

13<sup>th</sup> ACS INTERNATIONAL

# CROSSROADS in CULTURAL STUDIES CONFERENCE

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2022 online

ABSTRACTS



# **Crossroads in Cultural Studies 2022**

**November 17–19, 2022**

## **About the organisers**

The Crossroads in Cultural Studies 2022 conference is co-organised by the Association for Cultural Studies (ACS) and the University of Lisbon Centre for English Studies (ULICES-CEAUL), at the School of Arts and Humanities of the University of Lisbon, Portugal. Operating within the framework of Human and Social Sciences, ULICES/CEAUL brings together groups of researchers dedicated to single and multidisciplinary lines of research in the fields of literature, culture, and linguistics within the English-speaking world, with particular emphasis being given to contemporary issues in British and North American Studies. This research is further complemented by translation and reception studies, paying close attention to the connections between Portuguese culture and English-speaking cultures, as well as by inter-art studies.

The Association for Cultural Studies is an international non-profit academic organisation. It aims at forming and promoting an effective worldwide community of cultural studies and acts as a tool for building strong interdisciplinary and transnational connections by offering meaningful meeting places for the great diversity of committed scholars in this field.

## **About the conference**

The Crossroads in Cultural Studies conference, customarily a biennial event, brings scholars together to engage with the past, present, and future of the cultural studies project. The conference has played an important role in the creation of global discussions on cultural studies. It has become a major international forum where scholars from all five continents gather regularly to exchange research, views, and insights. Previous Crossroads conferences have taken place in Birmingham (United Kingdom), Urbana-Champaign (USA), Istanbul (Turkey), Kingston (Jamaica), Hong Kong (Hong Kong SAR), Paris (France), Tampere (Finland), Sydney (Australia), and Shanghai (China). The Crossroads 2020 conference was initially planned to be held in Lisbon, in July of that year, but was rescheduled due to the COVID-19 pandemic. Crossroads 2022 is the first online instalment of the conference and, regrettably, will have to happen on a smaller scale than previous Crossroads conferences.

For more information about the conference, visit

<https://www.cultstud.org/wordpress/crossroads/>



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# **CONFERENCE COMMITTEES**

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Lucas Sampaio

Luís Rodrigues

Margarida Costa

Priscila Altivo

**We likewise acknowledge the generosity of all the plenary speakers who were already set to attend Crossroads in Cultural Studies in 2020:**

Ananya Jahanara Kabir – King’s College London, UK

Angela McRobbie – Goldsmiths, University of London, UK

Carlos Gouveia – University of Lisbon, Portugal

David Morley – Goldsmiths, University of London, UK

Gayatri Chakravorty Spivak – Columbia University, USA

Lawrence Grossberg – University of North Carolina at Chapel Hill, USA

Manuela Ribeiro Sanches – University of Lisbon, Portugal

Mieke Bal – University of Amsterdam, the Netherlands

Nandini Gooptu – University of Cambridge, UK

Pun Ngai – University of Hong Kong, Hong Kong

Tony Bennett – Western Sydney University, Australia

# Abstracts and Bionotes

## Spotlight Panels

### Panel 1: Emotional Celebrity

**Panel chair: Sean Redmond**, Deakin University (Australia)

#### Panel description

The centrality of emotion and affect to the production and consumption of stars and celebrities has become of central concern to cultural study scholars, producing productive discussions in the way it is understood. On the one hand, the emotionality of fame can be argued to allow intense and activist relationships to emerge, challenging and resisting dominant ideology as it does so. On the other, emotional celebrity can be said to be in the service of dominant ideology, an affective mechanism to help sell products, goods, services, lifestyles, and dreams. The question, then, that drives the papers on this panel is, *what 'good' if any does emotional celebrity serve culture and society?* Each paper addresses a current or 'live' issue, bringing emotional celebrity to the contemporality of everyday life. Deborah Jermyn's paper addresses the rise of the 'menopause memoir' and its relationship to affective, confessional discourse. Jo Littler's paper draws together disaster capitalism and environmental breakdown to examine the affective and materialist role that emotional celebrity plays in their representations. Helen Wood examines the mental health crisis in relation to reality celebrity and the care narrative that it is entangled with. The panel brings together three of the most significant cultural studies scholars of the last 20 years, their work and ideas having shaped the way that representation, power and identity has been better understood.

