they may figure in my participants' lives. The purpose of this presentation will be to indicate the direction that my research is taking, and to invite feedback and comments.

Karen-Anne Wong is a PhD candidate in the Department of Gender and Cultural Studies, at the University of Sydney. Karen's research is an ethnographic study of children's yoga, investigating embodiment, relationality and identity. Karen teaches yoga, and many of her child participants are students in her own classes. This has led Karen to take a deep interest in pedagogy and its relationship to research, particularly as it is embodied in the figures of researcher, participant, teacher and student. Karen completed a Bachelor of Arts/Bachelor of Art History and Theory (Hons 1) at the College of Fine Art, University of New South Wales.

Dr Katherine Wright

Sub-theme: Activism

Nourishing Becomings: More-than-Human Activism in a Community Garden

This paper will document a situated form of environmental and social activism, reflecting on a five month period of collaborative design for a community garden focused on fostering multispecies alliances and communicating Aboriginal knowledges in the New England tableland town of Armidale. In the second half of 2014 Aboriginal Elders, community groups and organisations are working with the broader Armidale community to imagine and establish a resilient social and biological ecology through the development of a garden of vegetables, flowers, herbs, bush foods, medicinal plants, and native plants and shrubs sited on an illegal dumping ground. This process of rehabilitating and rehabilitating urban land will experiment with new ways of living and new modes of interspecies conviviality on a residential block that was once part of an Aboriginal reserve.

The embodied engagement with an ecologically and socially traumatised site explores the more-than-human dimensions of activism. This project is part of a growing area of scholarship that takes seriously the role of nonhuman agents in helping to achieve positive social and

environmental outcomes and in producing counter-colonial research that challenges anthropocentric and neoliberal ways of living. A key component of this process is the use of local and social media to garner support for the garden, and allow the community rights of self-definition and representation. Threading strands of international work on posthuman theory together with Aboriginal worldviews and experimental methodologies, art practice, and storytelling, this paper will reflect on the role of more-than-human voices in situated activism, and ask innovative and challenging questions, such as: Can a plant be a mentor? Can bush foods retain cultural knowledge? Can worms teach us how to develop more sustainable modes of living?

Katherine Wright is a postdoctoral research fellow at the University of New England, Armidale. Wright's research is focused on exploring ways of living ethically in a mixed community of humans and nonhumans at a time of radical environmental change. Her current postdoctoral project involves developing a community garden in collaboration with Armidale Aboriginal community members and conducting a collaborative multispecies ethnography of the site. This project involves community members as co-researchers, and uses experimental art and storytelling to link localised action to global change.