

BODIES IN FLUX



CULTURAL STUDIES ASSOCIATION
OF AUSTRALASIA CONFERENCE
BOORLOO/PERTH
JUNE 28-30 2022

The organisers would like to acknowledge that this conference is being held on the unceded lands of the Whadjuk people of the Noongar nation. We pay our respects to the elders of this land, and all the lands on which we live, work, create and rest.

This conference is brought to you by



The CSAA has no tolerance for sexual harassment, transphobia or racism. If you experience such behaviour, or you would like some support, please contact the conference organisers.

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WELCOME FROM THE CONFERENCE CONVENORS

It is a pleasure to welcome all participants to the Bodies in Flux, 2022, conference, hosted by the School of Arts and Humanities, Edith Cowan University, in partnership with the Cultural Studies Association of Australasia. We acknowledge that the Perth conference is held in Noongar boodja (country) and pay our respects to the Whadjuk people and to Elders past, present and future.

It has been an extraordinary time. There has been much anticipation leading up to this conference and due to the pandemic, it has been rescheduled three times over a two-year period and, indeed, it's been a phase of bodies in flux. The conference theme has called for papers that interrogate the notion of bodies and change, with the understanding that the body frames everyday life (human and non-human). Bodies in flux, both political and politicised bodies, might be understood in terms of local, national and global contexts. In our current cultural climate of disruption, mobility, movement and tension, we are concerned with how do bodies function in relation to each other, to the social order, hierarchies, and culture? In addition, we have Cultural Studies submissions that explore how bodies become produced and excluded through discursive practices. The program offers an engaging cultural commentary on critical issues from geographically diverse scholars.

It has been nineteen years since the CSAA conference was last hosted in Perth, Western Australia. We look forward to this wonderful opportunity to meet, engage and network.

Panizza Allmark
Professor of Visual and Cultural Studies
Associate Dean, Arts
Edith Cowan University

ACKNOWLEDGEMENTS

School of Arts and Humanities, Edith Cowan University (ECU)
Continuum: Journal of Media and Cultural Studies
Cultural Studies Association of Australasia (CSAA)

The CSAA Bodies in Flux Organising Committee also warmly thanks Business Events Perth for their support of this event.

A special thank you to our invited keynote speakers for the Conference Events (including the Prefix Day): Clint Bracknell (UQ), Rob Cover (RMIT), Eva Fernandez (ECU), Rachmah Ida (University Airlangga), Timothy Laurie (UTS), Tamar Lever (Curtin), Sue Luckman (UniSa), Shaun Nannup, Suvendrini Perera (Curtin), Jon Stratton (UniSA), and Irfan Wahyudi (University Airlangga).

Conference Committee

Panizza Allmark, Convenor (ECU)
Laura Glitsos (ECU)
James Hall (ECU)
Thor Kerr (Curtin)
Jessica Taylor (ECU)

Conference Administration

Marziya Mohammedali (ECU)
Nurul Ratna Sari (ECU)
Sophia Tamaki (ECU)

Volunteers

Paola Roa Ayala (Curtin)
Astrid Bonny (ECU)
Joel Carter (ECU)
Shanaya Edirimanne (ECU)
Jordan Hogan (ECU)
Haru Jayasekara (ECU)
Sugiyanto (ECU)
Jessie Hiscox (Curtin)
Andrew McGinn (Curtin)
Ella Paoliello (ECU)
Titi Vidiyarni (ECU)

We would also like to extend our thanks to Sekolah Luar Biasa Surakarta, and their students, for making the Kaktus beads for the conference.

CSAA PRESIDENT'S WELCOME

On behalf of the CSAA Executive, I am delighted to welcome you to what was originally scheduled as the 2020 CSAA annual conference, "Bodies in Flux." Given the disruptions of the past two and a half years, I think we can all agree that this theme could not be more appropriate!

For this temporally displaced iteration of the 2020 conference, we meet on the unceded lands of the Whadjuk people, whose ongoing traditions of learning and culture the CSAA acknowledges and respects. We are so grateful to have the opportunity to come together to learn and share our research here as a community over the next three days.

The organising team for this year's CSAA conference have been led with resilience and undaunted cheerfulness by Professor Panizza Allmark as preparations spread over an epic two and a half years. The team includes Thor Kerr, James Hall, Jessica Taylor and Laura Glitsos, and are to be commended for their perseverance in the face of ongoing postponements and serial disappointments caused by border closures over that time. I hope you will join me in thanking the whole team for their efforts over the next few days.

"Bodies in Flux" is an important and rather poignant conference for many of us, as it marks the first occasion many of us have seen each other since the CSAA conference at the University of Queensland in 2019. Little did we know then it would be two and a half years before we saw each other again!

It is especially appropriate that the CSAA should enjoy a mid-year conference this year as well as its usual end-of-year conference, as 2022 marks the 30th anniversary of the founding of the CSAA. The CSAA has always been a somewhat scruffy academic association, a home for unorthodox inter-disciplinary research and place for scholarship on emergent and low-brow cultural forms. Our survival as a field of research in Australia and New Zealand over the past three decades is truly something to celebrate!

The program for the "Bodies in Flux" CSAA annual conference provides ample evidence how and why Cultural Studies has continued to flourish over the past 30 years of academic austerity and political interference in the sector. There is a cornucopia of intellectual treats ahead on this year's program, and opportunities to catch up socially, too.

We look forward to continuing the CSAA celebrations at the end of the year in Melbourne, when we will excitingly return to our regularly scheduled annual conferences. Updates will be available via the CSAA website: <https://csaa2022.net>.

Last but definitely not least, congratulations to the winners of the four CSAA conference bursaries! The CSAA is especially happy to support the attendance of ECR and independent scholars at CSAA conferences during these Trying Times.

Happy conferencing everyone!

Elizabeth Stephens (CSAA President)

On behalf of the 2022 CSAA Executive:

Rob Cover (Secretary)

Holly Randall-Moon (Treasurer)

Jay Daniel Thompson (Social Media and Website Director)

Michael Richardson (Members Officer)

GENERAL INFORMATION

VENUE:

The conference is being held at the Mt Lawley Campus of Edith Cowan University. The Welcome Address and on-campus Keynotes will be held in Building 17, Lecture theatre 17.157. All other conference sessions will be held in Building 3. Volunteers will be present to direct people to the various rooms and there are campus maps available. The last day of the conference will be held in the Waterside Rooms at the DoubleTree by Hilton, Perth Waterfront.

TRANSPORT:

The Mt Lawley campus is easily accessible via bus from the CBD, Perth. Buses that service the campus include numbers 19, 360, 361, 362 and 960. These can be taken from the Perth Busport on Wellington St. You may decide to use a SmartRider for these trips, or can buy a ticket from the Busport or on the bus itself (please note that the drivers cannot give change). The DoubleTree Waterfront is next to Elizabeth Quay and is walking distance from the rest of the CBD. There are also free CAT buses that operate within certain areas that you can use to traverse central Perth.

REGISTRATION:

Registration will take place on the first day (28 June) outside lecture theatre 17.157. Any queries can be directed to organisers or volunteers at the desks.

INTERNET ACCESS:

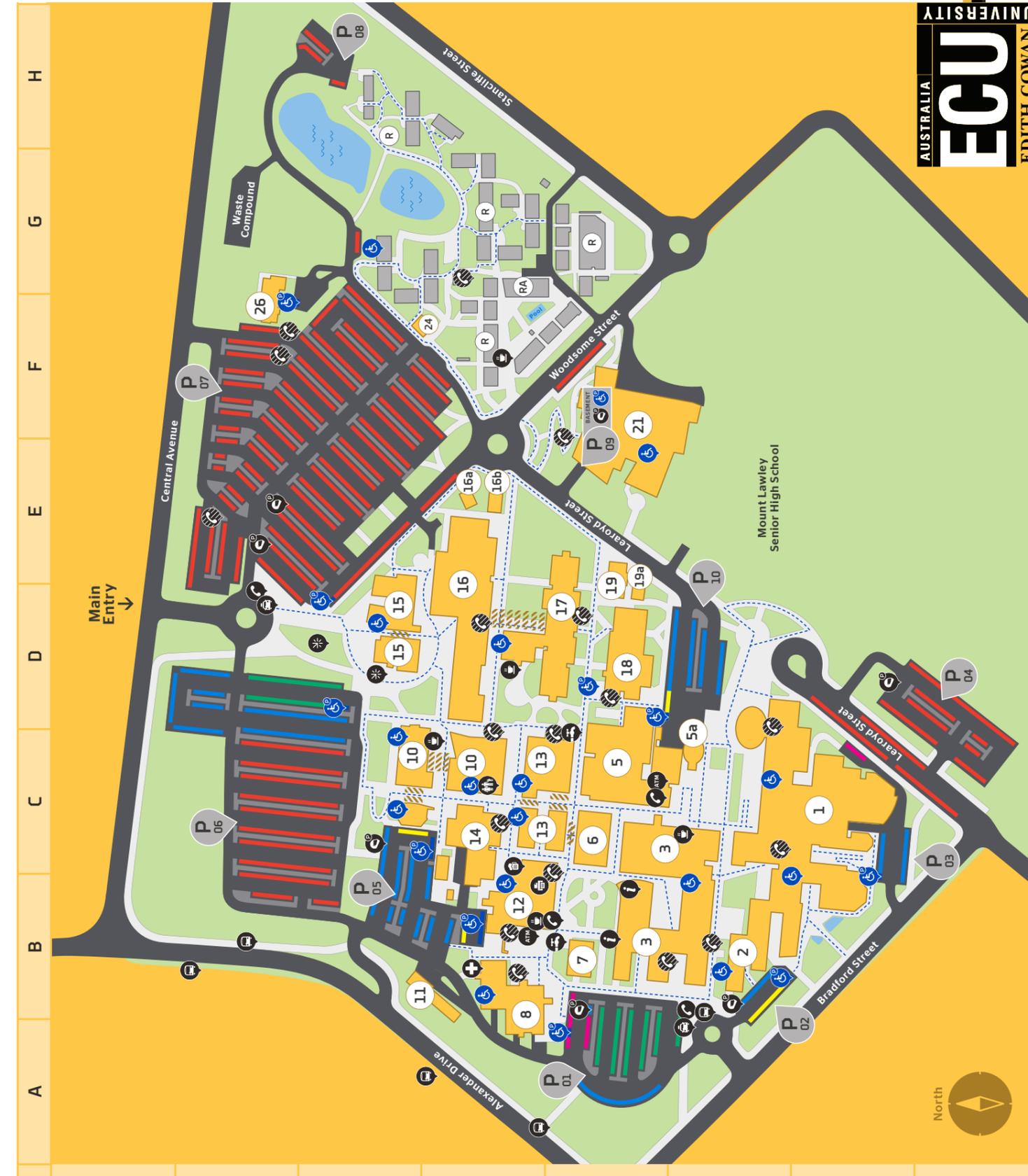
Conference attendees can access the wifi via the eduroam network, with your institutional email address and password. We encourage you to talk about the conference on social media using #bodiesinflux

MEALS AND CATERING:

Your conference registration includes morning and afternoon tea, and lunch. On campus, these will be served in rooms 3.209/3.211, with space to sit in the rooms opposite and the foyer. You may also wish to have a look around the campus during your breaks.

Edith Cowan University Mount Lawley

-  Link Bridges
-  Accessible Parking
-  Reserved Parking
-  Staff Parking
-  Student Parking
-  University Vehicles
-  Visitor Parking
-  Accessible Route
-  Accessible Parking
-  Accessible Toilet
-  ATM
-  Book Shop
-  Bus Stop
-  Food & Beverage
-  Information
-  Medical Centre
-  Motorcycle Parking
-  Parents Room
-  Point of Interest
-  Public Phone
-  Security Phone
-  Student Print Services
-  Tavern
-  Taxi
-  Water Refill Station



Using ECU Room Numbers:

10.123

Building Level Room

PRESENTATION INFORMATION

SET-UP AND PRESENCE:

All presenters in each session should try to be at their assigned room 5 minutes before the parallel session begins and have all their materials ready. We strongly encourage all presenters and other attendees to remain in the room for the full 90 minute session. If you do have to enter or leave a room during a session, try to time it to be between presentations so as to avoid disturbing the presenter at that given time.

TIMING:

Parallel session panel presentations should be 15-20 minutes, allowing for 10 minutes of question time. Panel chairs will time each session, and give 5 minutes warning before the end of the presentation. Presenters can discuss with the Chairs of their sessions whether they would prefer 10 minutes of questions at the end of each presentation, or 30 minutes of shared questions at the end.

TECHNOLOGY:

Each room is equipped with a computer that will be logged in so presenters will be able to access it directly. Windows desktop software (e.g. PowerPoint) can be used to show presentations in each room of the conference. If you have any video clips that need to be streamed as part of your session, please prepare these before the session begins. You will need to bring your presentation on an external storage device to copy on to the computer in the room you will be presenting in. Please make sure that you have all your presentation material on the desktop computer, unless you require specialist software to present.

If you have any technical difficulties, alert the session chair. You can also request support from ECU IT Services via the phones in the room.

KEYNOTES & INVITED SPEAKERS



TUESDAY 28 JUNE 2022

WELCOME ADDRESS

Shaun Nannup

Shaun Nannup will be opening the conference with a Welcome Address, welcoming us to country and setting the scene for the conference.

Shaun is a Whadjuk Wardandi Nyungar man who through his old people, has great depth and knowledge of culture, liaison and inspirational speaking.

His work in such areas as mentoring, leadership and healing are highly referred and respected, within both Indigenous and mainstream communities.



BODIES OF HOSTILITY: APPREHENDING VIOLENCE IN CONTEMPORARY CULTURE

Professor Rob Cover

The violence of a killer pandemic. War in Ukraine. The proliferation of online hostility and hate speech. Continued incarceration of refugees and asylum seekers. A punch at the Oscars. Political polarisation. Workplace bullying. Carbon pollution and climate damage. Contemporary culture is infused with the markers of violence. Whether the field of violence occurs in distant spaces, in online hate speech or in contexts that damage the future ecology, it is always experienced in a corporeal way and always vulnerabilises bodies.

Accounts of violence—and its corollary, non-violence—fail in descriptive and analytical terms to fully capture what violence is or what it might come to mean. This has become particular manifest in the context of violent speech, or speech which inculcates violence to destabilise governance, health and regulatory institutions which perform a role in reducing harm.

If the physical blow is the measure of violence, in what ways can we apprehend, recognise and evaluate the corporeality of violence that is mechanised in other ways? If cultural and governance institutions facilitate the systemic violences of exclusion, in what ways can we refigure them through theories of embodiment to deploy them usefully to minimise harm?

This presentation draws on a range of scholarly and ethnographic research projects to discuss some of the possibilities for apprehending and preventing violence and harm from a perspective attentive to the body. Drawing on cultural studies readings of Judith Butler's recent work on non-violence, ethics and obligations for non-violent cohabitation, this presentation foregrounds a cultural studies ethics for responding to emergent forms of violence, harm and hate across an array of cultural settings.

*Rob Cover is Professor of Digital Communication at RMIT University. His research focuses on social belonging, LGBTQ+ young people, wellbeing and resilience in media and digital cultures. He is chief investigator on a current ARC Discovery Project examining the gender/sexuality in Australian screen cultures, and an ARC Linkage Project with the History Trust of South Australia investigating minority migration experiences. Rob is the author of about a hundred journal articles and chapters and has authored or co-authored seven books, including most recently *Emergent Identities: New Sexualities, Gender and Relationships in a Digital Era* and *Fake News in Digital Cultures*.*



WEDNESDAY 29 JUNE 2022

MATTERS OF APPEARANCE: MONUMENTALITY AND VISUAL DECOLONIZATION

Emeritus Professor Suvendrini Perera

As a call to action by Black Lives Matter protesters, in Australia as in the United States, 'I can't breathe' refers to suffocation within the monumentality of white racial structures, symbolic and material. The protests clarified that the logic of Black Lives Matter is also a localised and spatial logic: of bodies emplaced in nominated topographies and shaped in the seemingly enduring shadow of monuments of racial power.

This presentation considers questions of visual decolonization in Western Australia through the projections/installation organised by a local group in Walyalup (Fremantle) in solidarity with the Boorloo Black Lives Matter protests in mid-2020.

Suvendrini Perera is John Curtin Distinguished Professor and Research Professor of Cultural Studies in the School of Media, Culture & Creative Arts. She completed her BA at the University of Sri Lanka and her PhD at Columbia University, New York. Since coming to Australia she has published widely on issues of social justice, including decolonization, race, ethnicity and multiculturalism, refugee topics, critical whiteness studies and Asian-Australian studies.



THURSDAY 30 JUNE 2022

GEOPOLITICAL BODIES AND THE DISCOURSE OF NATIONAL IDENTITY ON INDONESIAN MEDIA

Professor Rachmah ida

This paper examines the construction of national identity on Indonesian media, and why the body is crucial in the debate of national identity. For many periods, the discourses of the body were closely related to the geopolitical tension between nationalist (Javanese) and non-Javanese with regards to acknowledging the struggle to construct and discipline the human body influenced by the Javanese culture, Dutch colonialisation, the national independent spirit, and the Chinese. It seems that the contestations in the socio-political sphere of Indonesia are related to the debate around the orientations of Indonesian national identity which is segregated into what Herb Feith's and Lance Castle's propositions of pro-western and pro-national identity (1970). As a result, the construction of body continues to revolve within the debates between Javanese and non-Javanese, individual and collective, and secular and conservative. Consequently, the disadvantaged and vulnerable bodies that are not assumed to have any agentive capacity, let alone political agency, can obstruct and resist the functioning of practices of power, and open a space of political resistance and action.

Rachmah Ida is a lecturer in the Department of Media and Communication, Airlangga University. She graduated from ECU (1999) & Curtin Uni (2006). Her major is in media and audienceship in Indonesia. She has published journal articles and books mainly on the cultural practices of media and gender in the context of Indonesia.



MIGRANT WORKER EMBODIMENT AND STIGMA DURING THE PANDEMIC

Dr Irfan Wahyudi

The pandemic has critically affected migrant workers social wellbeing in host countries. In Hong Kong, migrant workers who particularly work in domestic sectors are facing stricter rules that are considered discriminative and socially excluding, due to the claim that migrants have 'high risk' for infection, because of their habit of 'mingling' with other migrant workers. The policies allow stigma and discrimination in viewing migrant workers as virus carrier, while this only results in the increase of mental, physical and social exclusion for migrants. As claimed by Sayad (1999), migrant workers are experiencing the "double absence": their absence from their place of origin and within their host society. This paper discusses their experiences, and how the situation contributed to the embodiment of migration-meaning-making. This research incorporates virtual ethnography where migrant workers' activities in virtual channels are observed.

Irfan Wahyudi is a lecturer in Media and Communications at the Faculty of Social and Political Sciences, Universitas Airlangga. He received his PhD from Edith Cowan University's School of Arts and Humanities. He contributed in several publications, including Urban Studies: Border and Mobility (2018), Travel, sexuality and female migrant domestic workers in Hong Kong (2019), Social imaginaries of subsea cables: recovering connections between Broome and Banyuwangi (2021). His research interests include community and media engagement, identity, migration, and media activism.



KENINY: BODIES SPEAKING, SINGING AND MOVING FOR COUNTRY

Professor Clint Bracknell

The place now known as Australia is home to enormous linguistic diversity, with more than 250 distinct Indigenous languages spread across the continent, each of which is associated with a unique local region, people, and traditions of ceremony and performance. Many Aboriginal and Torres Strait Islander communities are engaged in processes to revitalise and sustain their cultural traditions as they simultaneously respond to ongoing social, cultural, and economic marginalisation and injustice. Indigenous languages and expressive cultures are not just important to Aboriginal and Torres Strait Islander peoples, but vital to maintaining intimate human relationships with the unique and diverse landscapes that songs, dances, and languages emanate from. In the Noongar region of south-west Western Australia, a project to restore on-Country performance is drawing on archival records, community knowledge, and landscapes themselves to create new expressive repertoire that nourishes relationships with Country and begins to counter the decades of settler-colonial restrictions imposed on Indigenous bodies.

Clint Bracknell is a Noongar song-maker from the south coast of Western Australia and Professor of Indigenous Languages at the University of Queensland. He leads an Australian Research Council funded program of research on connections between song, language, and landscapes while serving as elected Deputy Chair of the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) Council. Clint received the 2020 Barrett Award for Australian Studies and recently co-translated a complete Shakespearean theatre work (Hecate 2020) and a dubbed feature film (Fist of Fury Noongar Daa 2021), both world-firsts for languages of Australia. He maintains a significant creative research portfolio and leads the development of Noongar performance and language resources available at <https://www.mayakeniny.com>



MAKING BODIES AND THE CHALLENGES OF A CULTURE OF 'PEAK BLOKEISM'

Professor Susan Luckman

While the supply chain interruptions of the COVID-19 pandemic have revitalised calls for an increased focus on sovereign manufacturing capacity, governmental fetishisation of manufacturing has a much longer history. Polling research has for some time been indicating that the traditional party affiliations of the past are becoming increasingly fragmented; identifying as working class is no longer hardwired to presumptive Labor Party voter affiliation. In this context, the successful courting of the male trades sector vote in Australia has been widely seen by the Liberal National Coalition government as a key element of its success, and thus this demographic is one which has been increasingly prioritized in government funding. While the celebration of tradies and manufacturing may on the surface appear a sideline electoral issue, it reflects and reinforces much larger cultural, economic, and political debates, and is central to the so-called 'culture wars'. This paper presents findings from cultural studies-informed research into making in Australia which reveals the limits of these policy agendas, even on their own terms of supporting local manufacturing. Moreover, it argues that the governmental fetishization of 'peak blokeism' is not just an economic sideline but rather represents a profound cultural challenge. The politics of which making bodies count has distorted everything from research funding priorities to genuine manufacturing innovation and reinforced a dominant hyper-masculine political discourse with profound consequences for women in Australia. These are challenges that will not easily be displaced through a change in government.

Susan Luckman is Professor of Cultural and Creative Industries and Director of the Creative People, Products and Places Research Centre (CP3) at the University of South Australia. Her work is concerned with the intersections of creativity, place, making and technology; her research particularly explores these connections in relation to work in the cultural and creative industries. She was Cheney Fellow at the University of Leeds 2017-2018, and has been a Chief Investigator on 5 ARC and 3 EU awarded projects.

Professor Luckman is the author of seven books and numerous book chapters, peer-reviewed journal articles and reports on cultural work, creative industries and creative micro-entrepreneurialism.



SPECIAL EVENTS



EARLY CAREER RESEARCHER & POSTGRADUATE PREFIX DAY – 27 JUNE

The 2022 Conference of the Cultural Studies Association of Australasia (CSAA) (CSAA) is holding a Prefix Day at Curtin University (Perth venue) to support the development of early career researchers and postgraduates in the field of cultural studies. Speakers include Professor Susan Luckman and Professor Jon Stratton from the University of South Australia, Dr Timothy Laurie from University of Technology Sydney, Professor Panizza Allmark and Dr Laura Glitsos from Edith Cowan University, and Professor Tama Leaver from Curtin University. Topics include developing a researcher profile, journal and book publishing, digital engagement, as well as interdisciplinary itineraries and early career trajectories. There will be time for participants to network and share experiences.

Lunch and afternoon tea will be provided.

WELCOME SUNSET RECEPTION

28 JUNE, 5:00 – 7.30 PM

We are pleased to invite you to the CSAA Conference and Continuum's 35th Anniversary Welcome Sunset Reception at Doubletree Hilton's rooftop bar, 18 Knots. This will be an opportunity to network with other conference participants over a sundowner and take in the sunset views over the Perth waterfront. Transport will be provided from ECU to the venue.

EXHIBITION: UNFINISHED BUSINESS

29 JUNE, 5:00 – 7:00 PM

#FEAS: UNFINISHED BUSINESS features the archive of #FEAS Feminist Educators Against Sexism alongside work by Australian feminist artists. The exhibition brings into focus a lineage of activist feminist art to invite thinking with practices that interrupt white patriarchal heteronormative narratives. The concept of an expanded zine connects the works, with 'pages' forming in vastly different ways. The exhibition offers irreverent, furious, funny, and tender insights toward connected and equitable feminist futures, unfinished...

The exhibition includes work from established and emerging feminist artists and creators, including Lyndall Adams, Lilly Blue, Jo Darbyshire, Urszula Dawkins, Emma Fishwick, Natalie Harkin, Sage J Harlow, Linda Knight, Jo Lloyd, Marziya Mohammedali, Annette Nykiel, Miriam Stannage and Cassandra Tytler. The show also includes collective works from Performing Eco(feminist) Futures, So Fi Zine, and The Ediths Press.

ALTOGETHER FINALLY – FINALE

30 JUNE, 9:00 AM – 2:00 PM

Join us to celebrate the final events of the CSAA Perth Bodies in Flux Conference, with a spotlight session, book launches, keynotes and networking lunch on Thursday 30th June 2022. This session will take place in the Waterside Rooms at the DoubleTree Hilton Waterfront.

CONFERENCE SCHEDULE



TUESDAY 28 JUNE

EDITH COWAN UNIVERSITY, MT LAWLEY CAMPUS

9:00 - 9:30	REGISTRATION OUTSIDE THEATRE 17.157							
9:30 - 10:00	WELCOME TO COUNTRY AND OPENING REMARKS – SHAUN NANNUP AND PANIZZA ALLMARK LECTURE THEATRE 17.157							
10:00 - 11:30	PARALLEL SESSION 1							
	3.101	3.108	3.110	3.201	3.207	3.208	3.213	3.215
	On the Edge	Pandemics	Politics & Activism	Queer(ing) Bodies	Media & Representation	Feminisms & Gender	Children	Virtual Bodies (online)
	Chair: Anna Hickey-Moody	Chair: Terence Lee	Chair: Jay Daniel Thompson	Chair: Anthea Taylor	Chair: Karin Sellberg	Chair: Holly Randell-Moon	Chair: Mark Gibson	Chair: Jordan Hogan
	She Can Cry; She Can Kick Arse: Park Shin-Hye as post-Netflix South Korean Celebrity Body in Contradiction Ian John Dixon	It's RAT time: The rapid antigen test as (new) object of the everyday Brett Nicholls	Place for Bodies in Flux: from 'Kings Square' to 'Walyalup Koort' Thor Kerr	Exploring queer youth wellbeing through a reading and writing group James Gardiner	Nuclear Bodies: 'Twin Peaks: The Return,' the Anthropocene, and the Posthuman Brydie Kosmina	Mooncalf WhiteFeather Hunter (online)	Safe Online Together Project: An Integrated Approach to Navigating the Risks and Opportunities of Digital Media for Families and Young People Catherine Page Jeffery	Calling Australia Home – Refugee resettlement and the democratic potential of refugee voice Diana Kreemers
	Transnational Youth Mobilities and Volatile Adulthoods Anita Harris, Loretta Baldassar & Shanthy Robertson	The Legacy Board-game: An analysis of an emerging form Thomas Rossiter	Extinction Rebellion and platform capitalism: social movements as performative spectacle Raymond Greenfell	"Playing with your self" - Curiosity and play in the expression of gender and sexual identities in the modern playground Giselle Woodley & Olivia Slater	Imagining Digital Death in 'Loretta' and Marjorie Prime Tama Leaver	'My eyes hurt so bad from your beauty': Affect and Embodiment in "Booksmart" Kyra Clarke (online)	The opaque Privacy Policies and tech pathways of children's connected toys Francesca Stocco	
	The Command Center Narrative in The Smart Cities in Indonesia Nurul Ratna Sari	An Impossible Fusion: Hybrid Bodies and the Grotesque Gwyneth Peaty	Disrupting the Neoliberal Body: Conceptualising Resistance with Deleuze and Guattari Benn van den Ende	Sex, community and placemaking: lesbians' and queer women's social scenes as sex-based sociality Kerryn Drysdale	Performance, the Body and Adaptation in Call Me By Your Name Stuart Richards	Bodies of Conscience: abortion politics and the moral stickiness of the conscience vote Zoe Keys	Around the world with Peppa, Thomas, and the Go Jettlers: Anthropomorphism, travel, and children's television narratives Deepti Azariah	
11:30 - 11:50	MORNING TEA 3.209/3.211							
11:50 - 13:20	PARALLEL SESSION 2							
	3.101	3.108	3.110	3.207	3.208	3.213	3.215	
	Unruly Bodies	Asian Identities, Art & History	Politics & Activism	Media & Representation	Feminisms & Gender	Feminisms & Gender	Virtual Bodies (online)	
	Chair: Ashleigh Haw	Chair: Howard Lee	Chair: Debbie Rodan	Chair: Tama Leaver	Chair: Jess Taylor	Chair: Fiona Allon	Chair: Jordan Hogan	
	Lived experiences of terrorism as a way of being in the world. Carmen Jacques	Aboriginal-Chinese contact in Western Australia Christine Choo	Body of evidence? Online communication, conspiracy and the politics of humour in 'QAnon shaman' memes Jay Daniel Thompson	Bodies and Selves after Lauren Berlant Karin Sellberg Jasmine Sandes Saran Singh	Feminism in Boys Studies: Affirmation, Repair, Critique Catherine Driscoll, Finola Evelyn Laughren, Timothy Laurie, Grace Sharkey, Shawna Tang	Feminine body, Aesthetic Labour and Postfeminist Promise in Context: Chinese Middle-class Young Women Talk about Beauty Jia Guo	Mediating Millennial Women's Financial Subjectivities Marnie Cruickshank	
	Hurt bodies and exhausted souls: Discourse of human rights in Australian media representations of Gaza's casualties and Jerusalem's activists in 2021 Mayyada Mhanna	Anticolonial Labour Movements on Christmas Island Gok-Lim Finch	Making Unions Hot Again: Transforming Australia's Literary Ecosystem through Affects of Solidarity James Gardiner & Madeleine Gray			Ghost Brides Bodies, Demons and the Dichotomy of Passive and Active Bodies Kay Hearn	Garbage, Games and Ghosts: everyday militarism and the temporality of waste at Sydney Olympic Park Jane Beeke	
		"I am not a virus": Situating Asian Australian bodies within a historical context Denise Woods	Who are the Beneficiaries? Mediatized Bodies as Public Imaginaries about Development in Charitable Fundraising Appeals Elaine Xu			Tracking the Con in Con-sent: Reflections on the Hyper-Aesthetics of Sex in Consent Culture Sarah Cefai		
13:20 - 14:00	LUNCH 3.209/3.211							
14:00 - 15:30	PARALLEL SESSION 3							