#### Bionote

**Sean Redmond**, Professor of Film and Television at Deakin University, Australia. His publications include *Celebrity* (2018), *A Companion to Celebrity* (2015, with David P. Marshall), and *Framing Celebrity: New Directions in Celebrity Culture* (with Su Holmes, 2012). He is the founding editor of *Celebrity Studies*.

#### Presenters

##### Deborah Jermyn

University of Roehampton (UK)

**'[It] felt like being sucked into a black hole': Scrutinising the rise of the celebrity 'menopause memoir'**

#### Abstract

In recent years, the UK has witnessed an unprecedented period of public cultural conversation around a newly inflected era of menopause consciousness and comprehension, constituting what I have called 'the menopausal turn'. The shift in media discourse has been nowhere more apparent than in the preparedness of numerous high-profile women celebrities ready and willing to share their stories and lend their names to 'confessional' menopausal disclosures of one kind or another, in what I term

‘menopause memoirs’. A notable band of established women personalities, journalists and presenters, including such figures as Davina McCall, Mariella Frostrup, and Meg Mathews, have emerged as recognised advocates for better menopause awareness and care, drawing candidly on their own experiences to give testimony to the consequences of menopause ignorance and misinformation. In all these instances, the viability of the star’s campaigning pivots on their willingness to impart personal and sometimes distressing details of their own menopause. Indeed, for a particular order of women celebrity, menopause advocacy has become a significant aspect of contemporary celebrity branding. This paper examines the consequences of the upsurge of menopause activism in UK celebrity culture being shaped, as it has, by a delimited vision of who the menopause impacts. How is understanding of the menopause being envisioned and bolstered through this prism as primarily the terrain of White, cis-gendered, middle-class affluence - even aspiration at times – constituting the newest project of the self to be undertaken in the neoliberal landscape, as imagined through celebrity discourse?

#### **Bionote**

**Deborah Jermyn** is Reader in Film & Television at the University of Roehampton, London, where she is a Deputy Research Degrees Convenor. She has written widely on celebrity and is author and editor of 11 books including (with Su Holmes) *Women, Celebrity & Cultures of Ageing: Freeze Frame* (2015), while her latest project examines the impetuses and ramifications surrounding the emergence of the ‘menopausal turn’ in contemporary media culture.

#### **Jo Littler**

University of London (UK)

#### **Move me: celebrity feeling and transport infrastructure in an age of disaster capitalism and environmental breakdown**

#### **Abstract**

In July 2022, whilst Californian wildfires raged, Kylie Jenner posted a photo of herself on Instagram with boyfriend Travis Scott next to their two private jets and the caption ‘Wanna take mine or yours?’. On Twitter, @CelebJets publicised private celebrity jet journeys in real time. As outrage against celebrity ‘climate criminals’ grew, Friends of the Earth published the top 10 celebrity private jet polluters (topped by Taylor Swift). The backlash to celebrity transport excess is a long time in the making. Private jets are perhaps only topped by Elon Musk’s space ventures as the ultimate carbon-spewing mode of hyper-individualised celebrity transport. Meanwhile, in the UK, 2022 saw the sudden rise to celebrity status of RMT union leader Mick Lynch as UK railworkers launched a series of strikes against decreasing pay and increasingly unsafe conditions. Lynch laid waste to the loaded anti-strike prejudices of primetime mainstream media interviewers with his witty and deft responses, making it clear that UK transport policy only benefitted the rich -- whilst Spain made rail transport free, and Germany slashed fares, costs for UK transport users and workers were soaring. This paper asks what we can understand about our current social and cultural infrastructure in an age of disaster capitalism and environmental breakdown by considering celebrity’s relationship to transportation. It suggests these new articulations can be read both in terms of the contradictions and polarisations they incarnate, and their progressive potential; and in the process, it explores their capacities to ‘move’ us, both materially and emotionally.

#### **Bionote**

**Jo Littler** is Professor in the Department of Sociology at City, University of London, UK. Her books include *Against Meritocracy: Culture, Power and Myths of Mobility* (Routledge, 2018) and with The Care Collective, *The Care Manifesto* (Verso, 2020).



**Helen Wood**

University of Lancaster (UK)

**Mental health, emotional capital and reality celebrity – is there a capacity to care?**

**Abstract**

This paper tracks some of the permutations of narratives of mental health in celebrity publicity. From older narratives of the 'crash and burn girl' (Projansky 2014), largely associated with young female celebrities seen to be failing in their celebrity status, to more contemporary high status celebrity associations with mental health advocacy. As mental health conversations have become more central to public debate, so too have celebrities like Demi Lovato been able to re-align mental health recovery with ideological narratives of self-care and self-work - positioning themselves as empowering others (Fransson 2020). This paper attempts to think through the ways in which conversations about mental health are now operating with a particular currency across celebrity media and in particular in relation to social media trolling and duties of care in examples from reality celebrity. How are these extended conversations around mental health, which are often responded to with trending hashtag instructions to 'be kind', incorporated into the same realms of emotional capital which may be laboured for and traded? How can these, often individualising, rhetorics be compatible with the narratives of care that also accompany them? How should we understand this heightened attention to mental illness as drawing attention to/or deflecting from the most common reading that it is advanced capitalism itself which is fuelling a decline in mental health?

References

Projansky, Sarah. *Spectacular Girls*. New York: NYU Press, 2014.

Franssen, G. "The Celebrityization of Self-care: The Celebrity Health Narrative of Demi Lovato and the Sickscape of Mental Illness." *European Journal of Cultural Studies* 23, no. 1 (2020): 89-111.

**Bionote**

**Helen Wood** is Professor of Media and Cultural Studies at the University of Lancaster. She has published widely on gender, television and class and is editor of the *European Journal of Cultural Studies*.

## Panel 2: Postcolonial Intimacies Reconsidered

Panel chair: Helene Strauss, University of the Free State (South Africa)

### Panel description

This panel reconsiders a 2013 Special Issue of the journal *Interventions* on the topic of ‘Postcolonial Intimacies’ by taking into account some of the ways in which recent global shifts have complicated the experience and mediation of intimacy across a range of sites. As researchers with a long-standing interest in “the experiential and affective textures whereby political, legal and social regimes of recognition come to be lodged in, and potentially dislodged from, the body” (Antwi et al. 6), we attend in this panel to emergent forms of embodied political subjectivity, popular protest, and aesthetic activism engendered, for instance, by contemporary state violence and attendant forms of digital, algorithmic, extractive, and racial capitalism. Drawing on some of the latest work in African diaspora and Asian North American studies, crip theory, and new media studies, the panel maps modes of anti-racist, feminist, decolonising and queer critique responsive to our political present. To this end, we explore scenes of everyday intimacy through critical frames that include ‘Black unrest’ (Bain), ‘pandemic temporalities’ (Brophy), and ‘algorithmic protest’ (Wong).

### Bionote

**Helene Strauss** is a Professor in the Department of English at the University of the Free State, South Africa. Her research spans topics such as Southern African literature and audio-visual culture; feminist and queer aesthetic activism; protest cultures; materialisms old and new; mining; the climate crisis; and documentary film. Her recent major publications include *Wayward Feeling: Audio-visual Culture and Aesthetic Activism in Post-Rainbow South Africa* (University of Toronto Press, 2022) and *Contemporary African Mediations of Affect and Access* (Routledge, 2017, co-edited by Jessie Forsyth and Sarah Olutola). She also co-edited, with Phanuel Antwi, Sarah Brophy, and Y-Dang Troeung, the special issue of *Interventions* on “Postcolonial Intimacies,” that this panel revisits. She is the Vice-Chair of the *Association for Cultural Studies* and serves on the Editorial Boards of the journals *Ariel: A Review of International English Literature*, *Cultural Studies*, *English in Africa*, and *Journal of Literary Studies*. Her current research includes a long-term collaborative international project on the decolonial work of reckoning, repairing, and reworlding called for by histories of extractive racial capitalism unfolding in the planetary climate crisis.

### Presenters

#### Kimberly Bain

University of British Columbia (Canada)

#### Black Unrest

### Abstract

What forms of dispersed intimacy emerge at sites of Black unrest? Black unrest reflects the histories and practices of Black rage and protest in the face of an anti-Black world; it also illumines and attends to the impossibility of Black persons being at and finding rest. Sitting with and in the wake of the murder of Breonna Taylor, I sojourn with the forms Black unrest that emerged at her memorial in Washington D.C. As I argue, the memorial not only joined attendees in song and dance—everyone swaying, singing, hugging, sweating, bouncing along to the sounds of Mary J. Blige—but produced a kind of sensorial schema capable of collecting, gathering, and holding dispersed Black being. Placing this social text alongside the work of visual artist Jibade-Khalil Huffman and his 2017 piece, “Dance

Card, or How to Say Anger When You Lose Control,” I explore Black unrest as a making and doing rooted in socialities and relationalities beyond the ruinous now.