CONFERENCE SCHEDULE



TUESDAY 28 JUNE

EDITH COWAN UNIVERSITY, MT LAWLEY CAMPUS

3.101	3.108	3.110	3.207	3.208	3.213
Unruly Bodies	Pandemics	Politics & Activism	Media & Representation	Disability, Technologies & Representation (online)	Feminisms & Gender
Chair: Carmen Jacques	Chair: Denise Woods	Chair: Laura Glitsos	Chair: Lisa French	Chair: Victor Zhuang & Gerard Goggin	Chair: Timothy Laurie
Raced bodies, raced practices: understanding the the infant formula parallel importation trade Jessie Liu	Digital media narratives surrounding Muslim and Asian Australians during COVID-19: consequences for health, social cohesion and digital inclusion Ashleigh Haw	Politicising animal bodies during the Black Summer fires: An exploration into the framing and circulation of visual images for animal advocacy Debbie Rodan & Jane Mummery	The Beloved Bodies of Friendship Photography Teresa Rizzo	Disability at the intersections of technologies and mobilities Driverless cars and the mobilities of disability: The case of the smart nation of Singapore Victor Zhuang & Gerard Goggin	'Devastating inscriptions': reading the body of the young Aboriginal male in YA fiction Cherie Williams
Cutting the fat - Unruly fat subjects and their resistance to discourses of eradication Victoria Knight	Bodily Surveillance: Singapore's COVID-19 App and Technological Opportunism Terence Lee & Howard Lee	'Skinfluencers' and spectacle: Examining vegan bodies as a promotion of animal rights activism Deborah Williams	Survivor and the Politics of Presence in Reality TV James Hall	Platform resilience: Disability, Gig Work, and Fantasies of capacity Renyi Hong	'Unmade' Television in Germaine Greer's Archive Anthea Taylor
Gendering Suicidal Agency in Jeffrey Eugenides' The Virgin Suicides Katrina Jaworski			Auto/biographical fiction and superior knowledge in intergenerational novels Alberta Adji	Assessing the Impacts of Assistive Technologies in Higher Education Alex Goh and Yihui Xie	"My Full-Time Occupation is Banging Birds": Deindustrialization and The Geordie Shore Lads' Performance of Masculinity Through Hyper-Sexual Cultures of Disposability Lindy Cameron
			Everyday (im)mobilities en route: Disabling moments 'on the go' in 'Smart Nation' Singapore Bella Choo		

15:35 - 16:30	BODIES OF HOSTILITY: APPREHENDING VIOLENCE IN CONTEMPORARY CULTURE – ROB COVER LECTURE THEATRE 17.157
16:30 - 17:00	Complimentary transport to welcome event
17:00 - 19:00	WELCOME EVENT: DOUBLETREE HILTON WATERFRONT, ELIZABETH QUAY - 18 KNOTS

CONFERENCE SCHEDULE



WEDNESDAY 29 JUNE

EDITH COWAN UNIVERSITY, MT LAWLEY CAMPUS

9:30 - 11:00	PARALLEL SESSION 4						
	3.101	3.108	3.201	3.207	3.208	3.213	3.215
	Unruly Bodies	Bodies & Platforms	Queer(ing) Bodies	Bodies & Place	Media & Representation	Feminisms & Gender	Fashion & Performance
	Chair: Kerry Drysdale	Chair: James Hall	Chair: Grace Sharkey	Chair: Thor Kerr	Chair: Wilfred Yang Wang	Chair: Lindy Cameron	Chair: Natalya Lusty
	Cancel-Culture, Backlash and the Body Without Organs: A Modern Prometheus. Graeme Paton	A Genealogy of the Australian Gambler Subject Using an WPR Approach Rachel Cole	Gender and Sexual Diversity in Australian Film and TV: Cultural Practices, Approaches, Audiences Rob Cover Tinonee Pym Stuart Richards	Smart Cities go local: Regional and Rural Smart Policy in Australia Holly Randell-Moon	'Falling leaves return to their roots?': The reception of Chinese blockbusters by overseas Chinese (online) Ian Huffer	Melissa Caddick's shoe: the financial advice industry, celebrity, and the rogue female subject Fiona Allon	Inside/Outside: Fashioning Expanded Rhizomatic Bodies (online) Alia Parker
	Becoming-with drugs: Wellness, drugs and culture Renae Fomiatti	Bodies under watch: Smartwatches as tools of empire in an Innisian margin analysis Andrew Hutcheon		Bodies in the bush: Hand-weeding as a methodology for worlding Joe Brisick	Vic Cowdroy's 1930s Nudes Nicole McCuaig	#SingleNotSorry? Analysing transnational postfeminist media cultures via Tinder marketing Amy Dobson	Into the Fold: Dancing Deleuze in Hussein Chalayan's Gravity Fatigue Angelene Wong
	Deaf people's accounts of the NDIS: politics, communities and bodies Catherine Treloar	"A robot wrote this": AI journalists and the news media Kai-Ti Kao			The Claremont serial killer and the production of class-based suburbia in serial killer mythology Laura Glitsos & Jess Taylor	Yoni Listening - Acoustic Explorations of the Vagina Zoe Martin	Rhythms, Bodies, Temporalities: The Ballet Dancer's Morning Class Francesca Ferrer
11:00 - 11:30	MORNING TEA 3.209/3.211						
11:30 - 13:00	PARALLEL SESSION 5						
		3.108	3.201	3.207	3.208	3.213	3.215
		Bodies & Platforms	Queer(ing) Bodies	Pedagogy	Unruly Bodies	Feminisms & Gender	Fashioning Bodies in Flux
		Chair: Kai-Ti Kao	Chair: Amy Dobson	Chair: Catherine Page Jeffrey	Chair: Catherine Archer	Chair: Kay Hearn	Chair: Harriette Richards
		New Horizons: Em(bodied) Advertising in Animal Crossing Heather Blakey	A is not for Ally: The Invisible Asexual Marziya Mohammedali	Indigenous Automation in the Budj Bim eel and Brewarrina fish systems: Cultural Responsivity in Cross-Cultural Indigenous Science Education Holly Randell-Moon & Nicholas Ruddell	Unsettling the Settlements: decolonising narratives of mobility, identity, and Eurasian (be)longing, in and against the settler-colonial archive (online) Poppy de Souza	Augmented Reality (AR) filters and gender Kiah Hawker	Dark and Crooked: Fashion Moods in Aotearoa New Zealand (online) Harriette Richards
		Emoting Presence on Twitch.tv: Virtual embodiment and streamer presence in videogame livestreaming Nathan Jackson	"Finding Ourselves" through Drag as Decolonial Queer Praxis Ian Rafael Ramirez	The Absent Body and the Question of Values - The Case of Online Education Mark Gibson	Bodies as Political Perils: The Grisly Narrative of Extra-Judicial Killings Pauline Mari Hernando (online)	"She's built like a tank": Player reaction to Abby Anderson in The Last of Us: Part II Sian Tomkinson	Unruly Bodies: Rei Kawakubo's Corporeal Assemblages Brittany Craig
		Always, Anywhere, with No Complaints: Idealising the Virtual Influencer Body Rachel Berryman	Why Here? Why Women? Why Queer? : Contextualising Research on Bangladeshi Queer Culture Anika Shah		Mobile media imaginary and the construction of the transnational ageing body of older Chinese Australians Wilfred Yang Wang		Queering Fashion's Pathologies in Killing Eve Natalya Lusty
13:00 - 14:00	LUNCH 3.209/3.211						
14:00 - 15:00	MATTERS OF APPEARANCE: MONUMENTALITY AND VISUAL DECOLONIZATION – SUVENDRINI PERERA LECTURE THEATRE 17.157						
15:00 - 15:15	AFTERNOON TEA 3.209/3.211						

CONFERENCE SCHEDULE



WEDNESDAY 29 JUNE

EDITH COWAN UNIVERSITY, MT LAWLEY CAMPUS

15:15 - 16:45	PARALLEL SESSION 6						
	3.101	3.108	3.110	3.201	3.207	3.208	3.213
	Unruly Bodies	Bodies & Platforms	Politics & Activism	Public Pedagogies	On the Edge	Pandemics	Feminisms & Gender
	Chair: Renae Fomiatti	Chair: Andrew Hutcheon	Chair: Benn van den Ende	Chair: Lyndall Adams & Nicola Kaye	Chair: Katrina Jaworski	Chair: Brett Nicholls	Chair: Elaine Xu
	Bodies of/at work: How women of colour experience their workplaces in 2021 Catherine Archer	Digital Homemaking: A case study of Indonesian marriage migrants Rita Budiman	Digital Hostility and Hate Speech: Online Cohabitation and Ethics Rob Cover	Sex education and public pedagogy (online) Debra Dudek	Scars of the past: the reshaping of Perth City's discursive identity through the uncovering of forgotten social histories Juliana La Pegna	The Joyful Crowd: The Collective Effervescence of Bodies Together (online) Nicholas Holm	"You have to let go of the past": Historical bodies in female superhero origin films Jess Taylor & Laura Glitsos
	I want to be an ellipsis. To be where I am not. Lydia Thretheway	Palmyra in Virtual Reality: Memoricide, Materiality and Embodied Memory Scott Webster	Data Bodies in Flux: Climate Activism and the Digital Sophie Hartley	Visualizing health messaging as public pedagogy in China Kay Hearn	Youth arts as popular education: cultural studies at the edges of the creative industries Anna Hickey-Moody, Peter Kelly, Scott Brook, Tammy Wong and Christen Cornell	Precarity and Liminality of Filipino Migrant Musicians beyond Creative Labour during the COVID-19 Pandemic Carl Anacin	Two Laras, One Politicised Body Harriet Flitcroft
	Precarious and Ungrievable Cycling Bodies Ian Buchanan	Hate Speech Against Women Online Louise Richardson-Self	Climate action, networked publics and short video culture on TikTok Naomi Robinson	LEGO and public pedagogy Kylie Stevenson & Emma Jayakumar	Absent bodies and disrupting the Tourist Gaze: Barca Nostra Panizza Allmark	Bodies in Space: Pandemic Times, the Billionaire Space Race, and Viral Opinions (online) Sam E. Phillips	The Transforming Bodies of Netflix's Animated Girl Heroines Sophia Staite
16:50 - 17:20	BOOK LAUNCHES: <i>The Female Gaze in Documentary Film - an International Perspective</i> - Lisa French <i>Arts-Based Methods for Research with Children</i> - Anna Hickey-Moody, Christine Horn, Marissa Willcox, Eloise Florence						
17:20 - 19:00	EXHIBITION OPENING AND NETWORKING RECEPTION: UNFINISHED BUSINESS, FEMINIST EDUCATORS AGAINST SEXISM (#FEAS)						

CONFERENCE SCHEDULE



THURSDAY 30 JUNE DOUBLETREE HILTON WATERFRONT

9.00 - 9.15 BODIES IN FLUX: ALTOGETHER FINALE

9:15 - 10:45 SPOTLIGHT PANEL

Chair: Panizza Allmark

Geopolitical bodies and the discourse of national identity on Indonesian media – Rachmah Ida (Keynote)

Migrant worker embodiment and stigma during the pandemic
Irfan Wahyudi, Rachmah Ida, Sri Endah Kinasih

Chinese queer female students' digital discourses and practices in transnational transitions
Hao Zheng

Edith Cowan Centenary: A Creative Reflection
Eva Fernandez

10:45 - 11:15 MORNING TEA

11:15 - 11:45 KENINY: BODIES SPEAKING, SINGING AND MOVING FOR COUNTRY – PROFESSOR CLINT BRACKNELL (Keynote)

11:45 - 11:55 BOOK LAUNCH: Fake News in Digital Cultures
Rob Cover, Ashleigh Haw, Jay Daniel Thompson

11:55 - 12:55 MAKING BODIES AND THE CHALLENGES OF A CULTURE OF 'PEAK BLOKEISM' – PROFESSOR SUSAN LUCKMAN (Keynote)

12:55 - 13:00 CLOSING REMARKS

13:00 - 14:00 LUNCH AT DOUBLETREE HILTON WATERFRONT

* Please note that times and presentations are subject to change due to unforeseen circumstances



PARALLEL
SESSION 01:
10:00am–11:30am
28 June 2022



ON THE EDGE

Room 3.101

Chair: Professor Anna Hickey-Moody

She Can Cry; She Can Kick Arse: Park Shin-Hye as post-Netflix South Korean Celebrity Body in Contradiction

Associate Professor Ian John Dixon, Nanyang Technological University, Singapore

In Netflix's South Korean sci-fi drama *Sisyphus: The Myth* (2021), the enigmatic actress Park Shin-Hye underpins the series' central time travel novum. Park's star image formed with her casting as cross-dressing nun Ko Mi-nyeo/Gemma in the television series *You're Beautiful* (2009). The dancer-turned-actress subsequently drew international acclaim from her 2020 starring role in feature film *The Call*, where reliance on her father figure required her to weep copiously. Her casting as the violent protector of *Sisyphus* proves she can convincingly cry and kick ass in equal measure. Subsequently, her face, body and agency challenge gender norms becoming political and politicised in *Sisyphus*. She becomes a significant cultural symbol in local, national and global contexts as her unique ability to weep on cue is juxtaposed against her obvious capacity for physical violence. The present paper discursively analyses the cultural anxieties embedded within the image of Park Shin-Hye as post-Netflix, South Korean celebrity and asks how such an effect depends on the star's bodily and gender contradictions.

Transnational Youth Mobilities and Volatile Adulthoods

Professor Anita Harris, Deakin University

Scholarship on transitions to adulthood amongst transnationally mobile youth has tended to construct mobility as a period of extended youthhood that creates extra time-space for young people to either achieve or delay normative adult milestones. As Amit (2011:87) points out, however, when such travel is persistently represented as an 'interlude' or an extension of youth, social realities about the increasingly precarious and unsettled nature of adulthood itself are denied. In this paper we draw on our Youth Mobilities, Aspirations and Pathways project (YMAP)- a mixed methods study of 808 young people (aged 18-30) both entering and departing Australia for youth mobility experiences - to explore processes of becoming adult in the lives of these young people. We consider how they navigate times of flux which no longer support a settled adulthood awaiting them after their mobility experience. Against the 'extended youthhood' approach, we consider how mobile young people are already enacting and grappling with new forms and conditions of a volatile adulthood through their reflexivity, flexibility and management of insecurity as they make a life on the move.

The Command Center Narrative in The Smart Cities in Indonesia

Nurul Ratna Sari, Edith Cowan University

Since 2016, a Command Center, an ICT integrated public services platform to respond to risks and emergencies, has been developed in the Smart Cities in Indonesia. The ICT characteristics are expected to improve risk communication. Given the diverse communities and sociocultural backgrounds in Indonesia, this research examines the Command Center narrative in two Smart Cities, which implement the distinctive Smart City concept. Data was collected from the urban community in Surabaya Smart City and the traditional community in Banyuwangi Smart Kampung through surveys, in-depth interviews, and focus Groups. The interview participants included the local government representatives and community experts, while the survey and focus group participants comprised of opinion leaders and community members in the respective communities. The understanding of the local government role and the Command Center differed between the two communities. This research reveals the expectations of the Command Centre. The communities were given an opportunity to voice their opinions, and it seems that the understanding of the Command Center and its mission to respond to a crisis are greatly varied.

PANDEMICS

Room 3.108

Chair: Associate Professor Terence Lee

It's RAT time: The rapid antigen test as (new) object of the everyday

Dr Brett Nicholls, University of Otago

The experience of the Covid-19 pandemic is marked by a strange temporality. On one hand, the pandemic is a unique and expansive moment with the hope of an end. Everyday routines and practices have been interrupted, and, in the meantime, new and seemingly temporary forms of quotidian life have emerged. With this comes an optimism that life will, at some point, return to "normal". Yet, on the other hand, time seems to be compressed, we might say hyper-compressed, since the time compression of late modernity becomes intensified. The experience of pandemic time is caught in a never-ending permanent crisis. The "normal" will, as a consequence, never return. This paper considers how pandemic time is offset by technical objects such as the rapid antigen test or RAT. The RAT is culturally constructed as a device that enables the efficient management of risk and the gaining of time. But what time is gained? And what tensions are opened up in this gaining of time between "normality" and everyday life?

The Legacy Board-game: An analysis of an emerging form

Thomas Rossiter, Curtin University

The narrative-driven "Legacy" board-game is a relatively new form, almost unexamined in academic literature, but the Legacy game is capable of unique modes of meaning creation, and in particular is able to convey upon its readers a sense of embodiment that is distinct from any other type of text. Pandemic Legacy, released in 2015, is perhaps the most prominent and popular example of this new form. In the game, players take on the role of medical professionals, fighting four diseases and eventually, a zombie outbreak. Through these depictions, the player's own embodiment, the semiotics of disease, the figure of the zombie, and the role of the embodied medical professional are conveyed in ways that would be unavailable to any other type of text. To recognise these singular qualities, this presentation will display the results of content analysis, supplemented with a brief ethnography, which tracked the experiences of four players who explored the game Pandemic Legacy. Through this process, the research identified some of the emerging characteristics of this new form of text, the Legacy board-game, and can demonstrate the qualities that create this distinction.

An Impossible Fusion: Hybrid Bodies and the Grotesque

Dr Gwyneth Peaty, Curtin University

As a cross-species virus, Covid-19 has drawn sudden attention to the blurring of boundaries between humans and animals. More specifically, it has exposed the reality that human bodies are not separate and distinct from the environment or natural world. We are part of a dynamic system in which boundaries between entities are increasingly transgressed. The imagined line separating humans from animal, plant and machine bodies is dissolving further each day. Ignoring this trend is dangerous to not only the individual, but mainstream society as a whole. Our survival as a species depends upon our ability to understand, communicate, and achieve balance within complex intimate relationships between humans, technologies, and the natural world.

The proposed paper traces evolving representations of hybrid human bodies across time, from early 'grotesque' murals depicting fantastical chimera to more contemporary images of human/animal/plant/machine fusions in popular culture. Taking an interdisciplinary approach, it will draw upon disability research, assemblage theory, the Gothic and studies of the grotesque to explore how an increasing awareness of the dissolution of the human as a distinct, closed entity is filtering through culture, technology and the arts.

POLITICS & ACTIVISM

Room 3.110

Chair: Dr Jay Daniel Thompson

Place for Bodies in Flux: from 'Kings Square' to 'Walyalup Koort'

Dr Thor Kerr, Curtin University

Aileen Moreton-Robinson (2015, 18) argues the 'right to be here and the sense of belonging it creates are reinforced institutionally and socially' through a discourse of white possession. The discourse, indicated by an 'excessive desire to own, control, and dominate' (67), can be disrupted by showing its excessiveness. With Moreton-Robinson's *White Possessive* in mind, this presentation explores texts and events around Fremantle Council's decision in May 2021 to change the name of the 'Kings Square' civic centre to 'Walyalup Koort' (Heart of Walyalup). This exploration includes a review of public texts facilitating engagement with the name change process, and considers how they contributed to a toponymic workspace for community education. Drawing on Alderman and Reuben's (2020) educational strategies for reshaping commemorative landscapes by acknowledging, debating and coming to terms with legacies of white supremacy, this review finds an excessive reproduction of colonial-settler visual culture in the City of Fremantle's community engagement texts. Yet, it also identifies opportunities for engagement with Indigenous visual culture as well as stories and affective investments articulated by Whadjuk people in events associated with the name-change process.

References

Alderman, Derek H. and Rose-Redwood Reuben. 2020. "The Classroom as 'Toponymic Workspace': Towards a Critical Pedagogy of Campus Place Renaming." *Journal of Geography in Higher Education* 44(1): 124-141. Accessed June 28, 2021. <https://doi.org/10.1080/03098265.2019.1695108>.

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Extinction Rebellion and platform capitalism: social movements as performative spectacle

Raymond Greenfell, Curtin University

This presentation investigates contemporary protest as a form of performative spectacle for platform capitalism. Discussing literature on and around platform capitalism and social movements it seeks to examine the contemporary Extinction Rebellion protest movement in its relationship to platform capitalism. Drawing on the presenter's observations of the Western Australian Extinction Rebellion group from September 2019 to March 2021, the presentation argues a developing problematic relationship between the movement and platform capitalism. Critically comparing Extinction Rebellion with the Occupy! Wall St movement, one of the first to utilise platforms such as Facebook and Twitter, this presentation reflects on the movements' different modes of engagement with platforms. In doing so, it asks how activists seeking radical change might navigate some of the problems associated with platform capitalism and how an embodiment within physical space may limit the extent to which social movements are reduced to a spectacle of commodities.

Disrupting the Neoliberal Body: Conceptualising Resistance with Deleuze and Guattari

Benn van den Ende, University of Western Australia

Despite refutation from many on both sides of the political spectrum, neoliberalism persists as a cultural, political, and economic phenomenon. The work of Michel Foucault on neoliberal governmentality, and the ensuing plethora of work that has emerged since Foucault's lectures at the College de France in the late twentieth century, has demonstrated how neoliberalism invades spaces outside of the traditionally economic, and can reshape our subjectivity itself. While there are myriad studies outlining neoliberalism's operation as a rationality of government, there are a comparatively low number of texts attempting to articulate resistant approaches to such an all-encompassing rationality. The difficulty, it seems, arises due to neoliberalism's all-consuming nature; its discursive pervasiveness, and its tendency to position all aspects of life within an economic framework. The work of Deleuze and Guattari, I contend, can help us think through resistance to this phenomenon. Specifically, understanding neoliberalism as a body, a 'machinic assemblage' within which human and non-human components are intrinsically entangled, allows us to examine possible avenues of resistance that do not solely rely on political reform. In this presentation, I offer some initial insights into how Deleuze and Guattari's unique conceptual toolkit can be used to confront neoliberalism at its ontological and epistemological foundations.

QUEER(ING) BODIES

Room 3.201

Chair: Associate Professor Anthea Taylor

Exploring queer youth wellbeing through a reading and writing group

James Gardiner, University of Sydney

Queer youth figure in public discourses in a variety of arenas: in education policy, in popular culture, in news media, and in public health policy. Over the last decade, discourses around queer youth in Australia have demonstrated a particular concentration on 'wellbeing', and have often positioned queer youth as victims in need of affirmation. This subject position has emerged in response to their disproportionate vulnerability, but tends to limit how these subjects are represented, by themselves and others. While alternative frameworks for understanding queer youth subjectivity, such as 'queer thriving', move beyond the victim, these can create new exclusions around what counts as an authentic, successful, or liveable queer life. These exclusions run counter to an intersectional approach sensitive to the ways that 'success' and 'safety' are bound up with other modes of power and privilege.

This paper explores the context for my mixed-methods research with queer youth who participated in an online reading and writing group. Having begun to transcribe and analyse my primary data, I will also explain some preliminary themes and arguments addressing approaches to wellbeing that escape the dominant trajectories of living a successful queer life.

"Playing with your self" - Curiosity and play in the expression of gender and sexual identities in the modern playground

Giselle Woodley, Edith Cowan University & Olivia Slater, Edith Cowan University

This paper examines how teenagers seek knowledge of, and play with, their gender and sexual identities in a contemporary context. The two key spheres this paper speaks to are the school drama classroom and digital spaces, both of which can be modern playgrounds which facilitate expression of gender and sexual identities for many teens. The authors use the term 'playground' to invoke the notion of creation, curiosity and fun, reiterating that for teenagers these playgrounds can be a healthy and safe way to explore these kinds of ideas. Findings are drawn from data from two key projects: an Australian Research Council Discovery Project number DPI90102435, Adolescent perceptions of harm from accessing online sexual content, on which author Giselle Woodley is a doctoral candidate in the field of communications at Edith Cowan University; and doctoral research by author Olivia Slater, [Naming whiteness and exposing the hidden curriculum in a First Nations led high school drama program], as part of her PhD in Education at the University of Cambridge. This research has shown young people's quest for sexual knowledge is accompanied by a desire to express their bodies, identity and sexuality in healthy, consensual and safe online and offline spaces. Woodley's work explores young people's perceptions of pornography and the gap in knowledge that current sexual and relationship education programs do not (or cannot) fill. Through interviews conducted with young people, Woodley's findings make apparent that teenagers are ready and able to have conversations pertaining to sex, relationships and gender and are finding the information provided in schools to be lacking. Young people instead look to online sources of sexual information and use digital spheres as a playground to express their sexuality. Slater's recent work co-facilitating an applied drama project in Perth secondary school's highlights the unexpected desires of students to play with gender roles and sexual identities in the drama classroom. This illuminating outcome illustrates how, when given the freedom to engage their curiosity and create, teenagers enjoy using their imagination to play with their sense of selves. Young people's early sexual experiences and expressions are frequently met with repression, and generational shame, often in an effort to maintain their innocence. Teenagers, however, are showing themselves to be increasingly knowledgeable about gender and sexual identities, with an evolving vocabulary that adults are struggling to match.

This paper argues that young people require a level of independence, autonomy and freedom to explore their evolving identities and quest for knowledge, and that adults can safely, openly and respectfully facilitate these adventures in the modern playgrounds of digital spaces and the drama classroom.

Sex, community and placemaking: lesbians' and queer women's social scenes as sex-based sociality

Dr Kerry Drysdale, UNSW

We take the theme for this conference, Bodies in Flux, to critically consider the role of bodies coming together as alternative forms of community placemaking for lesbian and queer women. Following the scent of sex, we draw on our overlapping research to explore how desire and intimacy were instrumental in the emergence and consolidation of lesbians' and queer women's social scenes from the 1980s onwards in Sydney, Australia. Indeed, sex provides an entry point to consider the materiality of bodies—their sensory capacities and their fluid traces—in determining the relevance of social assemblages and the atmospheres they produce, which make such social scenes so meaningful to those who participated in them.

Though largely applied in the context of understanding the formation of gay male communities, the notion of sex-based sociality offers a unique framework for examining the intersections between sex and the social identities, relations and repertoires critical to community- and place-making activism that made such social scenes possible. Research in Australia and elsewhere over the past thirty years has provided clear evidence that gay men develop care practices and corporeal pedagogies that emphasise the production of shared pleasures and connections, structured by a shared sense of difference from normative assumptions of sex and sexuality. In particular, same-sex sexual interests form a primary commonality in constructing these shared meanings and a basis for practices in common. As such, same-sex practices provide the logic that underpins this sociality of gay and bisexual men broadly, but also provide the networks and contexts in which varied forms of sexual norms are tested and experienced, adopted or rejected. To our knowledge, this is the first time the concept of sex-based sociality has been applied to women.

Yet, lesbians and queer women lacked the commercial infrastructure available to gay men that facilitated sex in social spaces, such as bars, bathhouses and sex-on-premises venues. Instead, women's pursuit of sex took place within more mobile, ephemeral geographies but in which the production of pleasure and connection was equally emphasised. Following sex within and across these mobile sites, we reveal how lesbians and queer women were attuned to potential desire, producing a collective imaginary of lesbian social and sexual life that had intergenerational legacies. Moreover, by tracing these mobilities and attunements over time, we offer a counterpoint to histories of sexual politics and activism that have focussed on gay men's experiences, and provide critical correctives to the tendency to overlook women's sexual experiences within studies of queer life. In doing so, we contribute Australian perspectives to existing research on sexual geographies that see lesbians and queer women as vanguards in sex-based social movements.

MEDIA & REPRESENTATION

Room 3.207

Chair: Dr Karin Sellberg

Nuclear Bodies: 'Twin Peaks: The Return,' the Anthropocene, and the Posthuman

Dr Brydie Kosmina, University of Adelaide

Twin Peaks: The Return (2017), the highly-anticipated sequel to the 1990s television show, Twin Peaks and film Fire Walk With Me, reflects the characteristically surreal aesthetic and narrative of its predecessors, but with a renewed and expanded focus on the planetary era of the Anthropocene. The Return pinpoints the first nuclear bomb test of 1945 as the moment of fundamental planetary change of the Anthropocene. In this paper, I will explore how Twin Peaks: The Return explores the shifting borders of the human and the posthuman in the nuclear era of the Anthropocene. Like an irradiated cell multiplying into cancerous forms, the body of the hero, Dale Cooper, is multiplied in the nuclear Anthropocene in The Return, with multiple posthuman bodies emerging. The body, in this third season, mirrors the fundamental disruption of the planet, and represents the changing structures of the self and the world.

Imagining Digital Death in 'Loretta' and Marjorie Prime

Professor Tama Leaver, Curtin University

The imagined and actual possible uses of personal data posthumously are deeply informed by popular culture, from science fiction novels to mainstream television series, especially the very popular television series Black Mirror. Yet while certain Black Mirror episodes have probably received the most popular and critical attention to date (Leaver, 2019), the situations and technologies involved are often the most futuristic and least technologically feasible. In contrast, this paper offers a deep reading of two other media texts: an arthouse film based on a play, and a Google advertisement that screened during the 2020 American Superbowl. The film Marjorie Prime (Almeryda, 2017) is set in the near future, where holograms of the recently deceased can interact with grieving loved ones as a form of therapy. Over the duration of the film, several different members of the same family utilise this technology as they grieve. The holograms, while interactive, only 'know' what the grieving relative tells them, so are more a reminder of a lost loved one than anything else. Along similar lines, 'Loretta' (Google, 2020) a television advertisement Google played at the 2020 US Superbowl, features a man's voice asking Google to remember various details of his deceased wife that Google can then replay for him at a later time. Far from reanimating the dead, both 'Loretta' and Marjorie Prime imagine technologies which extend the memories and engagement of loved ones experiencing grief, rather imbuing personhood on software. This paper contends that these media texts are far more useful in exploring the social, cultural, technological and ethical impact of personal data in the near future, and can usefully guide ethical and policy construction around the use of personal data posthumously.

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Performance, the Body and Adaptation in Call Me By Your Name

Dr Stuart Richards, University of South Australia

"I couldn't write silence. I couldn't measure pauses and breaths and the most elusive yet expressive body language."

Andre Aciman

Non-verbal communication plays a key role in the development of affection between Elio and Oliver in Call Me By Your Name (Luca Guadagnino 2017). Moving from text to screen, Timothée Chalamet's portrayal of Elio adapts an obsessive internal monologue into a notably quiet performance. This paper will explore the process of adaptation from Andre Aciman's novel to Luca Guadagnino's film through examining how key passages are performed by Chalamet. This study will largely be informed by Robert Stam's (2000) work on fidelity, which sees adaptation as a process of translation, where the story is decoded into a new medium. This argument sees new forms of grammar being used to express the essence of the story - the essence being the burgeoning love between Elio and Oliver. This act of translation positions 'book Elio' into dialogue with 'film Elio.' Adaptation is a whirl of transformations from multiple sources, from Aciman's words to Chalamet's performance, supported by Guadagnino's direction, James Ivory's screenplay, Sufjan Stevens' work on the soundtrack and so on. This will only become clearer in my analysis of Elio, where, beyond Aciman, new authors shape the development of affection. This portrayal is shaped, to use Stam's logic, by a 'grid of ambient discourse and ideologies and mediated by a series of filters - studio style, ideological fashion, political constraints, auteurist predilections, charismatic stars, economic advantage, evolving technology' (68-9). This adaptation of love and heartbreak has been shaped by numerous authors, one of which is Chalamet's quiet performance.

FEMINISMS & GENDER

Room 3.208

Chair: Dr Kay Hearn

Mooncalf (online)

WhiteFeather Hunter, University of Western Australia

The Anthropocene is rife with the calamitous warnings of climate science, hearkened by a new roster of biotechnology start-up companies who propose to invent lab-grown meat as an alternative to the ecologically disastrous livestock industry. Solutionist hype is used to promote 'sustainable,' 'eco-friendly,' 'cruelty-free,' "clean meat," to mask a continued reliance on animal agriculture: mammalian tissue is grown in vitro using fetal calf serum, a blood-derived nutrient. Thus, the question still remains: Is it actually possible to grow meat without relying on the bodies of others?

Scientific protocols exist for growing mammalian tissue with standardized human venous serum. Recent research has established the potential of menstrual fluid for skin wound repair, as well as analysed its unique growth factors compared to venous blood. However, there is a telling dearth of scientific information about wider applications of menstrual blood in biotechnological contexts. There are no publications that characterize the nutrient potential of menstrual blood for mammalian tissue culture. Menstruation and menstrual blood remain taboo topics, so culturally abhorrent as to possibly be intentionally avoided in research contexts.

The research-creation project I will present, entitled Mooncalf, intersects laboratory practice with a material and eco-feminist point of view, through body-based art and science experimentation. I am currently engaged in a series of wet lab experiments to showcase the viability of menstrual serum as a substitute for fetal calf serum used to culture mammalian tissue. My experiments present a direct provocation that problematizes the cellular agriculture industry as it pertains to the production of 'clean meat,' instead working towards a proof-of-concept 'unclean' meat prototype. In her book, "Bioart Kitchen; Art, Feminism and Technoscience" (Kelley, 2016), artist and scholar, Lindsay Kelley asks, "What do new technologies taste like?" Mooncalf is a symbolic precursor or speculative promise meant to facilitate a cultural taste for feminist biotechnologies.

The alternative use of human menstrual material is relevant in that it references historical trends of cannibalism believed to have occurred due to food scarcity during times of climate change. The term I use for the project, 'mooncalf' is an outmoded descriptor that once denoted a malformed mass of tissue, typically in a bovine uterus. This 'monstrosity' was believed to be a product of lunar influence, usually an eclipse or 'blood moon'. Ritual observation of the blood moon links the mooncalf to apotropaic rituals such as blood sacrifice, meant to mitigate supernatural malevolence happening on the scale of apocalyptic calamity. The Mooncalf project is meant to invoke such pre-scientific magic rituals dealing with uncontrollable (super)natural forces. As such, laboratory rituals intersect scientific protocols to show creative production of in vitro tissue culture, nurtured by the artist's own menstrual cycle.

'My eyes hurt so bad from your beauty': Affect and Embodiment in 'Booksmart' (online)

Dr Kyra Clarke, Massey University

In the 2019 teen film 'Booksmart', directed by Olivia Wilde, Molly (Beanie Feldstein) and Amy (Kaitlyn Dever), two ambitious and motivated girls set out to prove they are both 'smart' and 'fun' by attending a party the night before high school graduation. Teen film is traditionally a space of liminality and becoming for youth, and for girls, this is often a space of ambivalence. 'Booksmart' corresponds to conventions of teen film in the embodied moments of horror, pleasure and awkwardness (both imagined and experienced) that accompany their night out. Central to this is the friendship between Molly and Amy, a friendship that centres talk, affirmation, touch and care for each other. In this paper I contemplate two spaces of embodied connection in the film. Firstly, the girls' friendship, their 'can do' confidence, as well as the anxieties and insecurities that emerge as their evening progresses, and secondly, the dis/connection they find with their peers, shown most clearly as they seek the address of the party online. As a space that makes us question and critique, I consider what 'Booksmart' might indicate to us about our current understandings of the embodied nature of our intimate connections.

Bodies of Conscience: abortion politics and the moral stickiness of the conscience vote

Zoe Keys, Flinders University

In the Australian parliamentary system conscience votes are infrequently utilised when elected members are called upon to vote on issues with a certain perceived moral or ethical 'stickiness'. Abortion decriminalisation, voluntary assisted dying and same sex marriage are three such issues which have recently been debated and legislated upon at both the federal and state level. Media coverage, and parliamentary debate itself, often focus on the decision making and positionality of elected members; this paper, however, is interested in exploring what effects conscience votes and the idea of moral and ethical dilemmas have on the bodies being debated. There is a differentiation that occurs when certain bodies become the subject of issues of conscience, rather than regular parliamentary processes, which sets those bodies aside as 'other'; a positionality which then brings these bodies into intense focus for the length of the debates. This paper will consider why certain bodies (aborting bodies, dying bodies, non-heterosexual bodies) are produced through this voting process as 'bodies of conscience', and what the discursive production of these bodies through media narratives does: what kind of subjectivities are produced, examined, and brought into being, and what effect does this produce on the bodies of those being debated?

CHILDREN

Room 3.213

Chair: Professor Mark Gibson

Safe Online Together Project: An Integrated Approach to Navigating the Risks and Opportunities of Digital Media for Families and Young People

Dr Catherine Page Jeffery, University of Sydney

In 2020, our research team - in partnership with two community services organisations in the ACT region - were awarded \$118,000 as part of the federal government's Online Safety Grants Program (OSGP). The OSGP is a competitive grants program that provides funding to non-government organisations to deliver online safety education to children, young people and their communities.

In this presentation, researchers from the project team will provide an overview of the pilot project - Safe Online Together - which aims to develop and deliver a series of evidence-based, innovative workshops, school presentations and online resources to provide families with school-aged children with the skills to balance the risks and opportunities of digital technologies and reduce family conflict around technology use. The school presentations and family workshops are currently in their roll out phase.

Through this project, we aim to change the perception of young people as vulnerable risk takers in the online environment, and instead support them to share their knowledge about managing their online presence with their families. Existing research indicates that digital media use is a major source of conflict amongst families, and parents struggle to mediate their children's media use. Parents and children often reach an impasse, where parental attempts at mediation is often met with fierce opposition by their children. Through workshop activities, our goal is to facilitate intergenerational understanding and discussion between parents and their children - helping parents understand and appreciate the value of digital media in the lives of their children, and helping children to understand their parents' concerns, to help families negotiate both the risks and opportunities of digital media together.

The opaque Privacy Policies and tech pathways of children's connected toys

Francesca Stocco, Edith Cowan University

Connected toys contain data collection constituents, such as microphones, cameras, or geo-locational devices, all of which are potentially harmful to the child who is accessing these connected toys. Cloud-based interactive toys like the My Friend Cayla doll are often supported by companion apps required to be downloaded by the parent on behalf of their child. At this juncture, there are three points of interaction that include technological and human persons: the technological platform, the parent, and between the parent and the vulnerable minor (child). Children are often placed in harm's way as Privacy Policies relating to these toys and their associated tech pathways are opaque and often fail to clearly address how they collect children's data. There are increasing data privacy and security concerns regarding children's data safety and the compliance of governance documents (e.g., Privacy Policies) with legal acts, such as the Children's Online Privacy Protection Act (COPPA). Although, World Economic and government bodies are paying increasing attention to the greater regulation and ethical practices of connected toys there exists scope for policy and tech improvements within the IoT space to govern the way persons interact with each other. Significantly, a governance and technical in-app review carried out in March 2020; and in March 2021 of the Augmented-Reality (AR) Parker bears' app (Parker by Seedling) revealed obfuscated pathway within the app.

Around the world with Peppa, Thomas, and the Go Jetters: Anthropomorphism, travel, and children's television narratives

Deepti Azariah, Curtin University

Child-centred scholarship is relatively scarce in the area of tourist studies (Poria & Timothy, 2014). Academic debate recognizes the embodied and sensory nature of tourist experience (notably with Veijola & Jokinen, 1994; Edensor, 2006), but it often overlooks how the tourist body is constructed or represented in narratives of travel created for and consumed by children. In response to calls for more child-centred research (Canosa et al., 2019) and deeper analysis of embodiment in tourism (Palmer and Andrews, 2019), this paper bridges the gap between childhood studies and tourism studies through its exploration of how tourist culture and practice is mediated in children's television narratives. While there are investigations of how children narrate experiences of travel (Rhoden et al., 2016), this study turns the question around and asks how embodied experiences of travel are narrated to children through animated television programs. Anthropomorphic characters and character-centred narratives often function as metaphors for conveying simple life lessons and behaviour patterns to children. Analysing how characters such as Peppa Pig, Thomas the Tank Engine, and the Go Jetters discursively perform the tourist and consume tourism is vital for understanding how travel is represented as an embodied experience for future generations of tourists.

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PARALLEL
SESSION 02:
11:50am–1:20pm
28 June 2022



UNRULY BODIES

Room 3.101

Chair: Dr Ashleigh Haw

Lived experiences of terrorism as a way of being in the world

Dr Carmen Jacques, Edith Cowan University

This paper explores the ways in which a lived experience of terrorism transforms and impacts the daily lives of five people (two in a pair). This paper argues that terror is not something one moves on from. Each participant has a relationship with trauma that is in constant flux. There is an oscillation between the identity of a victim and that of survivor. Trauma operates like a tightrope in people's everyday lives; it must be traversed delicately, less life become unbalanced. The participants in this research walk this tightrope of trauma; they have had to negotiate a sense of self that oscillates between who they were and who they can become.

The stories the conversationalists told also communicate tales of self-transformation. Storytelling creates a space in which they can reimagine their experience of terror. Participants use stories to help negotiate a complex relationship with trauma, as well as to reclaim a fragile sense of agency. This paper argues that these stories reveal responses to violence that are necessarily social and ethical. While storytelling may not always be an effective method for reclaiming agency, the questions around storytelling after a terrorist attack (e.g., 'Should I tell my story? to whom? and how?') are themselves ethical ones. For the participants, the process of storytelling has allowed a re-interpretation of events and an opportunity for them to assert their renewed sense of self, often in terms of a traumatic yet transformed intersubjective identity.

The terror attacks have generated as much as they have destroyed. Despite placing constraints on aspects of participants' everyday lives, an experience of terrorism has not determined all that each person is and who they can become. This paper highlights the ways in which the conversationalists celebrate their humanity. Their celebration is often a struggle. There are moments that draw people with an experience of terror back into the trauma of the attack, and such moments may seem lifelong at times. These stories of shared humanity are often juxtaposed against those of continued suffering. This paper emerged from Jacques PhD research looking into the everyday impacts of terrorism. The struggle for humanity, and the participants' struggle for hope, is keenly felt against the context of the violence they have experienced.

Hurt bodies and exhausted souls: Discourse of human rights in Australian media representations of Gaza's casualties and Jerusalem's activists in 2021

Dr Mayyada Mhanna, Edith Cowan University/Islamic University of Gaza

In May 2021, Israel launched a military operation, Guardian of the Walls, in the Gaza Strip in which Israel killed approximately 260 Palestinians and injured another 1,948. The 11-day war followed the tensions in East Jerusalem that were sparked by the Israeli plan to displace Palestinian families from their homes in El-Sheikh Jarrah neighbourhood. This paper draws on Judith Butler's approach to war framing and notions of lives' recognition and grievability as well as human rights. Employing a multimodal critical discourse analysis and conducting a frame analysis, this study aims to identify how Palestinian casualties in Gaza and activists in Jerusalem were represented and how violations of the human rights of Palestinians were portrayed by Australian mainstream media. A sample of relevant text and visual materials that were published in May 2021 in Australian news sources including The Australian, Sydney Morning Herald, ABC News and Nine News were retrieved and collected from the relevant websites and Newsbank database. In this paper, the researcher draws and reflects on relevant language, social and political contexts in addition to their lived experience.

ASIAN IDENTITIES, ART & HISTORY

Room 3.108

Chair: Dr Howard Lee

Aboriginal-Chinese contact in Western Australia

Dr Christine Choo

Culture and societies are never static. Their adaptation to changing conditions that have been imposed by outside forces or invaders on their country, or from within the society or group, are inevitable and reflect their resilience, adaptability and continuity. The cross-cultural contact between Aboriginal people and sojourners and invaders on their country reflect this resilience, adaptability and continuity. Their responses also reflect deep identity issues implicit in the decisions they make for their survival.

In this essay I attempt to provide an historical contextualisation of the Aboriginal - Chinese contact in Western Australia which resulted in personal and family connections that have endured to the present or were hidden or ignored.

Anticolonial Labour Movements on Christmas Island

Gok-Lim Finch, University of Western Australia

This paper will critically examine accounts of the history of the formation of the Christmas Island Workers Union and the 1974 strike of Christmas Island workers. It will explicate the shifts and ruptures in different historical perspectives in publications by the Christmas Island Workers Union, WA state archives, and popular published narratives such as Cyril Ayriss's *Tai Ko Seng: Gordon Bennett of Christmas Island*. Through a process of self-determination, from forming a union to eventually purchasing the mine, the Christmas Island Workers Union utilized personal contacts throughout the Indian Ocean and Southeast Asian regions. The history of this anticolonial research is connected to growing interdisciplinary and critical understanding of the histories and cultures of Southeast Asia and shifting epistemologies.

"I am not a virus": Situating Asian Australian bodies within a historical context

Dr Denise Woods, Curtin University

This paper interrogates the media representations of Asian Australian bodies in relation to the global COVID-19 pandemic. It will focus on the role Australian historical and political contexts play in the construction of Asian Australian bodies and the dominant discourses that are still at play within contemporary media representations. To use Edward Said's (1978) concept of latent and manifest Orientalism, while the manifest representations of Asian Australians may have changed over time, recent reports of racism targeted at Asian Australians illustrate that latent aspects of identity construction have not changed very much - Asian bodies in Australia are politicised bodies, framed as belonging to the Other within the Australian national space. While COVID-19 media reports continue to frame Asian Australian bodies through discourses of race and disease, this paper examines the role alternative representations by Asian Australians play in disrupting the historically informed constructions of Asian Australian bodies.

POLITICS & ACTIVISM

Room 3.110

Chair: Associate Professor Debbie Rodan

Body of evidence? Online communication, conspiracy and the politics of humour in 'QAnon shaman' memes

Dr Jay Daniel Thompson, RMIT

On 6 January 2021, a throng of demonstrators stormed the Capitol building in Washington D.C. They were protesting the outcome of the 2020 US election, which Donald Trump claimed had been 'stolen' from him. The most famous of these demonstrators was a shirtless, horned and heavily tattooed man who called himself the 'QAnon shaman'. This man (real name Jake Angeli) wielded a placards that read 'Q sent me', a reference to the conspiracy theory which holds that Trump is out to save the world from a cabal of vampiric, paedophilic elites.

This paper will examine the slew of memes produced about Angeli in the wake of 6 January. Memes are image-based units of culture that are designed to be shared and re-shared online, largely due to their use of humour and/or their familiarity and relatability to the internet user (e.g. the user concurs with the sentiment expressed within that meme).

Specifically, the paper asks:

To what extent do the 'QAnon shaman' memes frame Angeli as being a body of evidence about both the Capitol protests and about internet-based conspiracy movements such as QAnon?

In answering that question, the paper pays close attention to the politics of humour. Through the deployment of Critical Discourse Analysis, the paper investigates whether the use of humour in these memes is directed at Angeli (and especially, his outlandish bodily adornment), the conspiracies that he is endorsing, or both. Further, the paper questions the extent to which the QAnon shaman memes challenge and/or disrupt not only conspiracy rhetoric, but also the 'us versus them' standoff that underpins that rhetoric.

Ultimately, the paper argues that the QAnon shaman memes can highlight the shortcomings and areas for improvement in online communication about disinformation and conspiracist thinking. The paper draws on extant studies into internet conspiracies, as well as scholarship on memes and the politics of humour by scholars such as Marta Dynel and Viveca S. Greene.

Making Unions Hot Again: Transforming Australia's Literary Ecosystem through Affects of Solidarity

James Gardiner & Madeleine Gray, University of Sydney

Australian scholarship in Political Economy has long noted declining union membership rates and the erosion of conditions such as Sunday penalty rates, alongside the rise of the gig economy and ever-increasing rates of casualisation. Meanwhile, Feminist Cultural Studies scholars have placed a high degree of importance on feminist ethics of care and affects of belonging in negotiating neoliberal logics that dictate everyday life. Lauren Berlant's work on "juxtapolitical" female intimate publics has been germinal in this realm, and Australian literary scholars like Beth Driscoll have begun to transmute these cultural studies findings to more specifically explore the consumptive tastes and affective chains that structure the contemporary Australian literary field. This paper explores, as an autoethnographic case study, the successful attainment of an Enterprise Agreement by a group of independent bookstore employees. We ask: What can be learned when a group of predominantly young, female and non-binary, casualised retail employees fight with and for each other to secure sector-leading working conditions? In this paper we begin to theorise the role of queer, feminist epistemologies in retail workplace organising, while teasing out the lessons learned from collaborations with authors, community members, and the union movement while aspiring for a better working life.

Who are the Beneficiaries? Mediatized Bodies as Public Imaginaries about Development in Charitable Fundraising Appeals

Dr Elaine Xu, University of Newcastle

Since the emergence of cause-related marketing (CRM) in 1983, this commercial strategy of selling products to generate donations for non-profit causes has garnered both prominence and scholarly attention. Neoliberal approaches to international development have led to a rise in CRM partnerships and consequently, situated corporate and e-commerce websites as sites of charitable fundraising and development communication. Despite being positioned as a strategy to converge social and business interests, CRM has received critique for catalysing lifestyle mobilization as consumption-based activism to create social change and address social issues.

MEDIA & REPRESENTATION

Room 3.207

Chair: Professor Tama Leaver

Bodies and Selves after Lauren Berlant

In her introduction to *Cruel Optimism* (2011), the late Lauren Berlant argues that contemporary understandings of self and embodiment sustain themselves on a fantasy of congruity; about how we and the world “add up to something” (2). This is an impossibly harmonious reality, which inevitably at some point falters, and “what happens”, asks Berlant, “when those fantasies start to fray” (2)? Indeed, how do we rebuild our shattered selves when some of the parts refuse to add up? In this panel, which is both a retrospective and celebration of Berlant’s work, we explore three examples in contemporary literature, where ontological and physical flux challenges the forced narratives of congruity.

‘I’m a particle AND a wave’: Overcoming the Ontological Paradox of Lauren Berlant’s ‘Good Life’

Dr Karin Sellberg, University of Queensland

Throughout their career, Lauren Berlant’s work has focused on tensions between fantasy and reality in the construction of modern life, where objects and stories act both as anchors and disruptors of a coherent sense of self. This first paper in our panel on ‘Bodies and Selves after Lauren Berlant’ explores tensions between fantasies of ‘love’, ‘empathy’, the ‘good life’ and ‘completion’ (*Compassion* (2004); *Cruel Optimism* (2011); *Love/Desire* (2012); *Reading Sedgwick* (2019)) alongside Caitlin R. Kiernan’s novel *The Drowning Girl* (2012). Kiernan’s text follows a protagonist who attempts to make sense of remembering the same event and affective encounter with another character in two different versions, taking place at two different times. The protagonist struggles to distinguish between fantasy and reality, as both versions and neither fit into her larger ontological narrative of who she is and where she is headed and a perception of reality “where every moving part must make sense” (Berlant 2011, 2). The protagonist, like Berlant, suggests that life and reality is “sometimes truly paradoxical” (2011, 44): referencing Niels Bohr’s Quantum Mechanics in which the same physical element can appear in both wave- and particle form, she argues that both versions of her experience are real.

‘What does it mean to survive something?’: Cruel Optimism and Affective Dissonance in post-MeToo Life Writing

Jasmine Sandes, University of Queensland

Since the sudden emergence of the MeToo hashtag in 2017, there has been a surge of life writing testifying to experiences of sexual violence, and engaging with the idea of traumatically split selves. This paper examines the traumatically split self and the ‘cruel optimism’ (Berlant 2011) of the victim/survivor binary in Olivia Gatwood’s *Life of the Party* (2019) and aims to illuminate the construction of subjectivity in the nexus between social expectations of traumatic affect, and one’s embodied experience as a victim-survivor, navigating a persistent dissonance between the two. My analysis of ‘good’ victimhood is underpinned by Lauren Berlant’s concept of cruel optimism, whereby the cruelty of optimism in systems of safety, protection, and supposed justice is their retraumatizing failures and perpetuation of staunch binaries such as victim/survivor, without the possibility of subjectivity in-between. I argue for analysis that considers the traumatically split self through relations of cruel optimism and an associated ontological-epistemological gap, which Clare Hemmings has identified as ‘affective dissonance’ (*Affect and Methodology* 15). The model of the victim-survivor and these corresponding narratives encapsulate both the traumatic splitting of bodily and subjective selves, and the production of identity in the space of entanglement that bridges ontology and epistemology.

Race as the Modality: How Race Defines Fantasies of the “Good Life” in Zadie Smith’s *NW*

Saran Singh, University of Queensland

The 2008 Global Financial Crisis and implementation of a brutal austerity program have accelerated the neoliberal crisis that has engulfed Britain since the 1980s. This paper asserts that Zadie Smith’s 2012 novel *NW* is one of the most important literary engagements with the crisis, and analyses how it makes the crisis intelligible. Specifically, it examines how *NW* constructs relations of what Lauren Berlant defines as ‘cruel optimism’, where “something you desire is actually an obstacle to your flourishing” (2011, 1). This manifests in how characters lose faith in fantasies of the ‘good life’, including “upward mobility, job security, political and social equality, and lively, durable intimacy” (2011, 3). This paper asserts the centrality of race to understanding character’s specific relationships with, belief in, and consequent loss of the good life, reworking Stuart Hall’s famous formulation to argue that race is the modality through which cruel optimism is lived. In doing so, it makes an argument for recognising the importance of race, racialisation, vulnerability to racial violence, and ongoing post-colonial social configurations, to any understanding of cruel optimism and its wider links to the current conjunctive neoliberal crisis.

GENDER & FEMINISMS

Room 3.208

Chair: Dr Jess Taylor

Feminisms in Boys Studies: Affirmation, Repair, and Critique

The emerging scholarly discourse on boyhoods and boys studies draws on a longer history of interrogating masculinities from feminist perspectives, an approach most closely associated with Critical Studies on Men and Masculinities (CSMM). Within this, however, there is wide spectrum between studies that focus on the relationship between formations of boyhood and the reproduction of gender inequalities; those that focus on boys “at risk”, especially within educational and policy discourses; and those that seek to celebrate experiences of boyhood that point toward positive enactments of gendered embodiment and gendered relationality. This panel explores differences between these paradigms through contemporary case studies of boys across different forms of media and popular culture, including public discourses around and responses to the online “manosphere”; representations of boyhood innocence and boy-centred points-of-view in contemporary Australian cinema; online expressions of and polemics around Asian male mixed race identity, especially in relation to boys’ experiences of familial dynamics; and the figure of the “incel” as a node for debates around power, privilege, and sexuality for young men. Along the way, the panel offers reflections on the capacity of girls studies to inform ways that different feminisms might contribute to the development of boys studies.

Feminisms in Boys Studies: Affirmation, Repair, Critique

Professor Catherine Driscoll, University of Sydney

Shawna Tang, University of Sydney

Dr Grace Sharkey, University of Sydney

Finola Laughren, University of Sydney

This framing paper for the panel provides a brief genealogy of “affirmative” approaches within different feminist theories and philosophies, and links these to key concerns in contemporary boys studies. In particular, the paper revisits the influence of Spinozist and Deleuzian approaches to feminist philosophies focused on the productivity of desire (rather than desire following from lack), and on the limits of critique as a way of understanding the formation of diverse embodiments of gender, drawing on work by Eve Sedgwick and Rita Felski (among others). The paper also considers the ways that girls studies has queried the need for girls to be “ideal feminist subjects”, in part to avoiding subsuming girls into the interests and experiences of women. In this context, the paper points toward feminist approaches to boyhoods that are neither absorbed by critique, in relation to the spectre of bad adult masculinities, nor by lack, in relation to boys’ (mis)understandings of feminism and gender inequality.

The Limits of a Feminism of Scandal: Jacqueline Rose and the Misogyny of the Manosphere

Finola Laughren, University of Sydney

In this presentation, I offer an account of how feminists might treat misogyny as the beginning, rather than the end, of what they can learn from the men of the manosphere. Typically, feminists tend to either deliberately ignore the manosphere or, when they do engage with it, focus exclusively on its misogynistic implications. Extending sympathy to these men is usually considered as both intellectually and politically problematic and thus to be avoided by any feminist deserving of the name. However, by building on Jacqueline Rose’s recent work on gendered violence and public scandal, I argue that when feminists restrict their responses to the manosphere to either ignorance or condemnation, they also restrict their capacity to think through the meaning of contemporary misogyny, which thus limits the horizon of feminism’s political possibilities. As Rose claims, there is always a gap between the way people, including men, experience the pain of becoming gendered, the disorienting nature of theirs and others’ sexuality, and the gender they publicly perform. It is this gap, I want to suggest, that allows feminists to look beyond men’s misogyny and attend to the complex dynamics that lead them to online spaces like the manosphere, but which could also lead them elsewhere—potentially even alongside feminists. To explore this possibility, I analyse the film *Ifw no gf* (2020), which presents the men of the manosphere not as objects of public scandal—something Rose argues can serve to perpetuate rather than end the cycle of gendered violence—but as subjects worthy of sympathy. While I claim that the film fails to get the balance quite right between a feminist critique of, and intellectually enabling sympathy for, these men, I argue that it usefully points us in the direction of a more nuanced and politically fruitful engagement with the manosphere than feminists have hitherto conceived of.

The Boy in Camera: Revisiting the Gaze through Australian Films about Boys

Dr Timothy Laurie, University of Technology, Sydney

Contemporary Australian cinema contains a multitude of stories in which boys learn lessons about gendered hierarchies through looking. From *Australian Rules* (2002) and *Romulus, My Father* (2007) to recent historical dramas *The True History of the Kelly Gang* (2019) and *High Ground* (2020), boys acquire privileged knowledge about male violence through secretive watching. Such films create two distinct functions for boyhood on screen: the boy as the figure of redeemable masculinity against the spectacle of masculinities gone bad; and the boy as a proxy eye for the viewer, offering a point-of-view frequently coloured by naivete, curiosity, and play. This paper argues that this double-function of the boy often allows Australian films to engage critically with scenes of violence that may otherwise have been considered overly voyeuristic, while also offering an ostensible exit the trappings of the "male gaze". However, these boys are not all the same, and these films make very different choices about what boys can see and know. This paper therefore makes a further argument about relationality and cinematic boyhood, with a particular focus on the familial and cultural contexts that subtend these boys who look.

Bad Boys, Bad Objects

Dr Grace Sharkey, University of Sydney

Feminism has a complex relationship to boys and boyhood. Boys are often positioned as a problem to be reckoned with. Steven Roberts (2014) writes that young men are inevitably thought of as "both at risk and also a risk to others". For popular feminism, this usually raises concerns of how to raise boys to be better men and leads to calls to protect boys from media that might harm them or cause them to gain the wrong ideas about women and the world (video games and, of course, pornography). Using scholarly objects that at first glance seem counterintuitive allows us to unsettle the surface of our academic and political projects. My focus becomes what the incel (involuntary celibates, usually men) as a spectacle can tell us about young men and their relationship to a world changed by feminism. I aim to situate bad boys in the context of an affirmative feminist boys studies.

GENDER & FEMINISMS

Room 3.213

Chair: Dr Fiona Allon

Feminine body, Aesthetic Labour and Postfeminist Promise in Context: Chinese Middle-class Young Women Talk about Beauty

Jia Guo, University of Sydney

Within neoliberal and postfeminist culture, body is the object of women's labour: it is her asset, her product, her brand, and it brings her the promise of freedom and empowerment. In this article, I aim to interrogate how such postfeminist promise is transformed transnationally in Chinese middle-class young women's every life, and how it is articulated to the contemporary Chinese context.

Based on the in-depth interviews with 31 Chinese middle-class young women living in Beijing and Shanghai, I categorise their narratives on beauty practices and their understandings on beauty into four themes: consumption of beauty products and services; beauty & fashion styles; beauty and I-identity; beauty and independence. By analysing these narratives, I argue that the postfeminist promise for Chinese middle-class young women is not only generated from transnational consumer and neoliberal culture, but also embedded in Chinese post-socialist social contexts and the competing (quasi-) feminist ideas in today's China. Chinese women, like women elsewhere, are managing the struggle for agency and self-expression in a time of ever-increasing commercialisation of the body. Meanwhile, Chinese women are constantly negotiating with the political, cultural, and social conditions that they are living with through fashioning their bodily beauty and femininity.

Ghost Brides Bodies, Demons and the Dichotomy of Passive and Active Bodies

Dr Kay Hearn, Edith Cowan University

China's rich mythology and its intersection with daily life stretches back millennia and serves as a rich source of material for film and television. The practice of ghost marriages goes back some 3000 years, when the son of an emperor died unmarried and was in need of a wife in the afterlife. To address this problem the emperor had his son married to a dead girl in a ceremony before the funeral. This has been a practice in China and among the diaspora of South East Asia on and off ever since, and recently has given rise to several texts that examine the practice. These texts vary from romance to detective stories with tales of long lost love or of fathers killing daughters to marry off to pay for gambling debt where the female body lies passive in death without agency. The novel, *The Ghost Bride*, by Yangsze Choo, and the television series set in Malaysia serves as an interesting conception of the female body that is both active and passive. Where the main female character is caught between life and death and embodies the passivity of traditional female characters in the physical world, while actively defies that passivity in the liminal space of the afterlife.

Tracking the Con in Con-sent: Reflections on the Hyper-Aesthetics of Sex in Consent Culture

Dr Sarah Cefai, Goldsmiths, University of London

In their recent book, *Investigative Aesthetics: Conflicts and Commons in the Politics of Truth*, Matthew Fuller and Eyal Weizman claim that 'hyper-aesthetic images are not part of a symbolic regime of representation, but actual traces and residues of material relations and of mediatic structures assembled to elicit them' (2021, p.81). This paper mobilises this claim to better understand the fields of power that are operating through the ascent of consent culture. From a cultural perspective, enthusiastic consent clearly relays a range of feminist lineages. For instance, consent effectuates a postfeminist sensibility, while it complicates the illusory power of a self-determined femininity. Current models also impute sexual agency in normatively gendered terms and fashion conservative politics of sexuality, among other shortcomings, as discussed by Katherine Angel (2021), Joseph Fischel (2019), Laura Kipniss (2017), and more. To further understand the implications of such formations, this paper considers our cultural fascination with the "con," as suggested by a recent spate of programmes and films such as *Fyre* (2019), *Tinder Swindler* (2022), *Inventing Anna* (2022), *Hustlers* (2019), and *The Hustle* (2019), in relation to "consent," not as a 'symbolic regime of representation,' but as indexes to a hyper-aesthetics of sex—images that are actual traces of material relations. In so doing, this paper takes heed from the sociological observation, made in the US, that everyday conceptions of consent foreground that which consent fails to defend against—deceit (Sommers 2020).

VIRTUAL BODIES (ONLINE)

Room 3.215

Chair: Jordan Hogan

Mediating Millennial Women's Financial Subjectivities

Marnie Cruickshank, Griffith University

This paper takes up the conference theme of aspirational bodies under neoliberalism through a feminist analysis of the podcast, *She's on The Money*. Self-described as 'the one-stop destination for millennials who want financial freedom (without skimping on brunch)', the podcast is a financial self-help resource produced by and for Australian women, and has a significant following. In exploring the sonic mediation of the emotional and financial landscapes the podcast imagines for millennial women, particular attention is paid to how the pedagogies of the hosts are embedded in masculinist orthodox epistemologies which frames women's relationship to the economy as apolitical and separate from the social. Invoking affective registers of anxiety and fear, the temporal orientations of the podcast which encourage women to 'get ahead' demand that the financially aspirant female adopts a specific psychic disposition, lest should she be 'left behind'. Throughout the podcast, and particularly in segments entitled *Money Diaries*, wherein women share their 'money wins' and confess to their 'money losses', affective resonances illuminate the extent to which morally infused regulatory norms of self-improvement and self-empowerment discourses are subject to financialisation. In recognising the importance of improving women's economic security for gender equality, in addition to the risks posed to feminism under neoliberalism's ethos of individualism, the paper contributes to contemporary debates on the possibility of navigating a feminist life under capitalism.