#### **Bionote**

**Kimberly Bain** is an Assistant Professor in the Department of English Language and Literatures at the University of British Columbia—Vancouver. Her most pressing and urgent concerns have consolidated around questions of the history, theory, and philosophy of the African diaspora. She is currently at work on two scholarly monographs. The first, entitled *On Black Breath*, traces a genealogy of breathing and Blackness in the United States. Her second book, *Dirt: Soil and Other Dark Matter*, turns to dirt for understanding how Blackness has shaped global considerations of the Anthropocene and refused the extractive relations of racial capitalism.

#### **Sarah Brophy**

McMaster University (Canada)

#### **“Closer to each other than we’ve ever been”: Intimate Mediations and Pandemic Temporalities in/of the April 2020 Rapid-Response Essay**

#### **Abstract**

This paper considers the exigencies, affects, and rhetorics of essays created and circulated amid (and against) what’s been critically assessed as the pandemic’s intensification of digital and racial capitalism, the so-called “digital rush” (Chan 2020). With attention to April 2020 publications by scholars, creative writers, and activists including Saidiya Hartman, Sabrina Orah Mark, Arundhati Roy, and Alice Wong, I will draw out the legacies of the widely circulated short personal essays published online in response to the first wave of the Covid-19 pandemic. Urgent but not ephemeral, such rapid-response pieces constitute an enduring, distributed online archive that remains resonant as we move into the longer temporal arc of “post-pandemic” futures. Situated in multiple, carefully contextualized intimate, national, global, and planetary registers and demanding to be interpreted through intersectional and crip lenses, the April 2020 essays that I examine dwell critically on the coronavirus—its fearsomeness, and the immediate and deepening inequities of its impacts—in ways that interrupt resurgent ‘outbreak’ and eugenicist discourses. As I will show, quickly composed short-form essays mobilize(d) experiential, scholarly, creative knowledges to: address problems of scale and incommensurability; craft an address to their readers that disrupts dominant logics (discriminatory triage protocols, state abandonment, everyday despair); and share resources (imaginative, digital, material) for living and caring for one another in Covid times. In constellating a set of resistive April 2020 rapid-response essays and making linkages between them without conflating their locations, concerns, or tactics, I aim to reflect on the salience of “postcolonial intimacies” (Antwi et. al. 2013) as a framework for reckoning with multiple “pandemic temporalities” (Butler and Chen 2021; Chan 2020) and heeding the ethical-political calls issued by our April 2020 contemporaries.

#### **Bionote**

**Sarah Brophy** is a Professor in the Department of English and Cultural Studies at McMaster University, in Hamilton, Ontario, located on the traditional territories of the Mississauga and Haudenosaunee nations, and within the lands protected by the Dish With One Spoon Wampum Belt Covenant. She is the author of *Witnessing AIDS: Writing, Testimony, and the Work of Mourning* (U of Toronto P, 2004), co-editor with Janice Hladki of *Embodied Politics in Visual Autobiography* (U of Toronto P, 2014), and co-editor with Phaniel Antwi, Helene Strauss, and Y-Dang Troeung of “Postcolonial Intimacies,” a special issue of *Interventions* (2013). In the last few years, with support from SSHRC, she has been examining the meeting points of visual self-portraiture, exhibition spaces, mediated intimacies, digital

labor, disability, race, gender, and activism, and developing new strands of research inquiry and pedagogy in narratives of health and digital lives. Recent publications appear in *a/b: Auto/Biography Studies* (2018), *Cultural Critique* (2019), *Feminist Media Studies* (2020, with Adan Jerreat-Poole), and *Somatechnics: Journal of Bodies—Technology—Power* (forthcoming, with Emily Goodwin).