Garbage, Games and Ghosts: everyday militarism and the temporality of waste at Sydney Olympic Park

Jane Beeke, University of Sydney

This paper addresses the complicated collisions of time and place in the militarised landscape of Sydney Olympic Park. Situated within the emerging field of hauntology, the paper explores how the past continuously reinserts itself into the present in new and troubling ways. Created as a national project for the Sydney 2000 Olympic Games—'the green games'—Sydney Olympic Park encompasses sporting facilities, recreational areas, nature reserves, and a burgeoning housing development, on the edge of the Parramatta River at Homebush Bay. A constructed landscape built around one of the most polluted waterways in the world, Sydney Olympic Park seeks to remake an estuarine environment scarred and degraded by two centuries of dispossession, colonialism, war and industry. Indeed, Sydney Olympic Park remains a landscape literally made of waste, and temporality is complicated by the ongoing need to capture and redirect the noxious runoff that leeches from the site. Like the 'rehabilitated' sites of Chernobyl or the Hanford Nuclear Reservation, the remaking of Sydney Olympic Park brings to the forefront the uneasy relationship between the natural and unnatural. In all three sites, processes of erasure have simultaneously created ghosts that continue to haunt place in unpredictable forms.

Calling Australia Home - Refugee resettlement and the democratic potential of refugee voice

Diana Kreemers, UNSW

Refugee bodies are subject to political debate on a global, national, and local level. Australian immigration policies are heavily criticized in news media and scholarship. Harsh border policies, and the detainment of and injustices around asylum seekers are often placed in contrast to the policies for refugees that are accepted to resettle in Australia. In this paper, I analyse the democratic potential of refugee voices in the public and political debate in Australia. Through a repertoire analysis of videos featured in the refugee settlement support program for refugees accepted to resettle in Australia, I investigate how the Australian government discursively represents refugee bodies and refugee voice on the local and national scale. I argue that repertoires around accepted refugees correspond with hostile repertoires of nationalism, neoliberalism, and multiculturalism. Imaginaries of Australia as 'a secure and safe home' are not only employed in hostile repertoires of nationalism and border protection to politicise off-shore asylum seekers (Walters, 2004; Darling, 2011), but also function to marginalize and depoliticise non-western refugees. I demonstrate that the discursive and visual representations of refugee bodies after arrival in Australia as requiring management and support creates a hierarchy of belonging, and constraints refugee voices as potentially political.



PARALLEL
SESSION 03:
2:00pm–3:30pm
28 June 2022



UNRULY BODIES

Room 3.101

Chair: Dr Carmen Jacques

Raced bodies, raced practices: understanding the the infant formula parallel importation trade

Jessie Liu, Australian National University

In 2013, Australian English language media began reporting on stories of “Chinese clearing shelves of infant formula” (Daily Telegraph, 2013). Since then, the infant formula parallel importation trade has received extensive media attention. Media stories of the trade have emphasized its foreignness, portraying it as a practice that merely takes place in Australia but is not constituted by Australia. In addition, representations have emphasized the cold ‘economic’ drivers of the trade through narratives that contrast the emotionality and care of White mothers who search for infant formula against the cold, calculating, profit seeking desires of the formula shopper. In this talk I consider these representations of the trade within Australian media articles. It is my argument that these representations have been shaped by the histories of racial scripts in Australia, where Chinese subjects have long been racialised as foreign and economic figures. Challenging this framing, I share how the rise of the trade has in fact a distinctively Australian story and how an understanding of the gendered migrant worker economy of Australia allows us to better understand the motivations that underly the trade. I end by examining how the trade’s rise within Australia extends far beyond a story of cold economic rationality and is instead a story where the economic intertwines with concern, care, affectivities, and kinship maintenance practices.

Cutting the fat - Unruly fat subjects and their resistance to discourses of eradication

Victoria Knight, University of South Australia

Fat bodies, and indeed the people who exist within them, are perceived in many ways along the spectrum of aberrant to abhorrent. Fat subjects are often viewed as stubborn or noncompliant if they refuse to heed calls to shrink and change their bodies. This paper, however, positions this resistance to those dominant discourses as being perhaps unruly, but necessary when anti-fat discourses ultimately call for the fat subject’s eradication. Utilising Berlant’s concept of slow death to frame the pervasive and inescapable discourses around the eradication of fatness, this paper frames three prevailing discourses around fatness using the researcher’s own autoethnographic reflections as reference. Each discourse is ostensibly varied in approach and blatancy but united in their ultimate desire – the control, coercion and ultimate eradication of fatness. These discourses span from seemingly mundane calls for weight loss, to the pathologisation of fatness within medical discourse, to finally the lifelong ubiquity of fatness as fatal. Each of these discourses is explored through the researcher’s own lens, and through the examination of these discourses, she positions herself, and all other fat subjects who exist in the face of these realities, as unruly in a system where their discipline equals their demise.

Gendering Suicidal Agency in Jeffrey Eugenides’ The Virgin Suicides

Dr Katrina Jaworski, University of South Australia

Suicide is commonly understood as an explicitly individual choice. This knowledge has been advanced by an anthropocentric and neo-liberal viewpoint in contemporary studies of suicide, which frames suicide as a thoroughly human phenomenon. The problem with this kind of knowing suicide is with how agency is interpreted. There is an assumption that the agency of suicide is entirely human because of the individual desire and intention to die, manifested in the act of taking one’s own life. But what if the exercise of human agency depends on something else in the course of materialising the act of suicide? In response, this paper analyses the gendering of suicide in *The Virgin Suicides*, written by Jeffrey Eugenides. Drawing on the new materialist feminist scholarship, I argue that agency in suicide is more than human, because that which is human depends on non-human materiality, saturated by gender and race. I also argue that the feminine, traditionally interpreted as reactive and passive in suicide, is in fact agentic. The paper begins by discussing the cultural context of interpreting gender and race, which influences how the suicides of the teenage Lisbon sisters – Cecilia, Bonnie, Therese, Lux and Mary – are understood. I then analyse the power of the masculine gaze and the way it frames and fails to frame the five suicides. Finally, the paper analyses the gendering of white feminine bodies and sexuality.

PANDEMICS

Room 3.108

Chair: Dr Denise Woods

Digital media narratives surrounding Muslim and Asian Australians during COVID-19: consequences for health, social cohesion and digital inclusion

Dr Ashleigh Haw, Deakin University

Since the onset of COVID-19, we have witnessed a sharp increase in exclusionary and xenophobic rhetoric concerning Asian and Muslim communities – both in traditional news and social media discourse. This includes misinformation and disinformation campaigns that scapegoat marginalised communities and legitimise their continued vilification and exclusion from the broader society. Here, the racially marginalised ‘other’ is positioned as a body worthy of derision and in some extreme cases, racially-fuelled hate. In Australia, there is growing evidence to suggest that such vilification deepens experiences of social exclusion and economic marginalisation, both of which are significant contributors to poor health outcomes for those targeted. It is therefore timely to examine how news media and societal constructions of Asian and Muslim communities have been communicated and contested in digital spaces during the pandemic, and investigate the implications from both a health and digital inclusion perspective. In this presentation, I will discuss my discursive research surrounding digital and traditional media constructions of Muslim and Asian Australians during COVID-19, focusing on how members of the broader public are engaging with these ideas on social media. I will also discuss the current state of knowledge surrounding health and social cohesion consequences of xenophobic disinformation in the context of COVID-19, focusing on where further scholarly and policy attention is required.

Bodily Surveillance: Singapore’s COVID-19 App and Technological Opportunism

Associate Professor Terence Lee & Dr Howard Lee, Murdoch University

Singapore won early kudos for its ‘gold standard’ handling of the COVID-19 pandemic back in February 2020 - and in June 2021, for declaring it would treat COVID-19 as endemic by end-2021. It was praised globally for its ability to activate an effective contact tracing system to track down possible cases and implement strict quarantine measures to reduce community infection. The method, while successful in curbing the spread of the virus in the initial stages of the pandemic, was painstakingly manual as contact tracing would be done via activity mapping, analytic tools, surveillance footage and door-to-door inquiries to chart the movement of a COVID-19 patient over a period of 14 days prior to the positive diagnosis. The government subsequently introduced ‘TraceTogether’, a mobile phone app to enhance contact tracing efforts, using a technology that leverages the Bluetooth feature on smartphones to track proximity between users and record their physical encounters. The roll-out of the app could be construed as a form of technological opportunism to enhance greater bodily surveillance over its citizens during a time of crisis. In the context of a country that has stake its technological future on being a global ‘smart nation’, enhancing surveillance is already expected. Studies suggested that a majority of Singaporeans have been conditioned to accept widespread surveillance, and a resulting loss of privacy, for the sake of safety and health. Yet the low number of downloads of the Tracing app (only about 20% of the population) belies the acceptance of surveillance. This paper details the socio-cultural and technological responses to the app in Singapore, including calls for its download to be made mandatory as well as attempts to roll-out new technology-based solutions (such as wearable devices), and considers the implications of turning people into what Michel Foucault would refer to as “subjectified bodies” to be traced, tracked and codified.

POLITICS & ACTIVISM

Room 3.110

Chair: Dr Laura Glitsos

Politicising animal bodies during the Black Summer fires: An exploration into the framing and circulation of visual images for animal advocacy

Associate Professor Debbie Rodan, Edith Cowan University

Animal advocates have long used images of suffering animals in a range of targeted campaigns, including those against animal testing, meat and fur production. Through such images, animal advocates strive to mobilise viewers into accepting the causal connections of their actions and changing their patterns of consumption. Animal advocates in Australia are using a similar strategy to increase public awareness of the needs of native animals in the aftermath of the Black Summer fires and other events. Indeed, the image heavy communication and reporting during the Black Summer fires raised public awareness, created a perfect media storm, increased donations to animal advocacy campaigns, and influenced the Australian government to commit to action. Thus, despite these animals being mostly invisible to most Australians, and generally considered to live outside of the remit of anyone’s direct actions, the wide dissemination of images amplified the affective, aesthetic and political value of animal bodies to a mainstream audience. Drawing on a Power-in-Transition framework (Avelino, 2021; 2011), this paper explores this use of images of suffering animals to produce and mobilise new forms of knowledge and mindset that are not based on causal connections of direct action but are still able to instigate social change.

‘Skinfluencers’ and spectacle: Examining vegan bodies as a promotion of animal rights activism

Deborah Williams, Murdoch University

In 2020, a vegan animal rights activist (who I have chosen not to name) posted to his 6000 Facebook followers: “Right now every time I look in the mirror I feel disgusted about the weight, the fat, the unhealthy Vegan and poor representation I’ve turned into for the movement”.

Vegan animal rights activists (VARAs) are increasingly promoting their bodies as evidence of the health benefits of veganism. This is not a new phenomenon, with founder of the modern vegan movement Donald Watson noting the physical health benefits of veganism in 1944 and PETA featuring naked bodies in their campaigns in the 1990s. The current focus on health veganism is thanks in part to documentaries such as *What the Health* and *The Game Changers*. Some VARAs are becoming ‘skinfluencers’, using social media to promote, and OnlyFans to fund, full-time animal rights activism. Gotham and Krier assert the society of the spectacle is one that is “devoid of community” (2008, p. 171). I argue the need for caution when tying vegan animal rights activism to ascetism and spectacle, as people who do not fit traditional body norms may unintentionally become silenced and excluded from participation in the vegan animal rights community.

Gotham, K. F., & Krier, D. A. (2008). From the culture industry to the society of the spectacle: critical theory and the situationist international. In H. F. Dahms (Ed.), *No social science without critical theory* (pp. 155-192). Emerald . <https://ebookcentral.proquest.com/lib/murdoch/reader.action?docID=453256&ppg=168>

MEDIA & REPRESENTATION

Room 3.207

Chair: Professor Lisa French

The Beloved Bodies of Friendship Photography

Teresa Rizzo, SAE Creative Media Institute

In 2016 I undertook a photographic project as part of a re-friending process. After living away from my hometown for 21 years I moved back and contacted three old friends via Facebook. When I left Perth in 1994, I was a filmmaker, when I returned, I was an academic. Most of my friendship in Perth had revolved around working with a camera and performance. So as a way of reconnecting with my friends and recapturing the filmmaker in me, I took out my camera and started taking portraits. This paper is a mediation on the peculiar process that emerged when I decided to get reacquainted with friends by placing them in front of my camera and then playing with their images on my computer. I was under no illusion that this would be an easy path to reconnecting with friends because as Barthes points out photography turns subjects into objects. Portrait photography made him 'suffer from a sensation of inauthenticity, sometimes of imposture comparable to certain nightmares' (Camera Lucida, 13, 1980). I had a sense that I was putting my friends through this nightmare when I set up my lights and camera and asked them to pose. The process was awkward and confronting and we didn't always agree on how they should present themselves for the camera. This paper identifies three movements in this photographic project: Re-knowing, Capture and Develop. As I had only seen each of my friends in person once in 21 years, the process of reknowing them revolved around trawling through their Facebook posts looking for clues that helped me create an image or idea of them. The second movement explores the process of capture, as I literally capture their bodies with the camera. But more importantly, how I use the image of them I created via Facebook, stage it, project it back on them and hold them hostage to it. I ask how can a friendship thrive when photography turns subjects into objects? The third movement focuses on processes of development and explores the friendship beyond Facebook. Developing the photos required me to look closely at the bodies in the photographs, making small adjustments in colour, light and framing. Some of these photographs produce what Barthes describes as an attraction, an excitement and 'the pressure of the unspeakable that wants to be spoken' (19). Through the process of developing these photographs, I see complexity despite the staging and the objectification. Looking closely at these bodies, at the expressions on their faces I see vulnerability and trust, and I am overwhelmed with compassion and empathy. The experience is affective, and I sense strong connections with the bodies in the photographs or, to use a concept from Gilles Deleuze, a 'becoming' with these bodies. As a result, Barthes' insistence that photography always turns subjects into objects is disrupted and replaced with a series of affective and genuine connections that reveal beloved bodies.

Survivor and the Politics of Presence in Reality TV

James Hall, Edith Cowan University

In early 2020 the reality television series Survivor celebrated its 40th season with a cast made entirely of past winners. Subtitled *Winners at War* the season was a celebration of gameplay, but also highlighted the lack of racial diversity amongst winners, with only 5 of the 20 returning players being non-white. The discussion of this trend, already identified by fan groups online and in podcasts, was further amplified in early 2020 whilst production was on hiatus due to the Covid-19 pandemic. The murder of George Floyd and subsequent increase in BLM protests also brought increased discussion and scrutiny of Survivor casting trends over the span of the show's previous 40 seasons. Starting in June 2020 former Survivor contestant and extensive Survivor podcaster Rob Cesternino produced a series of podcasts under the name *Black Voices of Survivor*. Made up of Black Survivor contestants from the show's 20 year history, these podcasts allowed former contestants to share their stories and struggles through casting and on the show itself, highlighting important issues involving opportunity and representation.

In November 2020 CBS announced diversity requirements for all of its reality programming (which includes Survivor, Big Brother and Love Island), meaning future seasons would feature casts that are 50% BIPOC (Whitten, 2020). This paper explores the importance of fan based overflow media in highlighting and driving change in content, and its ability to effectively challenge traditional modes of representation. Furthermore, it will examine changes in representation and fan response to Survivor 41, which began airing in September 2021.

Auto/biographical fiction and superior knowledge in intergenerational novels

Alberta Adji, Edith Cowan University

Writing auto/biographically includes responsibilities to the subjects involved: to family members, friends, colleagues, and even cultural communities. This paper explores creative developments occurring during the process of writing an auto/biographical novel called 'The Longing', which is drawn from a recollection of intergenerational lived experiences of a middle-class Chinese Indonesian family from 1956 to 2018. I reflect on my strategies and approaches on tackling challenges that arose during the writing of that novel. Using auto/biographical material and narratorial techniques to write fiction and communicating cultural complexities has given me some agreeable distance between myself as the author-researcher and my writing subjects.

DISABILITY, TECHNOLOGIES & REPRESENTATION (ONLINE)

Room 3.208

Chairs: Dr Victor Zhuang & Professor Gerard Goggin

Disability at the intersections of technologies and mobilities (online)

Various researchers have suggested the importance of a focus on the intersections of disability and mobilities (Middleton and Byles, 2019; Parent, 2016), not least because “disability provides a very sharp focus on what is at stake with mobilities, and how these are reconfigured – in exclusionary and unfair ways, but also providing options for evening up social futures” (Goggin, 2016, p. 538). This is increasingly pertinent in contemporary times, especially when it comes to technology. With the pandemic, we have seen how technology can transform the ways we work, think, and interact within society, offering new opportunities around the question of disability but also potential problems. Such re-imaginings of technology are not new, but rather have always been present with disability; both in controversial ways and as technologies that have enabled the everyday lives of disabled people – think motorized wheelchairs, mobility aids, assistive devices, exo-skeletons, cochlear implants, the list goes on. With this in mind, this panel looks to explore how technology has affected the ways in which disabled populations live. Such questions are present in technologies like mobile phones, zoom and remote working, online shopping apps, social media networks, smart homes, and other new forms of emergent technologies, but also in the move towards smart cities and increasingly, the embrace of technology as the means to uplift populations by nation-states. In particular, we hope to bring together scholars who are interested in how such technologies impact the mobilities of disabled people in and across Southeast Asian nation-states and/or Australasia. We hope papers could consider the following questions: What kinds of movements, mobilities, disruptions and displacements occur at the intersection of technology and disability? How has new and emergent digital technologies, spaces, and networks, affected the ways in which disabled people move through society, in both physical and non-physical ways? What can disability as a cutting-edge analytic and source of knowledge, offer for the rethinking of mobilities and technology, and consequently society?

Driverless cars and the mobilities of disability: The case of the smart nation of Singapore *Kuansong Victor Zhuang, University of Illinois, & Professor Gerard Goggin, Nanyang Technological University*

The deployment of technology to enact a “smart nation” has been central in Singapore’s plans to transform the nation but is also present in many other societies around the world, so much so that a technology-intensive social life is becoming a reality rather than a dream. Amidst the predominance of technology in our lives, and building on the work of scholars who have examined digital technology and its relationship with disability, inequality, and exclusion (Hamraie and Fritsch 2019; Dobransky and Hargittai 2016; Ellcessor 2016; Ellis and Goggin 2015; Goggin 2017), this paper considers the technology of driverless cars and their impact on disability. Following Cresswell’s (2010) call to recognize the politics of mobilities, we consider the following questions: How does the technology of driverless cars impact the movement of disabled people in both physical and social space? What routes are made available? How does it impact the speeds, rhythm, and time, by which disabled people move? Who moves fastest and furthest? And importantly, what kinds of (disabled) futures are imagined and enacted with the technology of driverless cars?

Platform Resilience: Disability, Gig Work, and Fantasies of Capacity

Renyi Hong, National University of Singapore

In summer 2021, Grab, a leading superapp in Southeast Asia, launched a social media campaign featuring the economic empowerment of disabled food delivery workers. Titled “You,” Grab positioned its user as the lever of technological social uplift, revealing how the disabled were able to obtain a wage by enrolling themselves as food delivery workers on wheelchairs, mobility scooters, and crutches during the pandemic downturn. This study addresses how these efforts reinforce a rehabilitative cultural imaginary I call “platform resilience”: an imaginary that uses physical disabilities to highlight Singapore’s logistical smart city achievements, and its augmentative fantasy of working-class capacities. The argument begins by exploring how the logic of the “platform” resonates through Singapore’s historical adaptation of the social model of disability. Found in early IT and disability policy positions that emphasize on “base” and “context,” platform logic is also carried over to Grab CEO, Anthony Tan’s spiritual understanding of platforms. (Tan likened platforms to the laying of hands – the latter a transcendental conduit that supposedly cured his childhood speech disorder). Then, using media reports and interviews with disabled food delivery workers, I reflect on the ambivalences of platform resilience, emphasizing also the crip repurposing of platforms suppressed in public narratives.

Assessing the Impacts of Assistive Technologies in Higher Education

Alex Goh & Xie Yihui, National University of Singapore

Our paper aims to discuss the academic, psychological and social effects of Web Accessibility (WA) and Assistive Technology (AT) on the mobility of students within Singaporean higher education. It has been well-established that students with disabilities are subject to distinct challenges in the tertiary education environments. This general observation holds true in Singapore, where accessibility lags behind its Western counterparts in several crucial respects. We are conducting a review of tech-driven accessibility and accommodation in three major colleges and universities in Singapore, with a focus on Yale-NUS College. Through quantitative and qualitative data, we seek to discern the effects of WA and AT on students’ mobility in their academic, psychological and social lives, with recommendations for disability support staff to harness the potential of WA and AT. More broadly, by showing how disability provides a sharp focus on mobility and how it can be reconfigured by technologies, we aim to show that the non-disabled students, who may also be disadvantaged by the existing learning environment, can benefit from WA and AT as well. As more disabled people enter higher education in Singapore, the intersection of these institutions, disabled students, and technology is a pertinent topic that warrants discussion.

Everyday (im)mobilities en route: Disabling moments ‘on the go’ in ‘Smart Nation’ Singapore

Bella Choo, National University of Singapore

With a population density of 7,810 persons per square kilometer (Singapore Department of Statistics, 2020), commuting in fast-paced Singapore can be an arduous and discomforting journey, especially for persons with psychosocial disabilities or mental illness where a commute can be experienced as disabling and immobilising (International Transport Forum, 2009). Adopting a mobile ethnographic approach consisting of go-alongs, mobile diaries and interviews, this study aims to uncover (i) how ‘disabling moments’ of mental illness are experienced during one’s commute journey and (ii) the role that technology plays in a ‘Smart Nation’ city-state where technology is deemed to be empowering (Smart Nation and Digital Government Office, n.d.). In examining the everyday im(mobilities) of persons with psychosocial disability, I hope to contribute to the dearth of disability studies literature in the Asian context (Chouinard et al, 2016; Imrie and Edwards, 2007) and to plug the gap in our understanding of psychosocial disabilities. I also seek to respond to calls for further explorations on the intersections of mobilities and disability in the context of ‘smart cities’ (Goggins, 2016; Parent, 2016).

FEMINISMS & GENDER

Room 3.213

Chair: Dr Timothy Laurie

'Devastating inscriptions': reading the body of the young Aboriginal male in YA fiction

Cherie Williams, Deakin University

This paper will present findings from a chapter of my Master's thesis, *Masculinities on the Margin: Representations of young Aboriginal men, identity negotiation, and intercultural conflict in three works of Australian YA fiction*, that is to be submitted in 2021. My thesis explores the ways young Aboriginal masculine identities are invoked, embodied, negotiated, and represented in three young adult (YA) novels. Using a postcolonial lens, my research shows representations of Aboriginality are problematic in texts written by White authors for White publishing houses, as opposed to a text written by an Indigenous author, produced by an Indigenous publisher.

'Unmade' Television in Germaine Greer's Archive

Associate Professor Anthea Taylor, University of Sydney

The personal papers of controversial Australian celebrity feminist Germaine Greer, comprising almost 500 boxes, were acquired by the University of Melbourne in 2014. While the archive offers much insight into Greer's career successes across many decades, it also contains traces of unrealised ambitions and projects that never came to fruition, including various television programs. These include a talk show, pitched in the US, and a series of documentaries, *The Story of Human Reproduction*, awarded funding from the Australian government in 1975 as part of International Women's Year celebrations (later rescinded following the Prime Minister's dismissal). In relation to the latter, Greer spent over ten years in negotiations with various governments, local and international, and television production companies, before finally abandoning the project in 1985. In what they dub 'shadow cinema', Fenwick et al (2020: 6) note that it is the ephemera contained in the archive such as 'the notes, the correspondence, the contracts, the budgets that allow media historians to understand the industrial, political, social, and cultural constraints within which producers and productions work'. Drawing upon such material from with the Greer archive, as well as recent work in 'unproduction studies' (Fenwick 2021), this paper considers Greer's unmade television in terms of what it reveals about the limits placed upon women (and especially feminists) as cultural producers in the 1970s – even when in possession of extensive attention capital, as was Greer.

"My Full-Time Occupation is Banging Birds": Deindustrialization and The Geordie Shore Lads' Performance of Masculinity Through Hyper-Sexual Cultures of Disposability

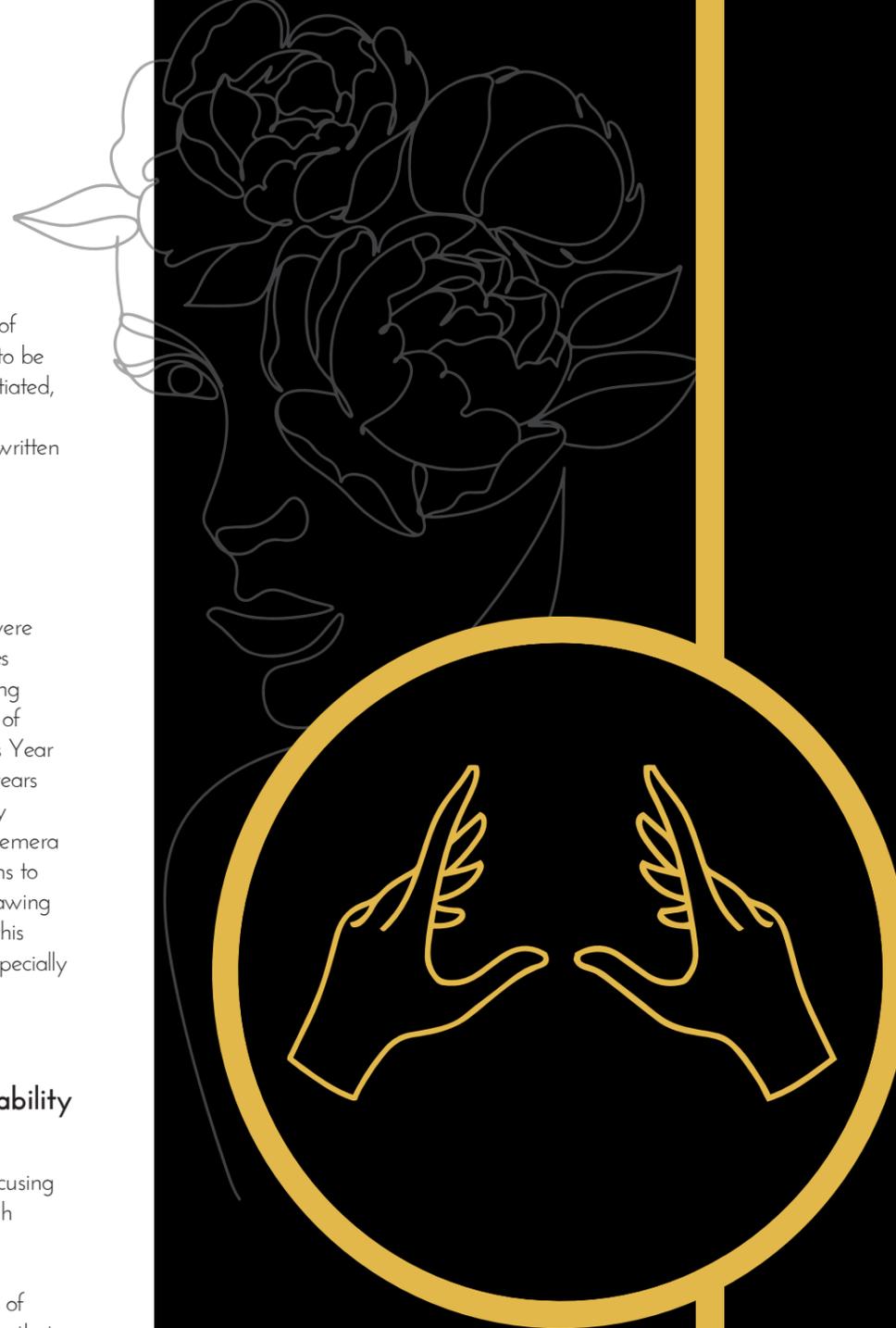
Lindy Cameron, La Trobe University

This paper presents findings from an ethnographic content analysis of the reality television show *Geordie Shore*. Focusing on the hyper-sexualised identities of the self-described lads reveals that rituals of 'pulling' and ultimately 'binning' high numbers of women is a requirement for securing recognition as 'a proper Geordie man'.

The Geordie lads' sexual subjectivities are inseparable from the localized effects of neoliberal disruption, large-scale deindustrialization, and the resultant employment insecurity. For the lads of *Geordie Shore*, the hegemonic markers of masculinity attached to working-class culture and hard industrial labour are not accessible to their generation. I argue that this is compensated for through overt displays of stereotypical masculine behaviours that do remain readily available, such as sexual conquest.

Geordie Shore highlights how transformations to the industrial sector influence intimate sexual practices and everyday relationships. This includes hierarchical relations within male homosocial groups, as the lads use sexual tally boards to compete for top lad status. Here, performing and confirming ladhood frame sexual relations as a practice undertaken to secure bragging rights. As status is gained from consuming and ultimately discarding as many partners as possible, women's bodies function as resources that in the lads' words are to be, feasted on, ruined, smashed, destroyed, and binned afterwards.

PARALLEL
SESSION 04:
9:30am–11:00am
29 June 2022



UNRULY BODIES

Room 3.101

Chair: Dr Kerry Drysdale

Cancel-Culture, Backlash and the Body Without Organs: A Modern Prometheus

Graeme Paton, Murdoch University

This paper analyses the discourse of cancel-culture in relation to the Deleuzian concept of "Bodies without Organs" (BWO) (Deleuze and Guattari 1972; Deleuze and Guattari 1980). Deleuze and Guattari (1972) explain that the "body without organs is the deterritorialized socius". In other words the BWO is understood less as a literal body but a metaphysical concept (Deleuze and Guattari 1972; Deleuze and Guattari 1980). The BWO represents a metaphysical phenomena that organisations (or organs) often seek to coalesce behind (Deleuze and Guattari 1972). For example, Deleuze and Guattari define capital as the BWO for the institutions of capitalism, or the state the BWO of the institutions of totalitarianism (Deleuze and Guattari 1972). In this paper, I will outline the ways in which cancel-culture discourse serves as the BWO that aim for backlash against progressive movements such as black lives matter or #metoo.

Examining the cancel-culture discourse as a BWO, I will highlight the relationships between the original concept of cancel-culture and the institutions that seek to minimise the progress made by movements associated with cancel-culture. This will involve an in-depth examination of the history of the term cancel-culture and how it has evolved over time into the BWO it has become. Furthermore, I will examine the organisations (or organs) that coalesced around the cancel-culture discourse BWO. In the final part of this paper, I will explore the future impacts that cancel-culture discourse BWO could potentially hold for society. Based on this analysis, the backlash BWO has surprisingly dark origins in the height of the Red Scare era and shows potential of recreating these past events in a modern setting.

Becoming-with drugs: Wellness, drugs and culture

Dr Renae Fomiatti, Deakin University

'Wellness' is a ubiquitous feature of Western neoliberal societies, extending into the domains of health, leisure and employment. Wellness cultures and practices vary, but a common feature is the enhancement of health through the repudiation of alcohol and other drug consumption. Wellness is underpinned by the pursuit of the natural body, optimal health, cleanliness, and balance, with drug consumption understood as unnatural, a threat to the healthy body and often as 'symptomatic' of underlying imbalance, disease or trauma. Despite this presumed dichotomy between wellness and drug consumption, medical and cultural knowledge about drugs and addiction have always traded in contested wellness tropes such as purity, wholeness, recovery and bodily control. Less explored is how contemporary notions of wellness materialise through 'drugged' concepts (e.g., unruly consumption, pollutants and intoxicants, addiction, detoxification, addiction and freedom) and different forms of drug consumption. Drawing on the posthumanist concept of 'drugged bodies' (Dennis, 2019), this paper makes an argument for thinking about wellness through its becoming-with drugs. Drugged bodies refer not to the physical body on drugs but to socio-material assemblages of human and non-human bodies, such as wellness, that come to matter with drugs. I argue that paying attention to the drugged bodies that animate contemporary wellness cultures and practices is significant for understanding the forms of agency and transformation capacitating contemporary wellness subjects and the broader enhancement practices that constitute contemporary health subjects.

Deaf people's accounts of the NDIS: politics, communities and bodies

Catherine Treloar, Macquarie University

In this presentation, I share preliminary analysis of 15 interviews with deaf people who have accessed the NDIS for a support package. Accessing the NDIS impels deaf people to plan and justify their need for the supports they request. Today, framings of self for deaf people signal a time of flux, where both framings of a biomedical and a cultural framing coexist. To be included in the disability framing of the NDIS and access resources to enable participation in the wider community, signing deaf people, who understand themselves as a linguistic minority, must present themselves in a way that is recognisable to the NDIS processes. For example, to access the NDIS, deaf people must first provide an audiogram - medical evidence of their auditory status. When deaf people do consider themselves within a "disability" framework, they tend to see it as a communication disability - a function of the differing communication modalities they engage with. It can be a challenge to realise that others see the disability as residing in their own bodies. The mixed logic of the NDIS - focussing on participation and goals but requiring evidence that is biomedical means that deaf people's bodies need to function in a particular way when accessing the NDIS. The experiences of deaf people's accessing the NDIS exposes these rival framings around deaf people and the living of their lives. This presentation will shed light on how these deaf people have negotiated this new provision of support amidst the evident rival framings of their disability. Most importantly, it will share how the occasion of having to narrate their goals for the NDIS - serves to provide a moment when deaf people narrate, themselves, their version of the living of a good, deaf life.

BODIES & PLATFORMS

Room 3.108

Chair: James Hall

A Genealogy of the Australian Gambler Subject Using an WPR Approach

Rachel Cole, University of Sydney

Since the late 1990s, increased Internet use and the addition of new 'push' aspects of online participation, characterize online gambling as increasingly problematic. Online gambling lacks many of the facets that would typically monitor and restrict gambling activity in physical space. For example, online gambling has no closing time, can have variable checks on age, and uses increased marketing and credit incentives operating through transnational organisations that are difficult to regulate (Griffith, 1999). This paper uses a WPR approach to examine how policy interested in curbing 'problem' gambling in Australia observes some online spaces as facilitating 'non-problematic' gambling through forms of licensing, monitoring, and more. Networks of technology, methods of advertising, and other hooks provide the need for broader regulatory measures. I will describe emerging policy trends in protective technology and how defining the difference between 'good' and 'bad' gambling practices allows aspects of responsible gambling to emerge as shared between individual and corporate entities. A WPR approach provides the framework for considering 'non-problematic' or responsibility as concepts through which gamblers and organisations are being conditioned to embody a particular form of citizenship (or operant conditioning). These new regulatory methods demonstrate how policy is responding to relatively new facets of online culture concerning social responsibility, ethics, and trust.

Bodies under watch: Smartwatches as tools of empire in an Innisian margin analysis

Andrew Hutcheon, Murdoch University

The smartwatch, best exemplified in the minds of many by the Apple Watch, now promises a fitter body, the tracking of menstrual cycles, preventative notification of heart disorders, calls for help in case of emergency and access to a phone's messages without the coarseness of a phone in hand. In the space between interrogations of 'surveillance capitalism' and 'data extractivism', which focus primarily upon the role of information within the current technological apparatus, and criticism of many prevailing trends in the portrayal of bodies on social media, I argue that there is a new colonial politics at play in the world that is increasingly centred upon how our bodies are to be increasingly integrated into values-laden wearable technologies. In borrowing Innis' margin-centre model of colonial political economy and culture, I will expand upon the idea that the body has been marginalised by the emergence of a new centre which now demands a new physical discipline in the pursuit of the centre's idealised body, that which is best equipped to serve the empire and exemplify its virtues.

"A robot wrote this": AI journalists and the news media

Kai-Ti Kao, Curtin University

This paper looks at the use of Artificial Intelligence (AI) in place of human journalists in the newsroom. In September 2020, The Guardian published an article authored by the AI system GPT-3. Responses to this article encompassed debates about human and robot journalists, normative imaginaries of news and democracy, and the disruptions and affordances of technologies such as AI. These reactions, we found, revolved around existing techno-utopian and -dystopian tropes and imaginaries that limit and constrain our ability to understand the broader social and regulatory impacts of AI use in the newsroom.

Employing a sociotechnical imaginaries framework, this paper offers a theoretically driven critique of how the imaginaries embedded in both journalism and AI constitute "'performed visions of desirable futures'" (Jasanoff 2015, p.4). At a time when AI use is both widespread and raising a number of ethical questions, we find it problematic that relatively little critical discussion has yet focused on the use of AI in the news media industry. We argue that discussions about AI need to move beyond simple dichotomies to consider how deeply embedded imaginaries of AI technologies construct and shape our expectations of news media's social functions and obligations.

QUEER(ING) BODIES

Room 3.201

Chair: Dr Grace Sharkey

Gender and Sexual Diversity in Australian Film and TV: Cultural Practices, Approaches, Audiences

This panel brings together scholars working on Australian on-screen gender and sexual diversity to build a dialogue on how minority representation in film and television contributes to wellbeing, identity practices, breadth of cultural understanding and pedagogies of social harmony. It demonstrates a substantial shift in queer media scholarship, focusing on the cultural context, representation, materiality, and practices of audiencehood and reception.

Young People, Mental Health and Screen Media: The Utility of Gender and Sexual Diversity on Australian Screens

Professor Rob Cover, RMIT

This presentation discusses findings from the ARC Discovery AusQueerScreen Project. The project investigated the cultural, health and identity impact of gender and sexually-diverse (LGBTQ) characters, themes and narratives in Australian film and television, 1990-present. Providing an account of Australian media production's contribution to minority health, wellbeing and identity, the team interviewed key industry stakeholders, directors and actors, and interviewed audience members to understand how on-screen representation of gender and sexual minorities is perceived to benefit mental health/wellbeing, identity formation and the role of diversity representation in fostering social harmony among both minority and mainstream Australians. This presentation discusses the cultural relationship between minority screen representation and mental health. Drawing on audience interviews, it argues that everyday Australians have nuanced responses to the value and form of minority on-screen visibility. While any LGBTQ representation was once understood as valuable, contemporary audiences are more critical of the form, framing and complexity of minority characters, wary of queerbaiting practices and engaged in assessing character, theme and narrative quality. The quality of representation is understood to have a direct impact on mental health and wellbeing. This paper assesses some of these findings from a cultural approach that critiques normativisation, identity performativity and recognition.

Finding space, taking time: Australian queer screen audiences born in the 70s and 80s

Tinonee Pym, Swinburne University of Technology

This paper explores how LGBTQ+ people born in the 1970s and 80s experienced queer characters, themes and narratives in Australian film and television while they were 'growing up.' Drawing on interviews from the AusQueerScreen ARC Discovery project with gender- and sexually-diverse screen audiences, I examine the significance of physical spaces such as video shops, libraries, loungerooms and cinemas for accessing queer film (and queering 'straight' screen texts). Participants foregrounded the materiality of VHS cassettes and shared household TVs during this period in relation to discussions with, or commentary from, family and friends. Place and localness were central to these accounts, from growing up queer in regional Australia to recognising and 're-mapping' familiar city streets seen onscreen. I also consider the temporal dimensions of participants' accounts. In the absence of screen content addressing queer adolescence or childhood during this time, LGBTQ+ characters sometimes stood in for potential future friendships and communities. Some participants described 'catching up' on queer film later in life that had been difficult to access in the era of broadcast television, and prior to widespread internet access. For many, entering adulthood coincided with a proliferation of queer screen representations, and discussions of 'growing up queer' often encompassed this period too. In this sense, queer representation onscreen played a role in participants' ongoing negotiation of shifting and expanding possibilities for queer selfhood over time.

The Set: Groovy Sexploitation Film or Homophobic Relic of the Past?

Dr Stuart Richards, University of South Australia

Being the first Australian feature film to depict gay subject matter as its central theme, Frank Brittain's *The Set* (1970) is a landmark title in queer film history and arguably Australia's first exploitation film. The script was written by Roger Ward and was based on an unpublished sociological novel of Australian life in the 1960s. The film was released just before the federal government's injection into the Australian film industry. It's easy to dismiss *The Set* as a homophobic relic of the past given that it's unclear whether the film positions same-sex attraction as something that must be overcome or whether it's a camp eccentricity that is exciting to explore. With the homosexual content being deemed scandalous at the time, the film is a window to the changing mores of societal attitudes to homosexuality. *The Set* is largely absent from scholarship on queer cinema and was long unavailable until recently being released on streaming platforms. While the same sex desire is relegated to amoral conduct, this paper argues that the film is still a challenge to Australia's conservatism of the day. This positions the film alongside more celebrated titles such as *Victim* (1961) and *Boys in the Band* (1970).

BODIES & PLACE

Room 3.207

Chair: Dr Thor Kerr

Smart Cities go local: Regional and Rural Smart Policy in Australia

Dr Holly Randell-Moon, Charles Sturt University

Smart infrastructure is positioned as central to the liveability and viability of rural and regional towns in Australia. The Australian Government's Smart Cities Plan and Regional Connectivity Program (RCP) includes Smart Investment in regional areas and the New South Wales Government has prioritised connectivity and telecommunications infrastructural development through the RCP. And yet regional and rural communities are typically excluded from the evidence base for smart technologies and services. Aboriginal Land Councils are also important stakeholders in managing the digital processes associated with information and infrastructure moving across different Countries. This paper draws on data from the Consumer understandings of smart technologies and their applications in North West NSW regional and rural communities project, including over 30 interviews with regional councillors, residents, health workers, and Land Councils on smart development and internet infrastructure in the region. In the areas surveyed, smart regional policy is variously emerging, non-existent, or assembled from existing policy domains and regulation involving the internet, telecommunications, regional development, First Nations, and local government. We argue that existing smart discourse and policy concerns are challenged by the local configurations of economic growth (as well as decline), internet capability, and smart technology data regulation in regional and rural areas.

Bodies in the bush: Hand-weeding as a methodology for worlding

Joe Brisick

Taking seriously that these are troubled times on a damaged planet, I propose bush regeneration, and in particular hand-weeding, as a mode of encounter for worlding. Practiced in this way, bush regeneration is dirty, sweaty, back-aching work. However, it seeks not a return to a pre-colonial utopia or a neoliberal progressed future; rather, hand-weeding is a practice of care for multispecies flourishing. This paper explores bush regeneration as a countermodern mode of ecological restoration. Conventionally practiced, ecological restoration maintains and perpetuates dominant Western dualisms and notions of mastery and control. Bush regeneration, however, has the potential to heal damaged ecologies while enacting, embodying and performing countermodern onto-epistemologies. This paper then explores hand-weeding trans-corporeally; as a worlding practice that takes seriously the materialities, animacies and intra-actions of more-than-humans and their worlds. With/in this process, human and more-than-human dialogues are opened and held open as bodies respond to/with each other. Hand-weeding thus positions human bodies ethically and reframes ethics not as a universalised and adjudicative code of practice, but as a transformative doing through which one becomes otherwise.

MEDIA & REPRESENTATION

Room 3.208

Chair: Dr Wilfred Yang Wang

'Falling leaves return to their roots?': The reception of Chinese blockbusters by overseas Chinese (online)

Dr Ian Huffer, Massey University

This paper examines the reception of recent Chinese blockbusters by Chinese audiences in New Zealand, based upon focus groups and a survey conducted in 2019. A combination of state oversight, private capital and market forces have led to China's increased production of blockbuster films that promote the 'Chinese Dream'. The ability of these films to promote this dream beyond China has been queried due to their relative failure at the international box office, but our understanding of the response of overseas Chinese to these films remains limited. Overseas Chinese represent a crucial audience for these films given the state's view of them as potential ambassadors and as a resource whose expertise acquired abroad might be harnessed through their return to the 'motherland'. This paper consequently considers the role these blockbusters may play in shaping this audience's relationship to China and places this in the context of their existing and planned movements across borders.

Vic Cowdroy's 1930s Nudes

Dr Nicole McCuaig, SAE Creative Media Institute

In 1924 a 16 year old student from the East Sydney Technical College was chosen to make a mural for the inaugural artists ball, it was a smashing debut. A naked girl pulls three aging men and a skeleton by ropes tied around their necks; she seems powerful, she is enjoying herself, and is in control of the situation. Victoria Cowdroy's playful scene had an underlying message: young women were dragging Australian art into the modern era. A few years later her nudes would edge into the hallowed territory of Norman Lindsay, but she did not pursue the fine arts.

Vic became an identity in the middlebrow, illustrating across various magazines and newspapers such as *Wireless Weekly*, *Smith's Weekly*, and *the Sun*. Full page illustrations captured life in Sydney in the twenties and thirties and they were appreciated, often advertised as something to look forward to in the next issue. The illustrations still demonstrated a unique approach to the female form, allowing the subjects to be active or disinterested rather than posed. Using the methodology of Walter Benjamin's collector this paper is an opportunity to amass and study a collection of archives that demonstrates her significance as an Australian artist.

The Claremont serial killer and the production of class-based suburbia in serial killer mythology

Dr Laura Glitsos & Dr Jessica Taylor, Edith Cowan University

Politically, the serial killer narrative is also intertwined with the production of race-based, class-based and gendered definitions of space and bodies. We show how culture is deeply invested in 'making sense' of serial killing through several political manoeuvres, including the privileging of certain victims over others, such as the way in which women of colour are rendered invisible in these mythologies. To argue these assertions, we draw from a case study located in Perth, Western Australia, dubbed by the media as the Claremont serial killings. By tracing several sub-narratives, we perform qualitative discourse analysis on diverse media texts.

FEMINISMS & GENDER

Room 3.213

Chair: Lindy Cameron

Melissa Caddick's shoe: the financial advice industry, celebrity, and the rogue female subject *Dr Fiona Allon, University of Sydney*

This paper takes Melissa Caddick's ASICS running shoe as a starting point for a wider discussion of the financial advice industry, celebrity and representations of "deviant" female bodies and subjects. Financial advisors are the "human face" of financialisation, mediating between financial markets and amateur investors. With the increasing prominence of the FIRE industries (Finance, Insurance, Real Estate) in daily life, financial advisors play an important role as personal mentors, guides and even pastoral advisors. Induction into investment frequently combines a bleak, fearful and uncertain future (exploitation at work, poverty in retirement, financial loss) that can be tamed with a mentor to clear the path towards financial freedom. And as investment comes to define the road towards financial security, the role of the advisor seems prudent and necessary despite the conflicts of interest that frequently arise. Indeed, Marx's description of credit's spokesmen/women as having "the nicely mixed character of swindler and prophet" is fitting, even 150 years after he wrote it. However, rather than simply viewing Caddick as engaging in a fraud so audacious it made her a celebrity, the paper considers the celebrity financial advisor in more general terms. The paper also reflects on the long history of the female fraudster, including representations of female financial deviance as the gendered other of "proper" Finance.

#SingleNotSorry ? Analysing transnational postfeminist media cultures via Tinder marketing

Dr Amy Dobson, Curtin University

Tinder has become dominant in the dating landscape for young adults in many locations around the world; it is available in 190 countries and 40 languages. This paper explores how Tinder marketing responds to gender politics and discourses within contemporary postfeminist media cultures and cultures of intimacy transnationally, where certain kinds of feminism and feminist ideas have gained some traction and popularity in recent years (Gill, 2016; Kanai, 2019). We provide a comparative semiotic analysis of the prominent Tinder advertising campaign #SingleNotSorry, which runs across several European countries, as well as the UK and USA, with key marketing material from Tinder India's partnership with the sex and gender-focused pedagogical organisation Vitamin Stree, which has produced the #StreeSwipes series of informational videos on issues of gender stereotypes, consent, and sex and dating safety. The analysis we offer contributes to scholarship on transnational postfeminist media cultures and discourses (Butler, 2013; Dosekun, 2015). Challenging sexist cultural stereotypes and norms of feminine sexual passivity and modesty has a clear economic rationale as a marketing strategy for Tinder, globally. The Tinder marketing media analysed appears to be largely aimed at young women, and speaks to postfeminist notions of women's new sexual "freedom" in global neoliberal "modernity", with Tinder positioning itself as a tool enabling such. Yet, as we illustrate, some key differences emerge across these marketing messages about women's empowerment and the kind of gender roles and "modern" heterosexual relations made available through Tinder in the European and Indian contexts.

Yoni Listening - Acoustic Explorations of the Vagina

Zoe Martin, University of the Sunshine Coast

The term yoni is a Sanskrit word to describe the female anatomy and is also translated to mean sacred space. 'This is a term used to bring more honour and reverence to a woman's womb and genitalia' (Anna-Thea, 2020). There is a relative misrepresentation of the vagina in society largely governed by graphical representation and dominated by the visual gaze. Yoni Listening is a unique way of experiencing the female landscape - the vagina. This creative practice-based research includes the creation of audio-visual recordings and durational soundscapes from within my vaginal canal, accompanied by a supporting exegesis and smartphone application extending on my visual art practice. The intention of my research is to help all vaginas feel sacred again by developing a portfolio of participatory contemporary artwork and promoting awareness, engagement and discussion. Focusing the gaze inward in line with the reflective, receptive female archetype and shifting the 'listening point from the ears to the tissues of the body' (Ouzounian, 2006). Yoni Listening is uniquely positioned in the fields of art, feminist studies, wellbeing and technology and presents new creative contributions to knowledge in these fields. My methodology involves listening to and recording my vagina over a menstrual cycle using a hydrophone, which is a microphone traditionally used for recording sound underwater. Then using this audio data with autoethnographic and practice-based processes to compose soundscapes, reflective writing, drawing, painting and poetry.

FASHION & PERFORMANCE

Room 3.215

Chair: Professor Natalya Lusty

Into the Fold: Dancing Deleuze in Hussein Chalayan's Gravity Fatigue

Angelene Wong, Nanyang Technological University, Singapore

The fashion system follows the capitalist logic of disciplining bodies to be intelligible and quantifiable. Performance, however, opens up a space for fashion to challenge this logic, such as in the work of fashion designer Hussein Chalayan. Chalayan's practice is interdisciplinary and explores themes of identity and displacement. This paper focuses on *Gravity Fatigue* (2015) where he employs costume and dance in a performance he directs with choreographer Damien Jalet. The performance centres around the idea of "Gravity as a currency for perception of reality," referring to how gravity is used as a framing device in the performance space to make human experiences perceivable. Gravity play is visually achieved through costumes and choreography, so as to symbolise relations between bodies on stage. This paper thus deconstructs these performance elements to argue that the bodies Chalayan stages have a Deleuzian quality in the way that they are *becoming* instead of *being*. Deleuze's concepts including the fold, becoming-other, and the rhizome, are enlisted to read the performance. What emerges is that the performance imagines how we may transcend the notion of subjectivity towards new assemblages. In this way, *Gravity Fatigue* stands at the edge of the fashion system, with a designer on the outside looking in and challenging its norms of identity through performance.

Rhythms, Bodies, Temporalities: The Ballet Dancer's Morning Class

Francesca Ferrer, University of Sydney

Rhythm is where the body and time meet. For professional ballet dancers, company morning class represents the spinal cord of their daily practice, allowing them to wake up with their bodies and refine their technique -- all to live piano accompaniment. Moving to music is not the only way that rhythm factors into this practice though. This paper considers two seemingly tautly-held positions: 1) the ecology of the ballet class as rhythmically synchronised, fostering collectively and based in sensory, animal connection; 2) the ballet class as the foundation for dancers' strict routines, driven by discipline and repetition, evocative of the daily grind. The paper draws from a project that utilised a multi-scale ethnography to ask: what can the sensory details of doing ballet tell us about its generative capacities as a professional practice -- as well as its problematic tendencies? And, how do systemic and structural factors contribute to and/or produce those sensory details? Its theoretical framework draws on sensory studies to emphasise the significance of all of the senses to the ballet class experience, not just of the visual, which tends to dominate analyses of dance, and indeed, is generally privileged in Western contexts (Howes 2005). I argue that although the aforementioned positions seem oppositional, it is important to think about how they coexist, even produce one another, to account for the complexity of professional dancers' work-life experiences. This gesture towards complexity has been largely ignored by scholarship on ballet, with notable exceptions from practitioner-scholars Sally Banes (1998), Jennifer Fisher (2007) and Adesola Akinyele (2021). Further, although well-motivated, there is a tendency in academic feminist critiques towards overstating the dangers of ballet for women in particular, without acknowledging dancers' agency and the joy in dancing itself. Overall, the significance of this paper lies in disrupting habitual thought on ballet which perceives of itself as progressive. In exploring the apparent tension between the rhythms of morning class -- as an ecological common versus a disciplinary force for order -- and finding that these modalities are not mutually exclusive, but feed one another, I suggest that ballet, as a professional practice, can be understood in more complex terms, and productively in new, perhaps strange, directions.

PARALLEL
SESSION 05:
11:30am–1:00pm
29 June 2022



BODIES & PLATFORMS

Room 3.108

Chair: Kai-Ti Kao

New Horizons: Em(bodied) Advertising in Animal Crossing

Heather Blakey, University of Western Australia

When Animal Crossing: New Horizons (Nintendo) launched in 2020 it became a part of the pandemic zeitgeist; host to meetings, weddings, and, significantly, a media channel for brands to promote content and products. A new phenomenon, there is little scholarship that intersects the 'practice' of advertising and the 'embodiment' of gameplay, and what the affective outcomes are of those things occurring in the same space. If identity is informed by bodied experience, and 'ludification' continues to 'penetrate the cultural domain' (Frissen et al. 9), evolving our analytical methodologies to better understand this intersection is increasingly important.

This paper engages the work of three scholars and focuses on the advertising campaign, Tatchaland, deployed in Animal Crossing by Tatcha. It considers Linda Williams' essay 'Film Bodies' and her effort to 'get beyond the fact of sensation to explore its system and structure as well as its effect on the bodies of spectators' (3); Judith Butler's writing on performative gender; and Sianne Ngai's 'taxonomy of the aesthetic features of contemporary capitalism' (Brazil). While these scholars are not writing to video games, this paper argues that their work provides an interdisciplinary resource for understanding the affective implications of commercial branding in game worlds.

Emoting Presence on Twitch.tv: Virtual embodiment and streamer presence in videogame livestreaming

Nathan Jackson, UNSW

Through its various features and their associated affordances, the livestreaming platform Twitch.tv enables a virtual reframing of bodies and space. In this paper, I reflect on my own experiences as both a videogame livestreamer on Twitch and a participant in others' streams in order to examine how Twitch emotes - platform-specific emojis for use in the text-based chat - operate as virtual extensions of the physical body. Subscriber emotes are streamer-specific emotes accessible as part of a paid subscription. I argue that these emotes become performative representations of the embodied streamer deployed by members of the stream collective who have paid for their access. Through case study analysis, I focus on emotes designed in the likeness of the streamer, and how their impact differs when used inside and outside of their 'home' stream. In particular, I draw attention to unique arrangements of embodied presence, where a streamer may be doubly present through their stream and emotes, or present solely through others using their emotes elsewhere. Through emotes, I demonstrate how bodies are read and represented on Twitch and discuss the subsequent impact they have on collective identity, labour, and the economics of the platform.

Always, Anywhere, with No Complaints: Idealising the Virtual Influencer Body

Rachel Berryman, Curtin University

Virtual influencers are characters native to social media, typically designed to promote brands, products and/or messages, and recognisable for their animated (often computer-generated) appearance. Since the late 2010s, virtual influencers have appeared online with increasing frequency, populating a growing number of social media platforms. They form part of a lengthy timeline of virtual celebrity, spanning (South) East Asia's history of virtual idols, Hollywood's cinematic synthesians, and the computer-generated 'cyberbabes' that frequented Western pop culture in the late 1990s. It thus comes as little surprise that press coverage of virtual influencers reiterates many of the qualities praised of their predecessors, highlighting the unique capabilities of their immaterial bodies, and celebrating their ability to transcend the corporeal limitations of 'celebrity-commodities' (Turner et al., 2000) made of flesh-and-blood. Presenting preliminary findings from my PhD project, this paper focuses on the malleable, immaterial bodies of virtual influencers, drawing on close textual analyses of web and (archival) press research to situate what I call the 'productivity', 'tractability' and 'fallibility' of virtual influencers' digitised bodies within the commercial context and demands of contemporary celebrity culture.

References:

Turner, G., Bonner, F., & Marshall, P. D. (2000). *Fame Games: The production of celebrity in Australia*. Cambridge University Press.

QUEER(ING) BODIES

Room 3.201

Chair: Dr Amy Dobson

A is not for Ally: The Invisible Asexual

Marziya Mohammedali, Edith Cowan University

Asexuality is sometimes referred to as "the invisible orientation" (Decker, 2014), based on the assumption of compulsory sexuality. From Kinsey's exclusion of asexual subjects, marking them as 'Group X', to the dismissal of asexuality as a 'Tumblr identity', there has been a longstanding tension in regard to the inclusion of the asexual identity within the broader Queer umbrella, not to mention the pathologising of asexual tendencies and an erasure of the identity with some reassigning the 'A' as standing for 'Ally'. When sexuality is defined in terms of attraction, what does it mean to exist *via negativa* (Chen, 2020)? When existing language and representation is based on an absence, what does it mean for the body that houses that absence? This paper builds on Audre Lorde's notion of the erotic, to encompass and delve into the idea of multiple and split attractions as a way of embodying and creating space for the asexual body. In the spirit of bell hooks's notion of Queer as being 'about the self that is at odds with everything around it', I argue for a closer look at asexuality that moves beyond simply being understood as a mode of (non)attraction, and propose that asexuality can be seen as a way of radically queering what it means to be queer, through experience and activism.

"Finding Ourselves" through Drag as Decolonial Queer Praxis

Ian Rafael Ramirez, University of Melbourne

This paper analyses the ways of doing drag of Filipino drag queen Lady Gagita from a decolonial lens by mobilising her ways of knowing the world as an epistemological standpoint. In unravelling Filipino drag queens as Filipino performing bodies, we reveal their fractured social body from neo/colonial encounters. I posit that they find ways of perceiving their world in their own terms amidst the complex grid of powers operating for their abjection. For Lady Gagita, the process of "finding ourselves" is necessary for Filipino drag queens to find a fitting character to impersonate, and to fully realise their drag persona. I assert that it illuminates a decolonial project. First, the process of "finding ourselves" evokes a sense of being lost, or having lost something that needs to be returned. Second, "finding ourselves" signals a "performing" body that, in its being lost, is shaped by and conforms to certain subjectivities but also mediates despite the lack of resistance. Through deploying "finding ourselves" as a decolonial queer praxis, this paper searches for what Lady Gagita opens up for (re) emergence. Ultimately, this paper is interested in the persistent life-making practices of Lady Gagita and the worldmaking possibilities they enable amidst a constantly changing world.

Why Here? Why Women? Why Queer? : Contextualising Research on Bangladeshi Queer Culture

Anika Shah, University of Technology Sydney

Within South Asia, Bangladesh holds a unique position in terms of geography, history, politics, and culture. Yet in studies of gender and sexuality in South Asia, Bangladesh tends to come as an afterthought. Even though scholars such as Shuchi Karim (2010; 2012) have pointed out the complexities of women's and especially queer women's experiences in a predominantly heteropatriarchal Bangladesh, it remains a relatively underexplored subject. This paper discusses the background and context, and subsequently theories and methodologies, that provide a grounding for investigating Bangladeshi queer popular culture and queer women's experiences. Using a qualitative framework comprising of interviews and textual analysis, the research inquires how queerness is understood in Bangladesh, especially through the paradigms of the closet and coming out. Discourses of sexuality, as Gayatri Gopinath (2005) argues, are inextricable from histories of colonialism, nationalism, and migration. Narratives of disclosures, in this context, prove to be significant in understanding nuances of queer perception, representation, and visibility within specific cultural contexts, as is evident in the works of Carlos Ulises Decena (2008) and Hongwei Bao (2013). The paper ties in this varied scholarship, and considers affinities and departures pertinent in contextualising research on queer culture and queer women's sexualities in Bangladesh.

PEDAGOGY

Room 3.207

Chair: Dr Catherine Page Jeffrey

Indigenous Automation in the Budj Bim eel and Brewarrina fish systems: Cultural Responsivity in Cross-Cultural Indigenous Science Education

Dr Holly Randell-Moon & Dr Nicholas Ruddell, Charles Sturt University

In this paper we outline how pre-invasion Indigenous engineering can contribute to teaching and delivery of science, technology, engineering, and mathematics (STEM) materials in high schools and universities. There is a growing body of work that argues effective STEM delivery should engage with Indigenous communities, their epistemologies, and their aspirations. This paper discusses and realigns the way we view the theoretical space that exists between western and traditional Indigenous knowledge systems by focusing on Indigenous engineering principles of automation in the Budj Bim eel and Brewarrina fish systems. The eel systems at Budj Bim are a vast aquaculture network designed by Gunditjmara peoples to manage and automate the flow of eels and fish. The Brewarrina fish systems, devised by the Nyemba peoples, are estimated to be one of the oldest human technologies and similarly to the eel systems, worked to automate fish farming. Despite principles of automation underpinning the design and operation of many Indigenous agricultural and aquacultural practices, contemporary engineering and technological debates regarding automation exclude Indigenous perspectives. The purpose of the paper is to show how western and Indigenous knowledges can be productively brought into a cultural interface and effectively taught in STEM education. Highlighting the case studies' use of automation is an impactful way of connecting Indigenous engineering to contemporary STEM debates about technology, sustainability, and social inclusion, and engage students with Indigenous science as an ongoing and lived practice.

The Absent Body and the Question of Values - The Case of Online Education

Professor Mark Gibson, RMIT

One of the most striking bodily phenomena since the onset of the COVID-19 pandemic has been the *absent* body. Graphically represented by the tens of thousands of vacant seats at the Tokyo Olympic Games, it is a phenomenon that has also been seen in empty workplaces, shops, airports and city streets; in significant absences at family occasions, business meetings and academic conferences. The paper reflects on the implications of the absent body for education: What does it mean for education when the bodily presence of students in the classroom is substituted by video streams or screen avatars? Most of the literature on online education considers it in functional terms, assessing its effectiveness in realising learning outcomes. The paper suggests that we also need to consider education as a key site for the formation of values. This is particularly so in the humanities and creative arts, including Cultural Studies. Drawing on perspectives from phenomenology, I identify some ways in which the bodily co-presence of teachers and students has been important in the development of ethical and aesthetic judgement. It may be that substitutes can be found in online education, but the question needs to be asked more directly and insistently than it generally is.