**Danielle Wong**

University of British Columbia (Canada)

**Algorithmic Protest: Memetic Form and Affect on TikTok**

**Abstract**

Described by North American news media as an app that is “more machine than man,” TikTok is often differentiated from American-owned social media platforms for its transparently algorithmic interface and its foregrounding of machine learning in the app experience. This talk analyzes techno-Orientalist discourses about the Chinese-owned app, and how TikTok users have deployed the video-sharing platform to protest China’s Uighur concentration camps and anti-Black state violence in North America. I suggest that TikTok engenders modes of *algorithmic protest*—a genre of political performance and circulation that involves memetic forms and affects that emerge within, and potentially expose the violence of, surveillant capture systems.

**Bionote**

**Danielle Wong** is Assistant Professor in the Department of English Language and Literatures at the University of British Columbia, where she also teaches in the Asian Canadian and Asian Migration Studies Program. Her research and teaching interests are at the intersections of race, empire, and technology. Her current book project, *Racial Virtuality: The New Media Life of Asianness*, theorizes historical and contemporary relationships between virtuality and Asian North American racialization by examining everyday social media.

## Panel 3: Postdigital Cultures

**Panel chair:** Janneke Adema, Coventry University (UK)

### Panel description

The postdigital, as concept and condition, challenges binary distinctions between digital/analogue, old/new media, and technology/life: now that digital technologies have permeated all aspects of (cultural) life, we can no longer perceive the digital as a separate category of analysis. However, the pervasiveness of the digital does not amount to the subsumption of the non digital through total datafication and (algorithmic) control or the stability of digital form. Oriented on the inherent entanglement of technology and material practices, this session explores the relevance of the postdigital for our understanding of culture and Cultural Studies. It examines how the post-digital can be useful to think through issues of temporality and binary thinking in publishing, liminality in infrastructural operation and ecological management, and crowdsourced technology in relation to urban food security.

### Presenters

**Janneke Adema**

Coventry University (UK)

### Post-Publishing. Between the Digital and the Human

#### Abstract

Taking as its starting point the ‘post’ prefix and the question of temporality this imposes, this paper explores how ‘post-publishing’ practices (incorporating both strategies of postdigital and posthumanities publishing) challenge established binaries in knowledge production (i.e. between print/digital). Post here doesn’t denote an ‘after’ or a distancing—it isn’t opposed to what precedes it—but deconstructs what we take for granted in Cultural Studies publishing in a continuous manner as a form of radical self-critique. Through an exploration of selected post-publishing projects, this paper outlines how Cultural Studies can incorporate post-publishing strategies to explore more just futures for research and communication.

#### Bionote

**Dr Janneke Adema** (she/her) is a cultural and media theorist working in the fields of (book) publishing and digital culture. She is an Associate Professor in Digital Media at [The Centre for Postdigital Cultures](#) (Coventry University). In her research she explores the future of scholarly communications and experimental forms of knowledge production, where her work incorporates processual and performative publishing, radical open access, post-publishing, scholarly poetics, media studies, book history, cultural studies, and critical theory. She explores these issues in depth in her various publications, but also by supporting a variety of scholar-led, not-for-profit publishing projects, including the [Radical Open Access Collective](#), [Open Humanities Press](#), [ScholarLed](#), and [Post Office Press](#) (POP), and the Research England and Arcadia funded Community-Led Open Publication Infrastructures for Monographs ([COPIM](#)) project, on which she is Co-PI. Her monograph [Living Books. Experiments in the Posthumanities](#) (MIT Press, 2021) is openly available. You can follow her research on [openreflections.wordpress.com](https://openreflections.wordpress.com).

## **Rolien Hoyng**

The Chinese University of Hong Kong (Hong Kong)

### **Liminality and the Post-Digital**

#### **Abstract**

Digital infrastructural networks manifest instances of both nondigital and postdigital liminality, which I unpack by drawing on Simondon's notion of transduction. Transduction reflects two senses of liminality: i) as edge of infrastructural operation and ii) as transformative and excessive emergence that exceeds the current material and socio-technical formations, as we think we know them. The first sense underscores liminal difference that resides in the exclusions and interstices of digital infrastructural networks, whereas the second sense considers it as the excess borne from infrastructural operation. I illustrate the critical purchase of these two senses of postdigital liminality by discussing how digital infrastructures are applied in the context of ecological crisis. My examples intersect datafication, more-than-human materiality, and ecological management.