UNRULY BODIES

Room 3.208

Chair: Dr Catherine Archer

Unsettling the Settlements: decolonising narratives of mobility, identity, and Eurasian (be)longing, in and against the settler-colonial archive (online)

Dr Poppy de Souza, Griffith University

This paper traces the intersecting racial-colonial logics of 'mixed-race' migration policy and Eurasian (Serani) desires for mobility and belonging through archival records and narratives of post-Merdeka migration from the former 'Straits Settlement' of Penang, Malaysia, to settler-colonial Australia. At a time when the assimilatory logic of hybridity or mixed-raceness was used as a tool of colonial governance to justify the Stolen Generations, Australia's 'mixed-descent' migration policy simultaneously allowed non-white 'British Subjects' a pathway to settlement. I think through the ambivalent location of Eurasians—sometimes also referred to as Serani—in relation to Australia's multiple formations of whiteness (Ahmed, 1999; Ang, 2001; Choo et al., 2004; Ganguly, 2007; Perera, 2005). How did Eurasian migrants 'pass' (or not pass) through hybridity (Ahmed, 2015) to navigate their acceptance into a 'white post-colonising society' (Moreton-Robinson, 2015) via institutions of racialised governance? How did they make sense of themselves and their place across shifting—and sometimes fraught—familial, embodied, institutional, and transnational histories? Reflecting on official migration records of members of my own Eurasian family, and the extended Eurasian diaspora, I think through the tensions, contradictions, and ambivalences of what it means to be positioned as both 'on the edge and in between' (Choo, 1998).

Bodies and Political Perils: The Grisly Narrative of Extra-Judicial Killings (online)

Dr Pauline Mari Hernando, University of The Philippines Diliman

Bodies provide both political and cultural narratives. Even more so when it chose to function as a tool in radicalizing political ideologies and improving social order. In the current Philippine society, efforts were made by the current regime to suppress and dissuade democratic and revolutionary involvement of the people. Extra-judicial killings were consistently implemented to human rights activists and political organizers from various social movements, for fighting for the peoples' rights. It can be seen that such inhumane and unlawful acts were established to de-historicize nationalist peoples' movement and proletarian struggle against fascism. Discursive events and experiences appear to be of considerable value in scrutinizing governments militarized efforts in dematerializing bodies. The framework of the current collective action towards national-democratic struggle can be analyzed through the growing cases of extra-judicial killings. This paper aims to address inquiries founded within the atrocious formation of dictatorial power and the people's responses through the evaluation of series of extra-judicial killings for the last four years. In this paper, inquiries on bodies as political perils, symbolic texts and, judicial allegories will be presented alongside their sociohistorical contexts.

Mobile media imaginary and the construction of the transnational ageing body of older Chinese Australians

Dr Wilfred Yang Wang, University of Melbourne

This paper draws on the cultural critique of human body as the site of power (Eliasz, 1978; Turner, 1996; Shilling, 2005) to examine how older Chinese Australians' (OCAs) use mobile media to negotiate their cultural subjectivity and lives in Australia. As the largest non-English speaking ethnic community in Australia, OCAs' experience can shed light on the transformation of the older migrant body in a digital era, which has also been defined by the internationalisation of China-based digital mobile media (Yu, 2019). As OCAs navigate different media ecologies, critical inquiries need to recognize the cultural plurality and possible ideological divergent of technology (Sun and Yu, 2021) to examine how the techno-social processes shape the sense of social fluidity and cultural contradictions in one's life. Discussions and analyses draw on ethnographic data collected from participant observation, in-depth interviews, and researcher-embedded community events in senior Chinese associations in Melbourne, Australia since 2019. As a social unit, community organisation allows the inquiry to move beyond the lens of family and care in ageing research (Wiles et al. 2012) to instead locate OCAs' experience and expectation of mobile media in the realm of social everyday lives. It is found that mobile media is inherently contradictory in helping OCAs to reconcile the changing body/mind relations (Tuffe, 2008). Mobile media have propelled OCAs' contradictory senses of cultural mobility and immobility, physical enabling and disabling and, social dependency and independency of living in Australia. These sets of contradictions afforded by mobile media have facilitated the construction of a new transnational ageing subject. The body/mind reconfiguration of OCAs is not only determined by the bio-temporality of ageing and the cultural-spatiality of migration but also the techno-affordability and imaginary of mobile media in making sense of their lives, personal emotions and, social relations in Australia.

FEMINISMS & GENDER

Room 3.213

Chair: Dr Kay Hearn

Augmented Reality (AR) filters and gender

Kiah Hawker, University of Queensland

Augmented Reality (AR) filters are transforming selfie taking practises and gender performance within social media environments. Currently, AR is primarily accessible through mobile devices, in the form of filters within social media environments. These filters are commonly applied to a user's selfie, and often alter the user's body through various digital enhancements such as facial structuring, make-up and accessories. There is currently an uptake of AR filters which allow users to align to, subvert or 'play' with their gender representation through a filtered selfie. These filters enable this by adding gender coded digital accessories, such as make-up or facial hair, offering users of any gender the option to partake in both sincere and ironic ways. Through an informant-led study, I interviewed both everyday users and creators of AR content to gain insight into how filters are impacting everyday practises on these platforms. For some users the ability to subvert or 'play' around with their gender offers new opportunities to explore the boundaries their gender representation online - in a non-permanent manner. However, the detrimental implications of beauty filters which alter facial structuring must also be considered. In response to selfie taking literature, this paper argues that the filtered selfie is both a self-expressive and narcissistic act; and responding to moral panics around selfie taking practises should focus on the potential impacts to self-esteem and body dysmorphia without a focus on the narcissistic component of the practice.

"She's built like a tank": Player reaction to Abby Anderson in *The Last of Us: Part II*

Dr Sian Tomkinson, University of Western Australia

The depiction of female characters in video games is a topic frequently discussed in game studies, media studies, and cultural studies, with researchers generally noting that women are often sexualised or are lacking in agency. However the push for increased diversity following Gamergate has heralded more varied representations of women across indie and Triple A games. One particularly interesting video game in this context is Naughty Dog's 2020 action adventure title *The Last of Us: Part II*. The game received extremely divisive criticism due to, among other elements, the character design of Abby Anderson and her functions in the game. In particular, many players were outraged at her muscular, "masculine" build, considering it inaccurate for a woman living in a post-apocalyptic setting, and, along with the presence of a transgender character and lesbian relationship, a form of virtue-signalling. In this presentation I examine these players' complaints and consider how they fit within gaming discourses of realism, immersion, and escapism. In particular, I explore what elements players consider to be acceptable as 'realism' in the context of a post-apocalyptic action-horror video game, considering a prevalent discourse that video games are being increasingly politicised.

FASHIONING BODIES IN FLUX

Room 3.215

Chair: Dr Harriette Richards

While the body has long been an important locus for fashion and cultural studies, with scholars such as Joanne Entwistle drawing attention to 'the empirical realities of dress [which are] constantly in flux, always contingent and context specific' (2015), the relationship between fashion and the body explored in such studies offer familiar accounts of how the body comes to be fashioned, dressed, adorned. This panel inverts such explorations by asking how fashion re-imagines the fundamental ontology of the dressed body. What does it mean for a fashion designer to reinvent the body? And how can the moods of fashion alter the body's sense of time and place? Or how does fashion function as a form of queer attachment?

This panel explores fashion as a way to rethink the intersections between gender, emotion, desire, representation, and socio-political formations. The presenters examine the work of avant-garde fashion designer Rei Kawakubo, early collections by New Zealand designer Lela Jacobs, and the principal role of fashion in the television series *Killing Eve*, in order to investigate how fashion shapes our being and feeling in the world.

Dark and Crooked: Fashion Moods in Aotearoa New Zealand (online)

Dr Harriette Richards, University of Melbourne

When asked about the mood of her 2011 collection 'This Crooked Way,' New Zealand designer Lela Jacobs responded: 'Everything is quite dark...' (Averis 2011). The 'structures of feeling' (Highmore 2016: 144) established in this collection, of isolation, melancholy and unease, come from the campaign imagery as well as the material garments themselves. Many of the images are empty of people, featuring only snow-covered trees and tracks through the forest. The garments are androgynous and colourless, cut loose and heavy: layered knit ponchos, fine silk tunics, draped jersey shifts and stiff cropped jackets with funnel necks. Reading the collection through the cultural feelings it evokes, I argue, allows for an examination of how Jacobs' work functions as part of a process of what Ben Highmore (2016: 145) calls 'worlding' - the fashioning of historical time and place. For Highmore (2017: 2) moods and feelings are material, historical and social, 'embedded in cultural forms' such as fashion or music. Accordingly, this paper investigates both how Jacobs fashions melancholy moods in her collections and campaign imagery and what such moods and feelings might tell us about the historical, political and social moments within which they are produced.

Unruly Bodies: Rei Kawakubo's Corporeal Assemblages

Brittany Craig, University of Melbourne

As an avant-garde fashion designer who has been staging collections for more than 40 years, Rei Kawakubo has consistently challenged the relationship between body and dress. Through experimental construction methods and the use of unconventional materials, Kawakubo radically transforms the female silhouette and by extension, the co-constitutive relationship that exists between the body, garment and space/environment. Drawing on a new materialist framework, I argue that designs from collections such as 'Body Meets Dress, Dress Meets Body' (Spring 1997) and 'The Future of Silhouette' (Fall 2007) draw on abstract and procedural forms that reconfigure the body's morphology and individuals' embodied experiences. Because of this, Kawakubo's designs provide an opportunity to rethink the ontology of the dressed body and the capacity of fashion to intervene in corporeal subjectivity and processes of becoming. This has wide-ranging implications with regard to body politics, aesthetics and gender expression.

In this paper, I argue that Kawakubo's radicalism stems not only from her unconventional aesthetic, but from her capacity to "rethink the body" (Kawakubo, 433) in a way that testifies to its status as a polymorphous and emergent entity that is constantly in flux. In contrast to conventional Western fashion, which tends to treat clothing as a supplemental 'second skin' that covers a pre-formed and fixed bodily structure, Kawakubo approaches the dressed body as a performative assemblage that is capable of being continually reinvented.

Queering Fashion's Pathologies in *Killing Eve*

Professor Natalya Lusty, University of Melbourne

The rise of fashion as a star attraction in recent television serials compels us to pay attention to the complex critical languages of fashion in shifting generic expectations. No other series has captured the fashion industry's attention, or indeed the attention of audiences, in quite the same way as *Killing Eve* (BBC America). On the surface, clothes and spectacular designer outfits accentuate the chameleon-like behaviour of Villanelle (Jodie Comer), from her hyper femininity and preppy Oxford attire to playful androgyny and sharp masculine tailoring. Serving as a vehicle for the protagonist's mercurial moods, from fun and playful to terrifying and anarchic, her spectacular outfits also drive the audience's visual pleasure, if not its scopophilic thrill. But if fashion's pathologies are spectacularly and unashamedly on display, the series is less interested in directing moral opprobrium at the protagonist's excesses (either killing or shopping), than in revealing "desire's unruly attentiveness" (Berlant, 2002: 72) through the impossibly queer obsession of Eve Polastri (Sandra Oh) with Villanelle: "I think about you all the time. I think about what you're wearing and what you're doing... I just want to know everything." (Season One, Episode 8)

In this paper, I examine how fashion in *Killing Eve* represents a form of queer attachment and unruly attentiveness. If clothes function as the erotic core of Eve and Villanelle's relationship, standing in for any actual sexual encounter, the title of the show alludes to Villanelle's desire to kill off the old, cautious, responsible Eve, which she accomplishes via dressing (not undressing) Eve in a stunning Roland Mouret dress. In queering our fantasmatic relation to fashion, from pleasure and ambivalence to disgust, *Killing Eve* thwarts the conventions of the spy thriller by dwelling on the treacherous flux of our desires, as they circulate through bodies, identifications, and emotions.



UNRULY BODIES

Room 3.101

Chair: Dr Renae Fomiatti

Bodies of/at work: How women of colour experience their workplaces in 2021

Dr Catherine Archer, Murdoch University

It was more than 50 years ago that Edward Said wrote about the notion of the 'other', in his book *Orientalism*. While much has changed since that time, Said's writing still holds resonance today. It could be argued that the white, English speaking (and Australian accented), cis-gendered male is still positioned as the 'norm' in Australian society with those who do not meet that 'criterion' positioned as the 'other', particularly within the world of work, commerce and business. Zygmunt Bauman also wrote about the notion of otherness and argued that identities were set up as dichotomies, and these dichotomies were crucial for those in power to maintain their version of social order. Within Australia, the 'bodies' of women of colour continue to be the subject of 'othering', including sexual objectification and racism, with the recent and historic colonial past of Australia setting up women of colour as the other – not only to men but also to white women. This paper reports on a 2020/2021 survey of women of colour in the Australian workplace, conducted by Women of Colour Australia, a recently established not-for-profit group. More than 500 women of colour completed the survey and 60% said they have experienced discrimination in the workplace, despite 59% of respondents saying their workplace has a Diversity & Inclusion policy in place. Other key themes from the survey will be discussed and ramifications for Australia in 2021 and beyond will be presented.

I want to be an ellipsis. To be where I am not

Lydia Thretaway

This paper will explore trauma as an embodiment which is not pathological, but geographical, looking at the intersection of cultural geography, queer theory and poetry. It will consider how, in the aftermath of traumatic experience, a self seeks to escape its body by increasing velocity and accessing liminal non-places. A distinction will be made here, between the transitional zones of Marc Augé's non-place, in which sensory perception is nullified, and edgelands, in which an abundance of materiality persists. After my own queer traumatic experience, I sought to disappear, not into destinations but within transit lounges, train terminals and highways. I fantasised about non-place even as I believed, in lieu of Peter Merriman's critiques, that non-place does not exist. In doing so, non-place became a poetic construction of the self as a hurt-body wishing its own abolition. Rather than catharsis, this poetic practice imagines the hurt-body as a paradoxical embodiment of non-place. Drawing on queer theories of trauma from Jack Halberstam and Ann Cvetkovitch, the medicalisation of trauma will be challenged, as will the framing of traumatic response as akin to a "pulled muscle". Instead, the hurt-body is geographically oriented, and poetry is a means of making this perceptible.

Precarious and Ungrievable Cycling Bodies

Professor Ian Buchanan, University of Wollongong

In March 2017 British ultra-cyclist Mike Hall was killed in a collision with a car on the Monaro Highway outside of Canberra. It was a sad and terrible way for his life to end, but to many of the active social media users in the cycling world it wasn't altogether unpredictable. This is not to say it was inevitable, but to acknowledge that cycling in Australia can be deadly. Hall often tweeted about near misses with cars. To Australian cyclists his concerns about drivers were all too familiar. The coronial inquest added insult to injury by finding that Hall may have contributed to his own death by failing to wear adequately reflective clothing. This made explicit what we argue is the 'commonsensical' view in Australia that roads are exclusively for fast moving motor vehicles. The pervasiveness of this idea on social media of the road as the domain of fast-moving cars suggests that it is deeply hegemonic in certain social spheres. We critically engage with the public comments attached to news reportage of this event shared through Facebook, which we argue is broadly representative of Australian attitudes towards cyclists and cycling.

BODIES & PLATFORMS

Room 3.108

Chair: Andrew Hutcheon

Digital Homemaking: A case study of Indonesian marriage migrants

Rita Budiman, RMIT

This paper draws on qualitative interviews with Indonesian female vloggers in a number of countries such as Australia, Finland, France and Scotland. They are international marriage migrants who have married Westerners, built their own families outside Indonesia and developed video blog (vlog) channels on YouTube. One of the challenges that these women face in their new settlements is homemaking. It is an emotionally complex process for them due to the cultural differences in their households. Focusing on their everyday experiences, this paper aims to examine the way in which vlogs are used by these women to mediate between their online and bodily existence in the process of homemaking. The author argues that vlogging has become a homemaking strategy for these women to manage the problem of cultural displacement in their interracial married lives. It enables them to generate a sense of home through the maintenance of active connections with their viewers back in Indonesia. These connections help the women to maintain their cultural identities and mitigate the precarity of living in two different cultures.

Embodied Memory: Memoricide and Virtual Reality

Scott Webster, University of Sydney

Memoricide, it seems, is memory made rubble and ash. Its emblematic imagery is of scenes many would find familiar: burning "ash-snow" from Sarajevo's National Library; the exploding Bamiyan Buddhas; satellite images of Palmyra's missing structures. Such purposeful destruction is understandably highly visible and distressing. Unsurprisingly, it is also often followed by impulses to rebuild. Meanwhile, the pursuit of increasingly immersive simulations of three-dimensional space has led to reproductions of existing physical spaces in virtual reality. This includes efforts to reproduce spaces impacted by memoricide – including those within Palmyra World Heritage site now lost due to ISIS' damaging occupations between 2015 and 2017.

What is the mnemonic potential of such heritage site simulacra? What role might they perform in transforming our means of preserving and protecting memory? In responding to these questions, this paper embraces Van House and Churchill's (2008, p.295) call for cultural memory studies "to remind and inspire designers of what is possible and useful" with developing technologies. It does so through a speculative analysis of a virtual reality (VR) reconstruction of Palmyra which takes cues from #NewPalmyra's digital models, surviving footage of the original 3D Palmyra Project and the Stonehenge demonstration contained within EON Reality's (2015) EON Experience VR smartphone app. Virtual reality, as Mark Hansen (2004) argues, is experienced through the body. Importantly, so too is memory. This paper therefore grapples with virtual reality's 'embodiment problem', how it reifies the primacy of particular senses over others, and what this means for resisting memoricide.

Hate Speech Against Women Online

Dr Louise Richardson-Self, University of Tasmania

This paper will summarize the arguments posed in my forthcoming book *Hate Speech Against Women Online: Concepts and Countermeasures*. This book takes an ontology of social imaginaries as its foundation, paying particular attention to the imagined subjects of the Anglosphere's ethico-political, sexual, and digital imaginaries to understand the problem of hate speech against women online. There are several argumentative strands. First, this book argues that hate speech against women should be understood as a form of violent oppression. Second, the book argues that the images of women reproduced in hate speech maintains a divide between Good and Bad Women upon which patriarchy's existence depends. Third, the book evaluates why practical legal and institutional efforts to prohibit hate speech are minimally successful – because the root of this pervasive social practice is imaginal and habitual. Fourth, the book evaluates how some of our centrally shared images of cyberspaces—as the new public sphere, a site of free and unfettered expression, but also the home of the Troll, an inherently hostile space, and a site of disembodied social interaction—themselves help to sustain this social practice. The book concludes with an elaboration of six necessary features core to the project of imaginal revolution.

POLITICS & ACTIVISM

Room 3.110

Chair: Benn van den Ende

Digital Hostility and Hate Speech: Online Cohabitation and Ethics

Professor Rob Cover, RMIT

The past half-decade has witnessed a substantial increase in online hostility, particularly trolling, hate speech, public shaming, pile-ons and other forms of deliberate and non-deliberate adversarial behaviour such as cancel culture, indicating a cultural normalisation of incivility in online communication. Trolling that takes the form of the internet pile-on brings online hostility into a new register marked not by the anonymity of online bullies or the extensive of an offensive remark, but by very large numbers of perpetrators in what can be described as the cultural 'massification' of digital hate. The instantaneity and substantial numbers involved in online hostility that, taken individually may otherwise be understood as 'mild', warrants a shift from apprehending 'content' to addressing behaviour, reception and cultural norms.

Although there have been a number of preventative and intervention strategies (cyberbullying education, platform moderation, regulatory policies, legislation), in addition to digital citizenship discourses, little attention has been paid to ethical practices or expectations, and how they might underpin regulatory and pedagogical approaches.

This presentation draws on digital ethnographic research to discuss digital hostility from a cultural studies perspective. Drawing on Judith Butler's readings of Levinas (non-violent responsiveness) and Arendt (cohabitation), this presentation foregrounds an ethical approach to addressing digital hostility as one built on cultural practice rather than content management, censorship and regulatory regimes.

Data Bodies in Flux: Climate Activism and the Digital

Sophie Hartley, RMIT

The cultural and political impacts of data mining have been gaining significant attention from researchers in recent years. While there has been great attention given to the impacts of data extraction on broader political processes, and the impacts of "networked" environments on activism, less has been given to the perspective of activists as they navigate rapidly changing data-influenced environments. Through this study I explore the data cultures of climate activists as they engage with data-driven technologies. Drawing on interviews conducted with climate activists in Australia, I analyse the practices and experiences of activists as they interact with these datafied environments, demonstrating how both human and nonhuman bodies alike are transformed through these interactions.

Climate action, networked publics and short video culture on TikTok

Naomi Robinson, Curtin University

TikTok is an unlikely landscape for active but non-invasive climate action and environmentalism. Networked publics are able to harness the power of trends and hashtags to create, maintain and sustain narratives about the climate crisis. However, they also create a space for global movements to extend beyond the digital realm in which they gain virality and notoriety. Like most social media platforms, TikTok has become a medium that is driven by user behaviour, but due to the technical affordances and algorithms at play there is a fundamental shift of power given to trends and tags. This results in a tension between original content, memes and reposts that need to hit the norms and standards of TikTok culture while mobilisation is threatened by misinformation/anti-climate sentiment and a saturation of content. This paper will highlight the potential challenges for TikTok climate action communities that are fundamentally diasporic yet sometimes geographically confined. It will speak directly to how TikTok as a company encourages climate action, and in turn, about individual users mobilising through specific nodes. TikTok content, and by proxy climate action, are shaped through the number of views on a video, thus TikTok users must capitalise on trends to voice concerns and join a sea of concise, yet impactful, visual climate narratives.

PUBLIC PEDEGOGIES

Room 3.201

Chairs: Associate Professor Lyndall Adams and Dr Nicola Kaye

Sex education and public pedagogy

Associate Professor Debra Dudek, Edith Cowan University

Rather than relying primarily on formal school-based sex education for information, young people turn to other public sites, such as television, for sex education. The objectives of this paper are twofold: firstly, to examine sex-positive teen television series, such as Sex Education and Euphoria, as public pedagogy; and secondly, to articulate a process by which academic work about sex education itself becomes a form of public pedagogy.

Visualizing health messaging as public pedagogy in China

Dr Kay Hearn, Edith Cowan University

The Chinese Communist Party has built the world's model for controlling informational flows on the Internet. This has been achieved via human censorship, the technology used to build the internet, the laws used to govern online activity and the creation of content to AstroTurf the space. The Party has adapted and reshaped the media environment used to communicate health messages to suit their agenda. Health messaging has played a role in this by using language to promote 'healthy' Internet use in several areas. From Internet addiction to healthy content and content squarely aimed at promoting physical health, the use of health messaging as public pedagogy has formed a part of the overall strategy of the CCP to maintain power.

LEGO and public pedagogy

Dr Kylie Stevenson & Dr Emma Jayakumar, Edith Cowan University

LEGO is no stranger to using public pedagogies to assert views about everyday citizen's futures; for example, 'Building Instructions for a Better World', which captured the voices of 6000 children in a complex pedagogy and then presented these to the 2021 UN Climate Change Conference in Glasgow. Also in 2021, LEGO made a foray into digital public pedagogies, releasing their guide about optimal digital citizenship for parents and children. This paper explores how play pedagogies can be used to give children agency so that they can creatively interject their voices into LEGO's public pedagogies about children's digital citizenship.

Absent bodies and disrupting the Tourist Gaze: Barca Nostra

Professor Panizza Allmark, Edith Cowan University

The relic of the Mediterranean's deadliest shipwreck was resurrected as an art installation displayed at the 58th Venice Art Biennale titled Barca Nostra (Our Boat), by artist Christoph Büchel in 2019. In 2015, around 1000 migrants from some twenty countries fleeing sub-Saharan Africa perished in this shipwreck. The shipwreck, without an accompanying descriptive text, was placed on a wharf near a café at the festival. It has been considered disrespectful, as it is a display of a site of tragic Black deaths for white middle-class spectatorial consumption. It served as a site for tourist selfies. It also serves as a memorial and sparks debates about migration and mobility. This paper and accompanying street photography examines the controversies around the art piece, its material history, the political crisis of migration, travel and the wider aesthetic space of Venice as capturing and disrupting the tourist gaze.

ON THE EDGE

Room 3.207

Chair: Dr Katrina Jaworski

Scars of the past: the reshaping of Perth City's discursive identity through the uncovering of forgotten social histories

Juliana La Pegna, University of Western Australia

The Perth City space is currently experiencing significant and lasting physical, economic, political and social change. With it, the City's identity is also evolving. As the uglier sides of the City's history are coming to light, alternative social histories – once forgotten or selectively disremembered – are now becoming part of the City's complex identity and the memories of people who live there. This follows broader social discussion about colonial iconography, what is constituted as 'heritage', and the telling of local stories and histories which were once suppressed. The discourses which surround the Perth City and its identity are essential to this evolution, whereby identity is produced through the practices of talking about and telling the histories of the space. This paper explores this shift, focusing on the themes of Indigenous control, the convict legacy and colonialism, and the ramifications of these on the space. In this way, the city can be conceptualised as a body, who's scars reflect past trauma and shame. Balance must be struck between the City's origins and its new beginnings, so that the scars can heal but the pain is not forgotten.

Youth arts as popular education: cultural studies at the edges of the creative industries

Professor Anna Hickey-Moody, RMIT

Professor Peter Kelly, Deakin University

Associate Professor Scott Brook, RMIT

Dr Tammy Wong, RMIT

Dr Christen Cornell, Australia Council for the Arts

Youth arts is a form of education that operates primarily through affect and, perhaps because of this, it has not received much attention in terms of its capacity to develop young people's employability. In this paper we identify and discuss the much vaunted and highly desirable 21st century skills learnt in youth arts settings. Drawing on arguments first advanced by Dick Hebdidge (1979) and Raymond Williams (1977), we show that while 21st century skills are learnt through affect (and as such the learning process is often not articulated) it is a process that produces young people with skills that are seen as valuable commodities. We follow the transversal lines (Palmer and Panayotov 2016) of affect from popular – or everyday – culture into diverse youth arts spaces, and in so doing we show how 21st century skills can be represented through micro-credentials. Drawing these strands of thought together, in this article we build on histories of popular education and ways of understanding the significance of the 'everyday' in cultural studies (see, for example, Willis 1977; Williams 1958; Fiske 1989). Extending this framework of thought that takes the everyday and the unspoken seriously, we explore youth arts projects as a site for skills development and argue for a framing of micro-credentials that at once recognises this informal training while also critically acknowledging the role of micro-credentials in the neo-liberalization of higher education. We do so partly through outlining how our reading of cultural studies scholarship can provide a foundation for understanding the everyday spaces of youth arts as critical sites of knowledge production. Examining the intersections of identity, being and culture as pedagogical, we outline how the everyday experiences of diverse youth participating in arts might be captured so as to build pathways into the future based on competency in 'the now'.

PANDEMICS

Room 3.208

Chair: Dr Brett Nicholls

The Joyful Crowd: The Collective Effervescence of Bodies Together (online)

Dr Nicholas Holm, Massey University

Reflecting on the covid-19 pandemic, psychologist Adam Grant evoked Emile Durkheim's notion of "collective effervescence" as a way to conceptualise the sense of loss many experienced under social distancing regulations. Arising out of Durkheim's study of religious experience, "collective effervescence" names "the sense of energy and harmony" that we feel when part of a physically shared experience. The loss of such experiences under lockdown sharpened our awareness of their appeal and importance as part of our daily lives and, in doing so, allowed us to better understand the power of such practices that were previously taken for granted. Building on this observation, this presentation will explore how "collective effervescence" might help us better understand popular spectatorship practices in relation to cultural practices like live music, sports, and comedy. In contrast to models that conceive of audiences in primarily interpretive or atomistic terms, "collective effervescence" steers us towards an account of audiences in terms of positive affect that is not only shared, but generated across, bodies that experience together as a collective. Conceived as part of a larger discussion of fun as a cultural and political category, this analysis will consider how these practices might inform broader shifts in the political potential of popular cultural forms.

Precarity and Liminality of Filipino Migrant Musicians beyond Creative Labour during the COVID-19 Pandemic

Carl Anacin, Griffith University

Creative labour has been known as a precarious endeavour, particularly in the music industry. With the COVID19 pandemic, there have been worse experiences that highlight this precarity and vulnerability of musicians globally, migrant musicians included. As found through interviews with Filipino migrant musicians playing covers of popular music in NSW, Victoria and Queensland, the precarity of creative labour is magnified by their liminality in the multicultural and competitive entertainment industry as well as their positionality as outsiders in Australia. The uncertainty of securing a sustainable career in the music industry has been more difficult for migrants especially during the pandemic. Moreover, as they increase their socioeconomic mobility and survive adversity, they also have less access to cultural participation through music, a situation magnified during the pandemic. This research leads us to rethink the relations between the individual agency of the musician and institutional structures, a springboard that could potentially help in informing policy decisions in response to the particular struggles facing migrant musicians in Australia during crises.

Bodies in Space: Pandemic Times, the Billionaire Space Race, and Viral Opinions (online)

Dr Sam E. Phillips

During 2021, billionaires travelled to space amidst a global coronavirus pandemic that has claimed millions of lives. The spectacle of these space tourism flights, such as those by Richard Branson (Virgin Galactic) and Jeff Bezos (Blue Origin), occurred during a period dominated by anxieties over COVID-19, climate change and economic insecurity. These space flights were costly in terms of the CO2 emissions pumped into the atmosphere and massive financial expenses involved (partially covered by government contributions). Less clear was the broader societal benefit. Cultural studies provides useful tools with which to critique such moments and how the mass media and ruling class speak about them. Drawing on the work of Stuart Hall, this paper examines "billionaire space race" and "space tourism" discourses through a textual analysis that juxtaposes official statements from private space companies, which encodes space tourism as aspirational and common sense, against oppositional public Twitter discourse. Twitter, an affective social media site where reactions and opinions become popularised through "viral" tweets, provides a useful mine for immediate, unfiltered public commentary. This paper ultimately reads the billionaire space race as a social crisis that reflects contemporary class relations under neoliberalism.

FEMINISMS & GENDER

Room 3.213

Chair: Dr Elaine Xu

"You have to let go of the past": Historical bodies in female superhero origin films

Dr Jessica Taylor & Dr Laura Glitsos, Edith Cowan University

Despite the popularity of the superhero genre, particularly in the last 10 years, it is only the last 3 years that have seen studios willing to "risk" producing superhero films based on their female heroes. Significantly, the production of these films (Wonder Woman (2017), Captain Marvel (2019), the upcoming Black Widow and Wonder Woman 1984) has seen each protagonist based in a past that is conceptually and aesthetically distinct from now, a pattern that is the exception rather than the rule for the men's origin films. We contend that this pattern is in keeping with postfeminist cultural logics that simultaneously champions and contains female empowerment and feminist rhetoric.

In this paper, we consider how the films locate these protagonists and their concerns (particularly those as related to sexual discrimination and the gender order that governs their experiences) as of a specific time that has now passed. Furthermore, we argue that the body types of each character reflects the norms of the era in which the film was set, and explore how this regulation of corporeality, along with the depiction of sexual discrimination as a practice of "the past", serves to mitigate the female empowerment privileged within the narratives.