#### **Bionote**

**Rolien Hoyng** is an Assistant Professor in Journalism and Communication at The Chinese University of Hong Kong. Her research addresses digital infrastructures and data-centric technologies in particular contexts of practice, such as urban politics and dissent as well as ecological governance and electronic waste. Her research has covered multiple sites, including Turkey, Hong Kong, and Europe. Recent publications encompass a special issue "Digital infrastructure, liminality and world-making via Asia" (*International Journal of Communication*) and an edited book *Critiquing Communication innovation: New media in a multipolar world* (with G.L.P Chong, MSU Press).

## **Daisy Tam**

Hong Kong Baptist University (Hong Kong)

### **Postdigital Collective**

#### **Abstract**

Digitally enabled participatory culture has been simultaneously celebrated and criticised for new ways of mobilising the crowd. Exploring alternative perspectives through the case study of Breadline – a web application that crowdsources logistics for the purpose of food rescue developed as part of my research on urban food security, I will argue that these emergent practices enable a collective that is transient, temporal but nevertheless purposeful. Foregrounding discussions of connectivity and amplification in real time, I will demonstrate how collaboration in this case relies on both digital and tacit knowledge which enables a form of collective intelligent action that extends the power of the crowd.

#### **Bionote**

**Dr. Tam** is Associate Professor at the Department of Humanities and Creative Writing at the Hong Kong Baptist University. Informed by her Cultural Studies training, her research in urban food systems and critical cultural analysis on food waste is a theoretical and technical endeavour underpinned by an interest in ethical practices of care. She collaborates closely with community organisations and works in an interdisciplinary and impact-driven manner. She is founder of HKFoodWorks and Breadline - HK's first public digital platform for food rescue.

## Pre-organised panels

### Decolonising Food (Studies) in the Anthropocene

**Panel chair: Johan Höglund**, Linnaeus University (Sweden)

#### Panel description

During the last decade the emergent discipline of Food Studies has become increasingly aware of the lack of what has been termed Food Justice (Alkon and Agyeman 2011) and of the need to adapt food production and food ways to life in the Anthropocene (EAT Lancet 2019). This two-paper session recognizes the need to dismantle the way that food is grown, distributed and consumed across the globe, but also observes that these systems are intimately tied to how food and food ways are represented and performed in culture. This session thus explores how Critical Food Studies can aid in the decolonization of food, food ways and taste itself.

#### Presenters

##### **Johan Höglund**

Linnaeus University (Sweden)

#### **Modernity/coloniality and the Aesthetics of Taste**

##### Abstract

During the last decade, decolonial studies has attempted to liberate the “sensing and sensibilities trapped by modernity and its darker side: coloniality” (Lockward et al.). In reaction to modernity/coloniality’s privileging of “beauty” and “good taste” decolonial aesthetics have explored, through parody and disobedience, an alternative, decolonial *Aesthesis*. This paper extended this project into the aesthetics of food and taste by observing that modernity/coloniality has organized not only visual and textual pleasures, but also how food tastes and is experienced. Since the establishment of the first sugar plantations during early colonialism, modernity/coloniality has privileged certain taste experiences before others and promoted industrial and ultimately unsustainable food systems. This development has been central to the production of global food injustice and it is also one of the main engines of the climate crisis. The paper concludes that to address the related crises of human food injustice and climate emergency, taste itself must be decolonised.

##### Bionote

**Johan Höglund** is professor of English at Linnaeus University, Sweden. He is the PI of the project *Future Food Imaginaries in Global Climate Fiction* funded by the Swedish research council FORMAS. His current research focuses on the relationship between speculative fiction and colonialism, food security, and extractive capitalism in worlds transformed by climate change. He is the author of *The American Imperial Gothic: Popular Culture, Empire, Violence* (Routledge, 2014), and the co-editor of several scholarly collections and special journal issues, including *Dark Scenes from Damaged Earth: Gothic and the Anthropocene* (UMinn Press, 2022), *Nordic Gothic* (Manchester UP, 2020), “Nordic Colonialisms” for *Scandinavian Studies* (2019), *B-Movie Gothic* (Edinburgh UP, 2018), and *Animal Horror Cinema: Genre, History and Criticism* (Palgrave MacMillan, 2015).