Two Laras, One Politicised Body

Harriet Flitcroft, University of Sydney

Lara Croft is one of the most talked-about and contentious bodies in video games. It is her body which is the hotbed of debate for many - with a focus on her body proportions or clothes, even gratuitous camera shots of her butt. This results in the construction of a 'duality of Laras' with regards to both video games and film: she is either a sexed-up cyberbimbo, or audacious, and exciting cyber heroine.

Drawing on the work which has developed on the hegemony of gender relations and Schipper's concept of pariah femininities, this paper demonstrates the significance these theories can play in both culture and game studies in order to examine the duality surrounding Lara in two video games Legend (2006) and the rebooted Tomb Raider (2013). This analysis provides a way to understand gendered representations in video games not just at the visual level, but by incorporating gameplay.

The Transforming Bodies of Netflix's Animated Girl Heroines

Sophia Staite, University of Tasmania

In two animated series offered by Netflix, She-Ra and the Princesses of Power (2018 - 2020), and Kipo and the Age of Wonderbeasts (2020), girl heroines confront and master fantastical bodily transformations. In these series the girls' bodies undergo surprising changes over which they initially have limited control or understanding. Reflecting the influence of the Japanese anime trope of the magical girl transformation scene, the heroines learn to master their metamorphoses and exercise conscious control of when and how their bodies transform. In each series the girls' understanding of their bodily changes is developed with the support of a network of friends and mentors, with older women (human and non-human) playing a vital supporting role in facilitating the heroines' mastery of their new bodies. This paper examines these metamorphosing girls in the context of Donna Haraway's (2016) notion of making kin in the Chthulucene and Lucy Fraser's (2017) conceptualisation of the pleasures of metamorphosis in girls' culture. It argues that the mastery and understanding of their bodies these heroines achieve reflects the centrality of human and non-human kin to this mastery and the focus on the pleasure the girls experience through their newly powerful bodies represents a reconceptualised form of girl-agency.

SPOTLIGHT

SESSION:

9:15am-1:00pm

30 June 2022



SPOTLIGHT SESSION

DoubleTree Hilton Waterfront
Chair: Professor Panizza Allmark

Geopolitical bodies and the discourse of national identity on Indonesian media

Professor Rachmah Ida

Migrant worker embodiment and stigma during the pandemic

Dr Irfan Wahyudi, Professor Rachmah Ida, Sri Endah Kinasih

Chinese queer female students' digital discourses and practices in transnational transitions

Hao Zheng, Deakin University

This paper examines how Chinese queer female students navigate social media to negotiate their self-representation in digital discourses and practices. Based on my PhD research exploring Chinese queer female students' queer and adult identity making in Australia, this paper focuses on a critical yet underrepresented population in academic, media and political discussions—the mobile Chinese queer young women studying and living in Western societies. Chinese queer female students are a group of young people facing immense intersectional oppressions from sexism, homophobia, racism, and social exclusion. The vulnerabilities this cohort faces—as young women working on adult and queer identity making while transnationally mobile—are overlooked and underrepresented in extant scholarship due to their limited visibility and continuous marginalisation (Pallotta-Chiarolli & Rajkhowa, 2017).

In this study, I take 'queer' as a specific lens for reimagining bodies in time. I explore how temporal concepts (e.g., social scripts, life-stage models) are complicated by Chinese queer female students' queer and adult identity making through semi-structured, in-depth interviews and 'social media scroll back' (Robards & Lincoln, 2019). By collecting individual stories about embodied practices of queer intimacy, self-reflection in gender and sexuality, and constant but inconsistent identity making with a temporality-sensitive approach, I aim to provide a nuanced depiction and insightful analysis of these Chinese queer women as bodies in flux through their fluctuated intercultural practices (Martin, 2018), 'between space' in youth transitions (Robertson, Harris, & Baldassar, 2018), and negotiation of (in)security and (in)stability in mobility and queerness (Robertson, Cheng, & Yeoh, 2018; Browne & Nash, 2010).

Through examining the flux in this cohort's personal and digital narratives across temporal phases and geographical locations, I explore the following questions in this paper. First, I examine how these students' (un)expressed sexuality, sexual identities, intimacy, and emotions construct a façade of 'bodies in flux' in different socio-cultural contexts. Second, I ask how Chinese queer female students' identity making (re)shapes their temporal experiences and simultaneously troubles and is affected by social norms. Building on these questions, I aim to tease out the complexities and tensions in these queer young women's journey to adulthood to complicate the standard feminine life script and the hetero-dominant model of youth transitions.

(Winner of the Continuum Prize for best postgraduate abstract)

Edith Cowan Centenary - A creative reflection

Eva Fernandez, Edith Cowan University

Edith Cowan: An extraordinary woman - A creative response to the 2021 Parliament House Artist Residency exploring the experiences of the first woman to be elected to an Australian Parliament on the 100th year anniversary.

BOOK LAUNCHES



WEDNESDAY 29 JUNE 2022

THE FEMALE GAZE IN DOCUMENTARY FILM - AN INTERNATIONAL PERSPECTIVE

Lisa French

The Female Gaze in Documentary Film – an International Perspective makes a timely contribution to the significant rise in interest in recent times in the status, presence, achievements and issues for women in contemporary screen industries. The central preoccupation of the book is to interrogate what might constitute a ‘female gaze’, an inquiry that has had a long history in filmmaking, film theory and women’s art. It fills a gap in the literature which to date has not substantially examined the work of female documentary directors. Moreover, research on sex, gender and the gaze has been relatively infrequently the subject of scholarship on documentary film, particularly in comparison to narrative film or television drama. A distinctive feature of the book is that it is based on interviews with significant female documentarians from Europe, Asia and North America.

“Delving into the deeply fascinating topic of the ‘female gaze’ and how it can be understood in relation to documentary, this book privileges the viewpoints of contemporary female documentary directors, revealing their practices and experiences as women filmmakers. This is contextualised within the history of women’s contribution across global documentary circuits. Readers will understand from this text what women have contributed to the genre and why it is essential to achieve a gender balance in our screen industries.”

Helene Granqvist, President, Women and Film and Television International (WIFTI).

“This book will make a fabulous contribution to the field. It will have currency amongst a burgeoning generation of scholars, including undergraduates and postgraduates who are interested in the questions of aesthetics, politics and mechanics of female documentary filmmaking. It will also find an audience with scholars interested in the growing field of film festival studies. It draws on a set of interviews conducted and facilitated at the Amsterdam International Documentary Film Festival and attends to the function of the female gaze and its attendant qualities in relation to several other festivals. It will be a “go-to” resource in film studies.”

Deane Williams Monash University, Australia

ARTS-BASED METHODS FOR RESEARCH WITH CHILDREN

Anna Hickey-Moody, Christine Horn, Marissa Willcox, Eloise Florence

This book offers a practical, methodological guide to conducting arts-based research with children by drawing on five years of the authors’ experience carrying out arts-based research with children in Australia and the UK. Based on the Australian Research Council-funded Interfaith Childhoods project, the authors describe methods of engaging communities and making data with children that foreground children’s experiences and worldviews through making, being with, and viewing art. Framing these methods of doing, seeing, being, and believing through art as modes of understanding children’s strategies for negotiating personal identities and values, this book explores the value of arts-based research as a means of obtaining complex information about children’s life worlds that can be difficult to express verbally.

“Flying soccer balls that are ice-cream factories inside, cars with wings, mobile recycling plants, streets that are rivers. These are the inventions children have offered up to Hickey-Moody. This is because she deftly uses arts-based methodologies to provide resources for engaging with children and communities to examine social issues such as belonging, community cohesion, faith and attachment. This book will appeal to those who wish to work with arts practices to explore similar themes in complex social circumstances, either as ‘research’ or as ‘community engagement.’ Hickey-Moody is an international leader in arts-based methodologies, if you’re interested in how to do them well—you should read this book.”

Mary Lou Rasmussen, Professor in the College of Arts & Sciences, Australian National University

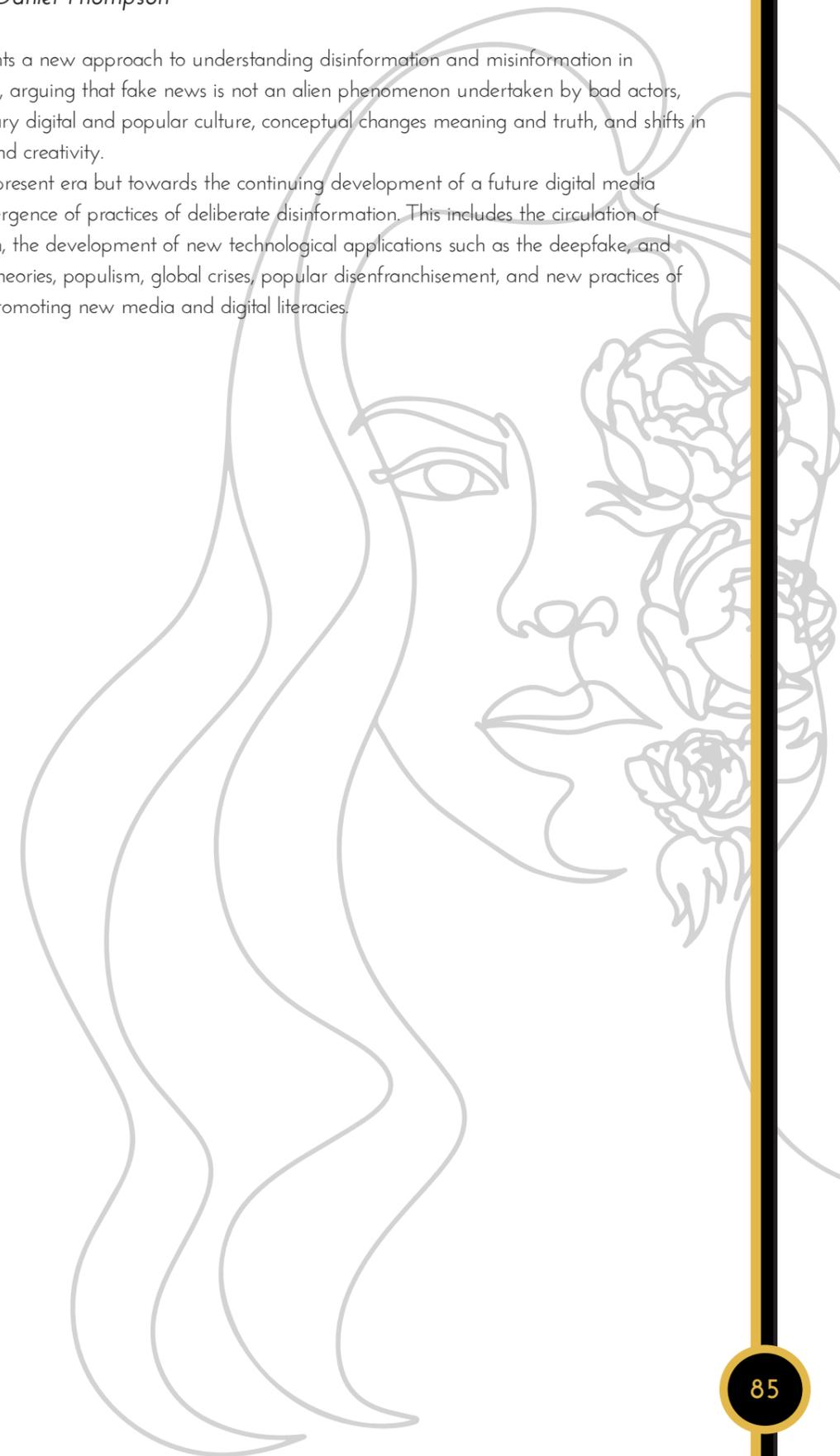
THURSDAY 30 JUNE 2022

FAKE NEWS IN DIGITAL CULTURES

Rob Cover, Ashleigh Haw, Jay Daniel Thompson

Fake News in Digital Cultures presents a new approach to understanding disinformation and misinformation in contemporary digital communication, arguing that fake news is not an alien phenomenon undertaken by bad actors, but a logical outcome of contemporary digital and popular culture, conceptual changes meaning and truth, and shifts in the social practice of trust, attitude and creativity.

Looking not to the problems of the present era but towards the continuing development of a future digital media ecology, the authors explore the emergence of practices of deliberate disinformation. This includes the circulation of misleading content or misinformation, the development of new technological applications such as the deepfake, and how they intersect with conspiracy theories, populism, global crises, popular disenfranchisement, and new practices of regulating misleading content and promoting new media and digital literacies.



INDEX OF PRESENTERS



Alberta Natasia Adji is a creative writing PhD candidate at Edith Cowan University, Perth, Western Australia. Her research focuses on the intersection between life writing, autobiographical novel and reflection on the practice-led research. She has published refereed articles in journals such as *Journal of Graphic Novels and Comics*, *Women: A Cultural Review*, *Life Writing*, *Cinder* and others. In 2020, she published a short story in *Meniscus* and a piece of flash fiction in *The Incompleteness Book* anthology.

Panizza Allmark is Professor of Visual and Cultural Studies and is also the Associate Dean of Arts. She is the chief editor of *Continuum: Journal of Media and Cultural Studies*. Her work engages with feminism, urban geography, identity politics and contemporary representational practices.

Dr Fiona Allon is based in the Department of Gender and Cultural Studies at the University of Sydney. Her research areas include home and housing, water and waste, and the politics of everyday environmentalism. She is the author of *Renovation Nation: Our Obsession with Home* (UNSW Press) and *Home Economics: Speculating on Everyday Life* (forthcoming with Duke University Press). Together with her GCS colleagues Ruth Barcan and Karma Eddison-Cogan, she has recently edited *The Temporalities of Waste: Out of Sight, Out of Time* (Routledge).

Carl Anacin is a PhD candidate at Griffith University Gold Coast researching Filipino musicians' translocality in Australia. His qualitative research explores how Filipino musicians negotiate their identity and how it informs their situatedness as migrants in multicultural and creative Australia. Research interests include music, globalization, migration, social media and interdisciplinary studies. Recent publications include 'Beyond Hedonism: Clubbing and Millennials' in *Rethinking Filipino Millennials: Alternative Perspectives on a Misunderstood Generation* (edited by Jayeel Cornelio, UST Press, 2020), 'Mimicking the Mimics: Problematizing Cover Performance of Filipino Local Music on Social Media' (co-authored with David Baker and Andy Bennett, *Media, Culture & Society*, 2021), and 'I lost a gig 'pero ok lang': Filipino Migrant Musicians in Australia during the COVID-19 Pandemic' (*Perfect Beat*, 2021). Carl is also a practising musician and a community radio host for Radio 4EB Brisbane.

Dr Catherine Archer is a researcher and senior lecturer specialising in social media and strategic communication at Murdoch University.

Dr Deepti Ruth Azariah is a Sessional Academic who teaches writing for children, travel writing, and Web publishing at Curtin University, Australia. She is the author of *Tourism, travel, and blogging: A discursive analysis of online travel narratives* (2016) published by Taylor and Francis and has previously published junior short fiction in the Indian national daily *The Hindu*.

Jane Beeke is a PhD. Candidate in the Gender and Cultural Studies Department at the University of Sydney. Having completed an undergraduate degree in Archaeology, Jane spent a decade working in the museums industry before returning to study just in time for the pandemic. Jane is interested in time, place, and the manifold ways that the past can haunt us.

Rachel Berryman is a PhD student in Internet Studies at Curtin University, Perth, studying virtual influencers and their role in the visual social media landscape. An independent scholar, Rachel has presented conference papers internationally, and has co-authored, with Misha Kavka, research on intimacy, affect and celebrity on YouTube for the *Journal of Gender Studies and Convergence*. She previously worked in the advertising industry as a digital media specialist.

Heather Blakey is a PhD candidate at the University of Western Australia, researching affect and aesthetics in video games and digital communication. She is a strategic communications professional specialising in the publishing and writing industry and has worked for academic and commercial brands in Australia and the UK.

Joe Pema Dundul Coulstock Brisick: I have a Bachelor of Arts with Honours First Class in Communications and Cultural Studies from Southern Cross University. My Honours thesis is titled 'Quieting Country: Bush Regeneration on the Blackall Range' and thinks with/through bush regeneration as a countermodern activity for human-nature relationships. I would like to continue researching and thinking with/through bush regeneration; in particular the ways in which humans become-otherwise and worldly by engaging with weeds.

Ian Buchanan Ian Buchanan joined the University of Wollongong in 2011. His previous position was Professor of Critical and Cultural Theory at the Centre for Critical and Cultural Theory at Cardiff University. Ian Buchanan has published on a wide variety of subjects across a range of disciplines, including literary studies, cultural studies, communications studies and philosophy. He has published on film, literature, music, space, the internet and war as well a number of other subjects. He is the author of the Oxford Dictionary of Critical Theory and the founding editor of the international journal *Deleuze Studies*. He is also the editor of four book series: *Deleuze Connections* (EUP), *Critical Connections*, *Plateaus* (EUP) and *Deleuze Encounters* (Continuum).

Rita Budiman is a PhD candidate at the school of Media and Communication, RMIT University. Her research interests lie in the areas of digital media, migration and everyday life. She is currently researching on digital homemaking in the context of global mobility through cross cultural marriage migration.

Lindy Cameron is a PhD candidate in the Department of Social Inquiry, with interdisciplinary interests across gender, sexuality and diversity studies, sociology, culture and media studies and feminist political science. Her first-class honours research was awarded as one of TASA's top sociology students of 2019. This project analysed the homosocial performance of 'laddish' masculinity through the sexual consumption of women, as represented in the reality television show *Geordie Shore*. Lindy's interest in issues of social justice is informed by her background in the community sector, where she worked with young people experiencing homelessness. Her goal is to produce research that will have real-world outcomes, particularly in the area of gender equality.

Dr Sarah Cefai is a Lecturer in Gender, Sexuality and Cultural Studies at Goldsmiths, University of London. Working within cultural studies and paying particular attention to theories of affect and affect study, Sarah's work explores the ways in which structures of power and belonging are lived in the context of contemporary media cultures. She is particularly interested in materialist philosophies and has published on humiliation, desire and identity, feminism and queer theory in *Cultural Studies*, *New Media & Society*, and the *European Journal of Cultural Studies* among others.

Bella Choo is an aspiring qualitative researcher who seeks to create impact with research. A brief stint as a Teaching Assistant for children with autism spectrum disorder at Asian Women's Welfare Association's Early Years Centre sparked her passion for disability work. Since then, she has volunteered with Movement for the Intellectually Disabled Singapore and co-founded Camp Confidante - Singapore's first inclusive camp that brings together students from mainstream and special education schools to go beyond volunteer-beneficiary relationships by building meaningful friendships. Previously, Bella contributed to the promotion of disability-inclusive policies at United Nations Economic and Social Commission for Asia and the Pacific in Bangkok, Thailand. At present, Bella is Manager of Youth Initiatives at Special Olympics Asia Pacific. Having uncovered her love for research as a student, Bella completed two dissertations on disability for her degrees - B. Soc.Sci.(hons) with a major in Geography from National University of Singapore, and MSc. International Development: Poverty and Inequality (Distinction) from University of Manchester, UK. Since her sudden acquisition of a hearing disability in 2016, Bella seeks to strengthen disabled voices in disability studies and policy.

Christine Choo PhD is a historian and independent researcher with a special interest in Western Australian history, particularly the contributions of Indigenous people, migrants, missions and minority groups, all topics on which she has published.

Dr Kyra Clarke is a Senior Lecturer in Media Studies at Massey University, Aotearoa New Zealand. Her research prioritises representations of girls, as well as the media girls and gender diverse youth access, create and share on and offline. She is currently working on the Marsden Fund Fast-Start project "Seen and heard: Understanding how girls consume, create and share media in Aotearoa." Her monograph, *Affective Sexual Pedagogies in Film and Television* (2017), explores the potential of film and television for learning about sex and sexuality. Her most recent book is *Flirting in the Era of #MeToo: Negotiating Intimacy* (2019) with Alison Bartlett and Rob Cover.

Rachel Walker Cole is a Lecturer and Research Affiliate of the Department of Gender & Cultural Studies at the University of Sydney where she completed her PhD on a history of Australian media classification in 2019.

Brittany Craig is a PhD candidate in Cultural Studies at The University of Melbourne. The provisional title of her dissertation is "The Cutting Edge: Experimental Aesthetics and Gendered Bodies in the Artistic Practices of Annette Messager, Rei Kawakubo and Lisa Robertson."

Marnie Cruickshank is a sessional lecturer in journalism and communication theory in the School of Humanities at Griffith University. Marnie is also a PhD candidate at Griffith University whose research interests include feminist media studies.

Cecilia Das was attached to Curtin University, Miri, Malaysia offshore campus before joining ECU. Before academia, Cecilia was a corporate lawyer working for various organisations of shapes, sizes, and status. Cecilia is backed by more than 12 years' experience as a corporate lawyer and has worked with both public and private companies in Malaysia. She has extensive experience in IPO exercises (initial public offers) in various jurisdictions, contract drafting, negotiations, legal due diligence and mergers, and acquisitions. Cecilia is currently a Ph.D. candidate with the John Curtin Institute of Public Policy, Curtin University and is researching on the Malaysian Innovation systems.

Dr Poppy de Souza (she/her) is an adjunct research fellow with the Griffith Centre for Social and Cultural Research, Griffith University, and research fellow with UNSW. Her work focuses on the politics of voice and political listening in conditions of injustice, inequality, and ongoing settler-coloniality. Her most recent project, *Unsettling the Settlements*, listens across the archipelago to family and institutional archives. Her work has been published in *Media, Culture & Society*, *International Journal of Communication*, *Continuum: Journal of Media and Cultural Studies* and *Crime, Media, Culture*. <http://www.poppydesouza.com/>

Ian Dixon completed his PhD at The University of Melbourne, Victorian College of the Arts in 2011. He delivers academic addresses internationally including a plenary speech for CEA in USA (2013) and keynote address in India (2016). Recently, Ian presented two keynotes in The Philippines: for Eduk Circle and LSPU. He won best paper at CMCS conference, University of Southern California. He has written three novels and has worked as a lecturer in cultural studies, celebrity studies, film theory, television and filmmaking at Deakin University, The University of Melbourne, Victorian College of the Arts, RMIT University, SAE Institute and Open Channel Film School. He works as an independent producer of film and video and has been assistant to the artistic director of the Australia Korea Foundation for the Department of Foreign Affairs.

Dr Amy Shields Dobson (they/them) is a lecturer in Digital and Social Media at Curtin university, whose research is concerned with gender politics, youth, and social media. They have published widely on youth sexting, gendered representations in contemporary popular media and digital cultures, and contemporary feminine subjectivities. Amy is the author of *Postfeminist Digital Cultures* (2015), and editor of *Digital Intimate Publics and Social Media* with Nicholas Carah and Brady Robards (2018). Current ARC and competitively funded projects include research into young people's responses to #MeToo and gender violence awareness; facial editing apps and selfies in youth cultures; and below-the-line youth-targeted alcohol and nightlife advertising via social media. Amy leads the Digital Intimacies research stream in Curtin's Centre for Culture and Technology, and is a Humanities Gender Research Champion for Curtin's Gender Research Network.

Catherine Driscoll is Professor of Gender and Cultural Studies at the University of Sydney.

Dr Kerryn Drysdale (she/her) is a Research Fellow at the Centre for Social Research in Health, located within the Faculty of Arts, Design and Architecture, UNSW Sydney, and the Community Partnerships Fellow at the Health Equity Research and Development Unit, which is an academic appointment jointly held at UNSW Sydney and the Sydney Local Health District. She conducts research at the intersection of social inquiry and public health, particularly in the experiences and expressions of health and wellbeing among marginalised communities. Kerryn has a particular interest in social configurations for lesbian and queer women, with a specific focus on everyday affects in precarious urban infrastructure. Her first monograph, *Intimate Investments in Drag King Culture*, was published by Palgrave in 2019, and she is internationally recognised as a foremost authority on drag king performances and the social scenes they support.

Debra Dudek is an Associate Professor in the English Program at Edith Cowan University, Australia. She has published extensively on visual and verbal texts for young people, including television. Much of her research focuses on how texts for young people communicate ethics and social justice issues. She is the author of *The Beloved Does Not Bite: Moral Vampires and the Humans Who Love Them* (Routledge, 2017) and is a Chief Investigator on the Australian Research Council Discovery Grant "A comparative investigation into Australian adolescents' perceptions of harm from accessing online content."

Feminist Educators Against Sexism #FEAS are an international feminist collective founded in 2016. Committed to developing creative interventions into sexism in the academy and other places, #FEAS is co-led by Professor Mindy Blaise, Dr Emily Gray, and Dr Jo Pollitt. We use a mix of humour, irreverence and collective action to interrupt and disarm both everyday and institutional sexism within Higher Education and other spaces. The interventions illustrate a feminism for our times that is creative, engaged, and affirmative.

Our work recognises that structural sexism exists in Higher Education, for example:

Universities are based on and value white, masculinist ways of knowing;

Other ways of thinking and knowing, particularly Indigenous and feminist knowledge practices, are dominated, silenced, and devalued; negative discrimination happens based on gender and University systems do not enable reporting of the discrimination

In addition to recognizing that structural sexism exists in Higher Education, #FEAS are also committed to attending to everyday sexism and how these play out for different groups of women, for example Aboriginal and Torres Strait Islander women, queer women, women of colour and differently abled women. #FEAS welcome allies, supporters, and accomplices and is a safe space for everyone who identifies with any letter of the LGBTQ+ community, and anyone facing intersecting oppressions. #FEAS are feminists; and are queer, Indigenous, people of colour, sex workers, transgender people, non-binary people and white inclusive.

#FEAS feminism brings together art, activism and academia, while demonstrating the need for ongoing activism within the academy. #FEAS develops creative and innovative research translation mechanisms to make research findings about everyday sexism intelligible to a broad audience.

Eva Fernandez has been a practicing artist for over two decades, working across digital-based media, installation and a variety of other mediums. She has had several solo exhibitions and been invited to exhibit her work nationally and internationally. Her work is represented in numerous institutional and private collections. Eva's practice is concerned with the exploration and negotiation of the space which she inhabits in context to its complex historical legacy and cultural dynamics of colonialism and how these resonate in contemporary Australia. Her current PhD research examines her pluralistic identity, as she negotiates cultural dislocation in context to contemporary issues of global displacement, specifically Spanish Diaspora in the 20th century, as the child of post Spanish Civil War immigrants.

Francesca Ferrer-Best is a PhD candidate with the department of Gender and Cultural Studies at the University of Sydney. Her doctoral research is motivated by academic feminism's tendency towards pathologising ballet dancers, and aims to unearth and communicate dancers' experiences in an in-depth, embodied analysis of how ballet dancers interface with the world. It employs Maurice Merleau-Ponty's and Iris Marion Young's work in phenomenology to get at the different scales and situated nature of dance experience. Francesca's broader research interests include phenomenology, movement cultures, embodiment and drinking. Outside university, she is involved in the independent dance-making community in Sydney.

Gok-Lim Finch is a writer, teacher, researcher, and artist living on the unceded lands of the Whadjuk Noongar people. They are interested in what sustains, connects, and nourishes people. They were a 2019 Creative Fellow for the James Sykes Battye Fellowship exploring histories of Asian migration to Western Australia. They are currently studying a PhD thesis at the University of Western Australia on the history of labour on Christmas Island.

Harriet Flitcroft is a sessional academic at the University of Sydney in the media and communications department, with a teaching focus on game studies, digital cultures and intro media studies. She is to start a Master of Research at Western Sydney University at the Institute of Culture and Society in July 2020. Her research interests are gender and sexuality in gameplay, player experience and avatar representation.

Dr Renae Fomiatti is an Alfred Deakin Postdoctoral Research Fellow in Sociology, in the School of Humanities and Social Science at Deakin University. She is also an Adjunct Research Fellow at the Australian Research Centre in Sex, Health and Society, in the School of Psychology and Public Health at La Trobe University. She conducts qualitative research on the social, cultural, political and gendered dimensions of alcohol and other drug use, treatment, health and recovery. Her research is informed by contemporary feminist theory, feminist science studies and science and technology studies.

Professor Lisa French is an award-winning educator, internationally recognised for her scholarship and research on women in film and television. Her reputation in film and television and film studies is based on both research and engagement. She has served on Screen Australia's Gender Matters Taskforce and is a lifetime member of both the Australian Film Institute (AFI) and Women in Film and Television (WIFT). She has written more than seventy academic publications, produced films, industry reports, articles in the press and funded local and international research projects. Her research interests are largely focused on Australian film, film studies, media and gender. She has published widely in these fields in local and international journals.

James Gardiner is a PhD Candidate within the Department of Gender and Cultural Studies at The University of Sydney. His work focuses on youth, gender and sexuality, wellbeing, literacy, belonging, and housing.

Mark Gibson has worked in Media and Cultural Studies at Australian universities in five different states and territories since the early 1990s. He is author of *Culture and Power - A History of Cultural Studies*, co-author of *Fringe to Famous: Alternative and Mainstream Cultural Production in Australia* and was Editor for more than ten years of *Continuum - Journal of Media and Cultural Studies*. He is currently Associate Dean, Media at RMIT University.

Dr Laura Glitsos has been lecturing in the field of media, communications, and cultural studies for a decade. She was awarded her PhD from Curtin University and is now a Teaching and Research Academic at Edith Cowan University. She published her first sole-authored book with Palgrave MacMillan in 2019, titled *Somatechnics and Popular Music in Digital Contexts*.

Gerard Goggin is Wee Kim Wee Professor of Communication Studies, Nanyang Technological University. He is also Professor of Media and Communications, the University of Sydney. He has a longstanding interest in social justice, communication, and emerging digital technologies, reaching back to the early 1990s when he worked as Policy Advisor for Consumers' Telecommunications Network. Gerard has had a particular interest and involvement in disability, accessibility, technology, and social justice issues, with key books including *Digital Disability: The Social Construction of Disability in New Media* (2003), *Disability in Australia: Exposing a Social Apartheid* (2005), *Disability and the Media* (2015), *Normality & Disability* (2018), and the Routledge Companion to *Disability and Media* (2020)

Alex Goh is the coordinator of the Singapore-based independent student political education and advocacy group CAPE. In 2020, he presented Singapore's Parallel Report on the United Nations Convention on the Rights of Persons with Disability as a delegate with the Disabled People's Association. He is pursuing an undergraduate degree in Politics, Philosophy & Economics at Yale-NUS College.

Madeleine Gray is an arts writer, book critic, and bookseller, as well as a PhD Candidate in English Literature at the University of Manchester.

Raymond Greenfell is a PhD candidate in the School of Media, Creative Arts and Social Inquiry at Curtin University. His doctoral research examines the impact platform capitalism is having on the creation and continuation of prefigurative, counter-hegemonic institutions within autonomist communities. He is a producer and presenter of the Indymedia radio program on community radio station RTRFM.

Jia Guo is undertaking a research degree at the University of Sydney, entitled 'Post-feminism in China: Aesthetic Labour of Chinese Young Women on Social Media'.

James Hall is a lecturer in the School of Arts and Humanities at Edith Cowan University in Mount Lawley, Western Australia. He teaches across the fields of Media and Cultural Studies and Public Relations. James has previously presented on the reality show *Survivor* in relation to neo-liberal ideology, as well as in relation to podcasting and fan communities. He also has over 10 years experience in community broadcasting and podcasting.

Anita Harris is Research Professor at the Alfred Deakin Institute for Citizenship and Globalisation, Deakin University. She is a sociologist specialising in youth citizenship in changing times, with a focus on cultural diversity, mobility and gender. Loretta Baldassar is Professor in the Discipline Group of Anthropology and Sociology at the University of Western Australia and Director of the UWA Social Care and Ageing (SAGE) Living Lab. Her research areas include migration, transnational families, and ageing across the lifecourse. Shanthi Robertson is an honorary Associate Professor at the University of Western Sydney and Associate Director of The Insight Centre. She is a social and policy research specialist and sociologist specialising in migration, youth studies and urban social change.

Sophie Hartley is a PhD candidate in the School of Media and Communication, RMIT University. She is a PhD member of the ARC Centre of Excellence for Automated Decision-Making and Society, and the Digital Ethnography Research Centre (RMIT). Sophie's research explores climate activism in Australia, with a particular focus on how climate activists intervene in environments that are increasingly influenced by automated technologies. With a professional background as a community organiser in human rights and social inclusion organisations, Sophie's research interests include social movement studies, cultural studies, climate activism, human rights, posthumanist theory and digital politics. Sophie has recently co-authored an article with Professors Anna Hickey-Moody and Amy Cutter-Mackenzie-Knowles and Dr David Rousell ("Children's Carbon Cultures") in the journal *Cultural Studies* -> Critical Methodologies. Sophie is currently working as a project manager for the ARC linkage project "Vital Arts: skilling young people for their futures" (vital-arts.org).

Dr Ashleigh Haw is a Research Fellow in Sociology at the School of Social and Political Sciences at the University of Melbourne and an Honorary Fellow at the Melbourne Social Equity Institute. She uses critical discourse approaches to examine public, media and political constructions of marginalised groups, with emphasis on the implications for belonging, health equity, democracy and social cohesion.

Ms. Kiah Hawker is a third year PhD student in the School of Communication and Arts at the University of Queensland (UQ). Her research focuses on the ways the spatial technology Augmented Reality (AR) is shifting how we represent and perform the digital 'self' within social media environments. Kiah also works as a tutor and sessional research assistant at UQ.

Dr Kay Hearn's research is on the intersection between popular online culture and Chinese politics. She has published on online games, disaster management communication, HIV and memes and how these issues have challenged the dominance of the Chinese Communist Party and how the Party has adapted to this changing media environment.

Dr. Pauline Mari Hernando is Associate Professor at the College of Arts and Letters, University of the Philippines Diliman. She teaches courses on literary theory, literary history and movements, gender and sexuality in literature and Philippine Studies. She has published creative works and researches focusing on cultural studies and literary criticism. Dr. Hernando is also an active member of the All UP Academic Employees Union.

Anna Hickey-Moody is a Professor of Media and Communications and an Australian Research Council Future Fellow 2017-2021. She also holds a Vice-Chancellor Senior Research Fellowship.

Nicholas Holm is a senior lecturer in Media Studies at Massey University, New Zealand. He writes on political aesthetics and popular culture. His most recent publications include articles on bureaucratic boredom in New formations (2020) and the politics of fun in Cultural studies (2021). His most recent monograph is Humour as Politics (Palgrave 2017).

Renyi Hong is Assistant Professor in Department of Communications and New Media and William Lim Siew Fellow at the National University of Singapore. He is interested in labor and its relationships with affect, technology, and capitalism. His first monograph, *Passionate Work* explores the uses of passion as a means of generating a milieu of endurance for those left out of the good life. His monograph in development, *Bearable Media*, examines the biopolitical relationship between human adaptation and computational media. His works can be found in *Social Text* (forthcoming), *New Media & Society*, *European Journal of Cultural Studies*, *tripleC* and the *International Journal of Communication*, among others.

Dr Ian Huffer is a Senior Lecturer in Media Studies at Massey University, New Zealand. His research explores the social, cultural and economic power relations constituted through the circulation and consumption of film. His recent work has examined the extent to which the distribution and exhibition of Chinese film in New Zealand might build a potential platform for soft power (*Media International Australia*, 176:1, 2020). Prior to this he investigated the degree to which online methods of film distribution in New Zealand connect particular socio-demographic groups to particular types of film and how these patterns of consumption are related to wider social/cultural distinctions and inequalities (*Participations: Journal of Audience & Reception Studies*, 16:1, 2019; *Cultural Trends*, 26:2, 2017).

WhiteFeather Hunter is a multiple award-winning Canadian artist and scholar. She is currently a PhD candidate in Biological Arts at the University of Western Australia, supported by a SSHRC Doctoral Fellowship, Australian Government International RTP Scholarship and University of Western Australia Postgraduate Scholarship. Before commencing her PhD, WhiteFeather was founding member and Principal Investigator of the Speculative Life BioLab at the Milieux Institute for Arts, Culture and Technology at Concordia University (Montreal) from 2017-2019. WhiteFeather's biotechnological art practice intersects postcolonial ecofeminism, witchcraft, micro- and cellular biology with performance, new media and craft. Recent presentations include at *Ars Electronica*, *KIKK Festival*, *NZ Centre for Human-Animal Studies*, *University of the Arts Helsinki*, and in numerous North American cities. WhiteFeather has conducted multiple collaborations with scientists, designers and artists: recent collaborative work with artist, *Tagny Duff* (*Wastelands* by *Tagny Duff*) received an Honourable Mention and *STARTS* prize nomination at *Ars Electronica* 2019.

Andrew Hutcheon is currently teaching at Murdoch University in the department of Creative Media, Arts and Design. Andrew is interested in the intersection between culture and technology, especially in areas relating to everyday experiences and new expressions of political economy in the digital age, as well as the changing modes and discourses of creative work.

Nathan J Jackson is a PhD candidate in the School of the Arts and Media at the University of New South Wales, Sydney. His PhD thesis, 'Performative Personas in Videogame Livestreaming: An Ethnography of Twitch', examines the construction and communication of streaming personas with a focus on the influence of streamer choices and collective participation.

Dr Carmen Jacques is a Research Assistant in Edith Cowan's School of Arts and Humanities. Carmen recently completed her PhD focussed on the ongoing lives of survivors of terrorism. She has previously worked as a Research Assistant on several ARC grants with Anne Aly and Lelia Green. Carmen has published her paper, *Trauma seeks trauma: One journalist's experience of terror echoes back to WWII*, and more recently she has written for *The Conversation* and been interviewed by *The Briefing* on the need for a Peace Park at the site of the 2002 Bali Bombing. Currently, Carmen is working on the everyday impacts of media use in households and their children (age 1-17).

Dr Katrina Jaworski is a Senior Lecturer at the Justice and Society Unit, University of South Australia. Having published on the topic of suicide for 20 years, her research focuses on the agency of suicide, with attention to gender, body, sexuality, ethics and poetry. She also works on Rwandan genocide, the philosophy of dying bodies, trauma and the cultural politics of thinking. To date, she has authored the following books: *The Gender of Suicide: Knowledge Production, Theory and Suicidology* (Routledge); co-edited *Women Supervising and Writing Doctoral Dissertations: Walking on the Grass* (Lexington); and *Rethinking Madness: Interdisciplinary and Multicultural Reflections* (Brill).

Dr Emma Jayakumar is an Australian composer and practice-led researcher, particularly interested in reconsidered approaches to child and family audiences of music drama. Emma completed her PhD at WAAPA in 2018 with a full-scale children's opera project, earning the faculty research medal for most outstanding research thesis. Recent commissions include a string quartet for the ABC, an orchestral song-cycle for the Darwin Symphony (2023), and specialized family works for WA Ballet, MusicBook and WA Opera (2023).

Dr Catherine Page Jeffery is a lecturer in communication and media at the University of Canberra. She researches families and digital media use, with a particular focus on parental anxieties about their children's media use. She used to work in media regulation and cyber safety education.

Kai-Ti Kao is a PhD candidate with the School of Media, Creative Arts and Social Inquiry at Curtin University (Australia). Her research interests lie in social engagement with digital media, particularly in relation to power, representation and inequality. Her current PhD research examines the sociotechnical construction of ethical AI frameworks in relation to news media.

Thor Kerr is a Senior Lecturer in Curtin University's School of Media, Creative Arts and Social Inquiry. Dr Kerr's research focuses on representations of communities, infrastructure and space on the eastern rim of the Indian Ocean. Publications relevant to this talk include a book on Fremantle, titled *To the Beach: Community Conservation and its Role in Sustainable development* (2015), and *Setting up the Nyoongar Tent Embassy: A Report on Perth Media* (2013). Dr Kerr was lead editor for *Urban Studies: Border and Mobility* (2019) and *Indian Ocean Futures: Communities, Sustainability and Security* (2016), and a guest editor for *Coolabah* journal's *Reimagining Australia* editions (2018).

Zoe Keys is a PhD student working and living on Kurna land. She is currently engaged in her PhD at Flinders University in the discipline of Women's and Gender Studies. Her thesis is a discursive analysis of the media narratives surrounding abortion decriminalisation in Australia from 1998-2021, with a focus on the concepts of choice and access. Zoe is particularly interested in how 'choice' is constructed and its relationship with neoliberal modes of constructing the individual. She is also interested in the construction of particular subjects in media narratives, especially those bodies made known through the discourses surrounding reproduction and abortion.

Victoria Knight is a second year PhD candidate at the University of South Australia currently researching the intersections of fat and queer identities. Her thesis focuses on this intersection and the variance, inconsistencies and contradictions within it which situate fat and queer individuals as a heterogenous group with similar experiences. She has completed prior research on the intersections of fatness and mental illness from which her autoethnographic research emerged. This research also explored the agency of the fat subject and poststructuralist explorations of the systems of power, constraint and control enacted onto fat bodies. Her wider research interests largely surround cultural intersections and constructions of fatness, as well as bodily understandings of fatness through the lenses of phenomenology, embodiment and somatechnics. Her research is influenced, informed and ultimately situated by her own positioning as a fat and queer researcher.

Dr. Brydie Kosmina recently completed her PhD at the University of Adelaide. Her thesis received a Dean's Commendation for Doctoral Thesis Excellence. Her research interests include popular culture studies, science fiction and fantasy literature, queer and feminist history, and adaptation studies. Her recent publications have touched on feminist philosophies and temporalities, and popular culture responses to climate catastrophe and the Anthropocene.

Diana Kreemers is a UNSW Scientia PhD Candidate in the School of Arts and Media. Her research interests include representation, recognition, mediatization and listening practices of professionals in democratic institutions. She has over eight years of experience working with policymakers, bureaucrats, journalists and media users. She worked on research projects on community media to develop new professional practices. More recently she investigated listening practices in political context in a two-year participatory research project at the Dutch government. Her current research analyses the politics of listening necessary to support the democratic potential of refugee voices and refugee media.

Juliana La Pegna is a PhD candidate at UWA, within the School of Social Sciences, Media Communications discipline.

Finola Evelyn Laughren is a PhD candidate in the Department of Gender and Cultural studies at the University of Sydney.

Timothy Laurie is a Senior Lecturer in the School of Communication at the University of Technology Sydney.

Tama Leaver is a Professor of Internet Studies at Curtin University. He is @tamaleaver on Twitter and online at <http://www.tamaleaver.net>.

Terence Lee is Associate Professor of Communication in the College of Arts, Business, Law and Social Sciences, Murdoch University, Perth WA.

Howard Lee completed his PhD in Communication and Journalism in July 2021 with the Asia Research Centre, Murdoch University, Perth WA.

Jessie Liu is a PhD candidate in the School of Sociology at the Australian National University. Her PhD explores the transnational infant formula 'daigou' trade between China and Australia. Drawing on feminist technoscience, diaspora, and Asian-Australian studies she seeks to examine and narrate the representations, practices and labours of the trade between China and Australia. Through doing so, she attends to the ways in which ideas of race, gender and migration structure different elements of the transnational trade.

Natalya Lusty is Professor of Cultural Studies and an ARC Future Fellow (2018-2021) at the University of Melbourne, and co-founder of the Critical Fashion Studies research group. She is the author of *Surrealism, Feminism, Psychoanalysis* (Routledge, 2017); *Dreams and Modernity: A Cultural History*, co-authored with Helen Groth (Routledge, 2013); *Photography and Ontology: Unsettling Images*, co-edited with Donna West Brett (Routledge, 2019); and *Cambridge Critical Concepts: Surrealism* (Cambridge University Press, 2021).

Zoe Martin is a multimedia artist whose practice captures what it means to be a woman representing the female landscape in new ways. Her work connects people through imagery, design, installation and collaboration aiming to encourage people's curiosity and deeper understanding of themselves. Her current project Yoni Listening is a unique way of studying her own body fusing art and technology. The practice-based research includes the creation of soundscapes produced from sounds recorded within her body, specifically the vaginal canal, providing contemporary, creative and engaging work, promoting discussion to improve body image and wellbeing. Zoe's mission is to help all vaginas feel sacred again. Through art, ritual and conversation challenging the language and visibility of the female experience. Dedicated to art and culture, Zoe has studied and taught in Australia and overseas. She has spent many years working in the art sector and is passionate about connecting people and creativity.

Dr Nicole McCuaig is a documentary filmmaker with over twenty years' experience of writing and directing documentaries for national broadcast in Australia. She is a lecturer in film at SAE Brisbane, currently teaching documentary theory and production.

Dr Mayyada Mhanna is a Lecturer and Researcher in Media and Journalism Studies. She completed her PhD in Media Studies at the School of Arts and Humanities at Edith Cowan University (ECU) in 2018. Her thesis is titled "Caught in the frame: A critical analysis of Australian media representations of the Israeli-Palestinian conflict 2014-2015". She presented her research in conferences, symposia and fora in Australia, New Zealand and Japan, and has her research work published in a book, journal and conference proceedings. Mayyada's research interests include media representations, media and conflict, framing and critical discourse analysis. In addition to her disciplinary research, as an early career researcher, Mayyada conducted an ECU-funded research project in the area of university-industry engagement in Australia in 2019.

Marziya Mohammedali (they/them) is a migrant writer, photographer, designer and artist. Their practice focuses on narratives of dissent, identity, migration and transition, working for social justice through multidisciplinary creative practice. They are undertaking a PhD at Edith Cowan University focusing on identity, protest and photography. They work as a sessional academic between ECU and Curtin University, lecturing across Media and Cultural studies and Human Rights. They are currently the Deputy Editor of *Jalada* - A pan-African writing collective, and they have exhibited their art and photography work internationally.

Brett Nicholls is Head of Media, Film, and Communication at the University of Otago, New Zealand. Most recently he published with Rosie Overell an edited volume titled *Post-Truth and the Mediation of Reality* (2019). He is editor of *Borderlands* journal: Culture, Politics, Law and Earth and the new journal, *Baudrillard Now*.

Graeme Paton is a Global Media and Communications PhD research student at Murdoch University, Western Australia. Their research focuses on social media discourse analysis with a particular interest in the rise of online reactionary hate groups. They have provided works for the *Journal of Asian Security & International Affairs* and the *International Communication Conference*.

Whilst Graeme Paton is in the early stages of their academic career, they have several noteworthy achievements. Specifically, they were awarded the runner up award for the International Communication Association LGBTQ Top Student Paper for their 2020 conference. Their honours research on social media discourse was awarded First Class honours. They were invited onto the Perth Disrupted Festival of Ideas to discuss their insight on online discourse.

Dr Gwyneth Peaty is a Research Fellow in The Centre for Culture and Technology at Curtin University, Western Australia. Her research focuses on technology, disability, horror and the body in popular culture and media. Recent publications include "Monstrous Machines and Devilish Devices" in *The Palgrave Handbook to Horror Literature* (edited by Kevin Corstorphine and Laura Kremmel for Palgrave, 2018) and "The Afterlives of Alice: Reanimating the Gothic Heroine in Resident Evil" in *Gothic Afterlives: Reincarnations of Horror in Film and Popular Media* (edited by Lorna Piatti-Farnell for Rowman & Littlefield, 2019).

Sam E. Phillips is a doctor of literary studies, a member of the Cultural Studies Association of Australasia, a professional writer and editor, and an independent researcher. She also holds a master's degree in international relations. Her doctoral thesis, undertaken with Deakin University's School of Communication and Creative Arts, is a cultural materialist reading of Great Recession fiction. Sam's research interests include the effects of capitalism on culture (and vice versa), cultural studies critiques of neoliberalism, and realist "crisis literature".

Tinonee Pym is a Research Associate on the ARC Discovery Project *AusQueerScreen: Representation of Gender and Sexual Diversity in Australian Film and Television, 1990-2010* at RMIT University. She is a PhD Candidate in the Department of Media and Communication at Swinburne University of Technology, where her research focuses on queer community, sexuality and digital cultures.

Dr Holly Randell-Moon is a senior lecturer in the School of Indigenous Australian Studies, Charles Sturt University, Australia. She has published on cultural geography and digital infrastructure in *Media International Australia* and *Westminster Papers in Communication and Culture*. Her publications on popular culture, biopower, and race have appeared in the edited book collection *Television Aesthetics and Style* (Bloomsbury, 2013) as well as the journals *Feminist Media Studies* and *new formations*. Along with Ryan Tippet, she is the editor of *Security, Race, Biopower: Essays on Technology and Corporeality* (Palgrave Macmillan, 2016). She is co-editor of the journal, *Somatechnics*.

Ian Rafael Ramirez is currently a PhD student at The University of Melbourne. He is invested in the (everyday) performances of the bakla in the Philippines and is committed in looking at their life-making practices as sites of forging alternative ways of being in the world. His other research projects focused on queer nightlife, drag scenes, and virtual drag performances in Metro Manila, Philippines.

Dr Harriette Richards completed her PhD at the Institute for Culture and Society at Western Sydney University in 2018 and is an Honorary (Fellow) in the School of Culture and Communication and a Research Associate in the School of Social and Political Sciences at the University of Melbourne. She is co-founder, with Professor Natalya Lusty and Dr Rimi Khan, of the Critical Fashion Studies research collective and is currently working on research investigating modern slavery, fashion and consumer awareness. Recent work has been published in the *Journal of Business Anthropology*, *Fashion Theory* and *About Performance*.

Stuart Richards lectures in Screen Studies at the University of South Australia. He completed his PhD at the University of Melbourne. His first monograph *The Queer Film Festival: Popcorn & Politics* is published as part of Palgrave Macmillan's 'Framing Film Festivals' series. He has previously worked with both the Melbourne Queer Film Festival and the San Francisco Frameline International LGBTQ Film Festival. He has been published in *Senses of Cinema*, *New Review of Film & Television*, *Media International Australia*, *Studies in Australasian Cinema*, and *Queer Studies in Media & Popular Culture*. He is also a film critic that can currently be heard on Radio Adelaide.

Louise Richardson-Self is a Lecturer in Philosophy & Gender Studies at the University of Tasmania. She is currently engaged in two ARC-funded research projects; the first is a DECRA investigating hate speech against women online, the second is a Discovery Award investigating the tensions between the push for religious freedom in Australia and queer non-discrimination. Her first book was *Justifying Same-Sex Marriage: A Philosophical Investigation* (Rowman & Littlefield 2015). Her second book--*Hate Speech Against Women Online: Concepts and Countermeasures* (Rowman & Littlefield)--is due for publication in October 2021.

Teresa Rizzo is a researcher and lecturer in screen studies and the author of *Deleuze and Film: A Feminist Introduction*. She is the Course Leader of the Masters of Creative Industry at SAE Creative Media Institute. Before becoming an academic she worked as a television producer for over a decade in the Australian pay-TV industry and made independent documentaries. She completed a PhD at the University of New South Wales in 2004. She has taught at the Australian Film, Television and Radio School, Sydney University, University of Technology Sydney and the University of New South Wales.

Naomi Robinson is a PhD candidate at Curtin University examining climate action and social movements on TikTok and Instagram. Concerned with narratives, networked publics and online communication, Naomi is using a combination of methods including digital ethnography and autoethnography. Previously, Naomi's Master of Creative Industries research examined meaning-making and myths in popular culture and television through practice-led methods and thematic analysis resulting in a television script and concept developed from symbolic reference and the adaptation of meaning. Prior to this, she undertook a Master of Philosophy using digital ethnography to study Twitch.tv with a focus on networked publics, cultural performances and sociality while streaming, and watching streams about, video games.

Debbie Rodan is an Honorary Associate Professor in Media & Cultural Studies at Edith Cowan University. She is the author of three previous books and numerous articles examining identity construction in the media, digital media activism, and public deliberation about animal welfare. Her forthcoming co-authored book is titled *Imagining New Human-Animal Futures in Australia* (with Jane Mummery, Peter Lang). Her specific research interest centres on public attitudes to animal welfare, identity construction, and digital media use for social change.

Thomas Rossiter is a Master of Arts student at Curtin University, graduating in June 2020, his thesis focussed on the Legacy game genre, and *Pandemic Legacy* especially. Rossiter lives in Fremantle, and between preparing PhD applications and interning at the Gravity Discovery Centre (where he's assisting in research that supplements a grant application) he likes to write, read, and try to ignore the sudden relevance of a board-game based on a global pandemic. Rossiter's research interests are in the areas of digital humanities, narrative, embodiment, and game studies.

Jasmine Sandes is a PhD Candidate at the University of Queensland researching sexual violence and traumatic affect in American women's life writing.

Nurul Ratna Sari is a PhD candidate at the School of Arts and Humanities, Edith Cowan University, Western Australia, researching ICT risk communication, the Smart City, and the Smart Community in the Indonesian context. She is a lecturer in The Department of Communication, Airlangga University, Indonesia. Her works mainly focus on Public Relations, Public Communication, Corporate Social Responsibility, and Health and Risk Communication practices.

Karin Sellberg is a lecturer in humanities at the School of Historical and Philosophical Inquiry, University of Queensland. She is primarily a literary scholar with research interests in feminist philosophy, gender studies, medical humanities and queer theory. Her publications include two books; *Gender: Time* (Macmillan, 2018); *Corporeality and Culture* (Ashgate, 2014), five journal special issues, and a forthcoming book on transgender narratives of self and embodiment.

Anika Shah is a PhD Candidate at the University of Technology Sydney and a Lecturer at the University of Liberal Arts Bangladesh. She is currently researching Bangladeshi LGBTIQ communities, especially queer women, with a focus on the discourse of the closet and coming out. Her interest lies in the areas of gender and sexuality, queer studies, interdisciplinary studies, literature, popular culture, social media, and gothic/horror subgenre.

Saran Singh is a PhD candidate at the University of Queensland researching depictions of austerity, neoliberalism, precarity, race, and postimperial melancholia in the contemporary British novel.

O J E Slater Olivia is a Whadjuk Noongar and Badimia Yamatji writer and researcher, currently finishing up their PhD in Education at the University of Cambridge. By applying Bunda and Phillips' storytelling approach as facilitator, Olivia supports minoritised communities to reimagine ideas of belonging, identity and culture in the created nation of Australia.

Sophia Staite is a Ph.D. candidate at the University of Tasmania, researching the transcultural adaptation of Japanese children's television franchise Kamen Rider. Her recent publications include 'Kamen Rider: A Monstrous Hero' in *M/C Journal* and 'Kamen Rider Masked and Unmasked' in *The Superhero Multiverse* (edited by Lorna Piatto-Farnell), and 'Nostalgic transmediation: A not-so-final fantasy? Ichigo's Sheet Music online platform as an object network of creative practice' in *The Australasian Journal of Popular Culture* (with Ruth Barratt-Peacock). Her research interests include children's television, contemporary Japanese culture, and gender.

Francesca Stocco: Francesca Stocco is a Ph.D. Candidate associated with a Australian Research Council (ARC) titled the benefits and risks of connected toys for children and a Research Assistant. She is currently analyzing how the governance policies (i.e., Privacy Policies and Terms of Use/Service) of IoT companies obfuscate and omit their data collection and processing practices of children. Implications include better supporting parents and children's privacy policy literacies on technological app platforms via user-led artificial intelligence (AI) design practices, educational strategies, regulatory cooperation and development.

Dr Kylie J. Stevenson is an interdisciplinary qualitative researcher in the Centre for the Digital Child at Edith Cowan University in Perth, Western Australia. Kylie's diverse research is primarily concerned with the lived experience and spans children and technology, welfare, creativity, reflective practice, arts education, and higher degree by research pedagogies.

Anthea Taylor is an Associate Professor in Gender and Cultural Studies at the University of Sydney. She is the author of four monographs, including *Celebrity and the Feminist Blockbuster* (2016) and *Postfeminism in Context* (with Margaret Henderson, 2019) and co-editor of two collections. Her research on Germaine Greer is funded by an Australian Research Council Discovery grant.

Dr Jess Taylor is an Associate Lecturer in Pathways to Citizenship at the McCusker Centre for Citizenship, a sessional staff member at UWA, and a sessional staff member at Edith Cowan University, teaching in Gender Studies and Media and Cultural Studies. Jess's research focuses on postfeminist retrospective women's films, and the ways that feminist logics circulate in this subgenre. She continues to work on turning her PhD into a monograph.

Dr. Jay Daniel Thompson is a Lecturer, Professional Communication in the School of Media and Communication at RMIT University. His research investigates the possibility of cultivating ethical online communication in an era of digital disinformation and hostility. He is currently completing a co-authored (with Rob Cover and Ashleigh Haw) book about fake news in digital culture. His research has been published in journals such as *Convergence*, *Feminist Media Studies*, *Media International Australia*, *Journalism*, *Continuum* and *Sexualities*.

Lydia Trethewey is an artist and poet based in Perth, Western Australia. She currently works in the Department of Art at Curtin University, where she received a PhD in fine art in 2018. Her visual arts research engages with questions of liminality and mobility through cultural geography and printmaking. She is currently undertaking a second PhD, in poetry, also at Curtin University. Her current research probes ekphrastic slippage through queer theoretical lenses. Her artworks have been exhibited in Australia, China, France and Spain. Her poetry has been published in Australia, Canada and the United States. She has presented her research at various conferences including AAANZ, ACUADS, Impact Printmaking Conference, and Arts in Society.

Sian Tomkinson completed her PhD in gender and games at the University of Western Australia. Her core research focus is on player's engagement with video games and communities of play. Much of Sian's work uses Deleuze and Guattarian concepts to examine the role that gender plays in game cultures and communities. Sian is working on projects including why players enjoy certain kinds of games and what impact these games have on their attitudes and behaviours; the economics of game production; how game design can impact communities of play; how social media communities regulate toxic gamer behaviour; work on the online extremist group Incels, and vaccination policy and communications.

Catherine Treloar is a Higher Degree Research student at Macquarie University. Currently enrolled in the PhD program, Catherine's research focuses on deaf people's stories around the NDIS.

Benn van den Ende is a PhD candidate at the University of Western Australia. Benn's research focuses on how neoliberalism, as a governmental rationality, expresses itself within our everyday media and technologies. Benn is also interested in how certain media and cultural artefacts express resistance to neoliberalism through both their form and content.

Wilfred Yang Wang is the Lecturer in Media & Society at the University of Melbourne. His research focuses on digital/platform media, mobile media and migration, digital geographies, and China. He is the author of the book, *Digital Media in Urban China Locating Guangzhou* (Rowman & Littlefield International, 2019).

Dr Scott Webster was recently awarded his PhD with the Department of Gender and Cultural Studies at the University of Sydney. His research explores the 'killing of memory' (or memoricide) as a phenomenon and argues that, beyond its emblematic imagery as part of conflict in Bosnia, Israel and Syria, it also has normalised, everyday dimensions. He also investigates the intersections of memory, space, and technology, and their potential to augment existing mnemonic practices—in particular those resisting memoricide. Scott also has a longstanding interest in the destruction of home ('domicide') and is currently researching how human/nature entanglements complicate our theoretical frameworks for understanding home loss. He co-hosts two scholarly pop culture podcasts: *Trope Watchers—On Pop Culture and Why It Matters* and *A Clash of Critics—A Scholarly Podcast about Game of Thrones and A Song of Ice and Fire*.

Cherie Williams is an MA student in the Writing and Literature program of Deakin University. She has been a high school English teacher for ten-plus years and worked extensively with Aboriginal students in the North-West and South-West of Australia as a writing coach, Follow the Dream tutor and literacy support teacher. She currently teaches Italian in Albany (Kinjarling), WA, while she completes her thesis and thereby her Master's degree. She has a particular and growing interest in promoting ownvoice narratives, seeing the growth of these in children's literature as crucial in bringing about improved health and educational outcomes, and increased choices and diversity in future pathways, for young Aboriginal people and their communities.

Deborah Williams: A former journalist, and Federal Department of Health and Ageing communications manager, Deborah has worked in the tertiary sector since 2013. She is currently employed at Monash University as a Teaching Associate and is a PhD student at Murdoch University. Her research interests are related to animal activism and veganism, but she is interested in all things social justice, popular culture and social media. She is currently boring everyone on the topic of vegan history.

Angelene Wong is a doctoral candidate at the School of Art, Design and Media at Nanyang Technological University, Singapore. She is a graduate of the MA Fashion Studies at The New School, Parsons Paris (2019) and a dance practitioner. Her doctoral thesis explores fashion modelling practices in late 20th century Singapore, which speaks to her larger research interests at the intersection of fashion, performance, and theory. Most recently, she is the co-author of *Fashion, Identity, Image* (2022).

Giselle Woodley is a PhD Candidate and researcher under the School of Arts and Humanities at Edith Cowan University. Giselle possesses a background in Sexology, Arts and Media. Giselle currently teaches with the School of Media, Creative Arts and Social Inquiry and the School of Design and Built Environment at Curtin University. She has experience with teaching engaging and working with young adults both locally and abroad. She is particularly interested in reducing sexual violence and promoting Relationships and Sexuality Education (RSE), especially in terms of building respect, empathy and healthy relationships.

Denise Woods is a senior lecturer in the Bachelor of Communications program in the School of Media, Creative Arts and Social Inquiry at Curtin University. Her areas of interest include media representations of Asians in Australia, disability and the media in Asia. She is an executive committee member of the Asian Australian Studies Research Network (AASRN).

Elaine Xu is a PhD Candidate in Communication and Media Studies as well as a sessional academic in Communication at Murdoch University, Perth, WA. Her doctoral research examines how the problem of clean-water inaccessibility and the potential of consumer purchases are portrayed and utilised to urge giving behaviour.

Hao Zheng is a second-year PhD candidate in the School of Humanities and Social Sciences and Alfred Deakin Institute for Citizenship & Globalisation at Deakin University. Hao's research interests are gender and sexuality, intersectionality, transnational mobilities, digital media cultures and lesbianism. Her doctoral research examines Chinese queer female students' queer and adult identity making in Australia through the lens of time and temporality. Hao completed her B.A. (with First Class Honours) at the University of Melbourne. Her honours thesis examines Chinese lesbians' double marginalisation on social media. The paper developed based on her honours thesis has been published in the *Journal of Homosexuality*, entitled 'Shared motherhood or free surrogacy?: Risks and vulnerabilities in a Chinese lesbian's family-making.'

Kuansong Victor Zhuang is a PhD candidate in Disability Studies at the University of Illinois at Chicago and Macquarie University. His work centers on the contemporary claims to include the disabled within life in Singapore and examines the biopolitics of inclusion through a reading of various cultural texts. Centring on disability as an analytic, he hopes to use his research to contribute to current debates about how inclusion happens both in Singapore and around the world.