**Ana Grgic**

Babeş-Bolyai University (Romania)

**Decolonizing Taste and the European Refugee Crisis: Displacement of Food and People in *The Other Side of Hope***

**Abstract**

Major challenges of 21st century Europe include the socio-political and cultural effects of migration and the question of food and nutrition. Food in film can represent a multitude of social interactions, encompassing meaning, experience and action in sensory and political realms (Ferry 2003, Bower 2004, Keller 2006), while industrial food production and consumption calls for adaptation and change (see Crutzen and Stoermer, 2001 and EAT Lancet 2019). This paper argues that Aki Kaurismäki's film *The Other Side of Hope* (2017) engages with pressing European and global issues (food, labour and identity politics, migration) and challenges perceptions of the refugee crisis, through a combination of mise-en-scene and narrative: the non-spectacularisation of food consumption and foregrounding of human relationships. The film posits the restaurant as a space of translation and meeting of different cultures, where the canons of taste and cuisine are deconstructed and decolonised, through an ironic undermining of their cultural power.

**Bionote**

**Ana Grgić** (PhD, University of St Andrews) is Associate Professor at Babeş-Bolyai University and Adjunct Lecturer at Monash University Malaysia. She is author of the monograph *Early Cinema, Modernity and Visual Culture: The Imaginary of the Balkans* (Amsterdam University Press, 2022) and co-editor of *Contemporary Balkan Cinema: Transnational Exchanges and Global Circuits* with Lydia Papadimitriou (Edinburgh University Press, 2020). Her research interests include Balkan and Eastern European cinema and film history, which has appeared in journals *Early Popular Visual Culture*, *Studies in Eastern European Cinema*, *Short Film Studies*, *Film Quarterly*, and edited collections *The Film Festival Yearbook*, and *Cinemas of Paris*. She co-edited a journal special issue on Albanian cinema published in *KinoKultura* (2016), and another entitled "Women Cutting Movies: Editors from East and Central Europe" for *Apparatus* (2018). She is Associate Editor of *Studies in World Cinema: A Critical Journal* (BRILL).



# Cultures of Wellness

**Panel chair: Professor Jo Littler**, City, University of London (UK)

## **Bionote**

**Jo Littler** is Professor in the Department of Sociology at City, University of London, UK. Her books include *Against Meritocracy: Culture, Power and Myths of Mobility* (Routledge, 2018) and with The Care Collective, *The Care Manifesto* (Verso, 2020).

## **Presenters**

### **Dr Zeena Feldman**

King's College London (UK)

### **'Me Apps: Mental health and the smartphone'**

## **Abstract**

This paper draws on an ongoing research project concerned with the relationship between mental health, neoliberalism and contemporary digital culture. It explores how mental health care around depression and anxiety is done through smartphones and social networking sites, and locates each technology's distinctive sociality. Through these socialities, I propose the notion of 'me apps' as a way of understanding how today's smartphone hegemony maps onto wider trends in biomedicine (Dickinson 2013) toward individualisation and personalisation (Bauman 2001, Bucher 2018). I argue that 'me apps' reflect a politics of atomisation that marks a radical departure from the group-based solidarities and care collectives of the early World Wide Web (Rheingold 1993). Through analysis of the platforms Happier, Track Your Happiness, Optimism, Talkspace, and Lantern, the paper reflects on how shifts in computing hardware – from desktops and laptops to tablets and smartphones – are reshaping the normative and functional landscape of mental health care.

## **Bionote**

**Zeena Feldman** is Senior Lecturer in Digital Culture in the Department of Digital Humanities, King's College London. Her research examines the ways digital communication technologies impact analogue concepts – for instance, belonging, mental health, and food. Zeena currently runs the Quitting Social Media project, which explores digital overload and detox. She has published widely, including in the *European Journal of Cultural Studies*, *Information, Communication & Society*, *Celebrity Studies*, *TripleC*, *The Independent*, *OpenDemocracy* and *The Conversation*. She is co-editor, with Deborah Lupton, of *Digital Food Cultures* (Routledge, 2020) and editor of *Art & the Politics of Visibility* (IB Tauris, 2017).

### **Dr Jamie Hakim**

King's College London (UK)

### **Vulnerability and Control: queer men's smartphone mediated intimacies in 'post-neoliberal' times**

## **Abstract**

This paper reflects on ethnographic research that found that queer men used their smartphones as ambivalent technologies of wellbeing that gave them a sense of control over the parts of their intimate lives that made them feel most vulnerable. Interpreted 'conjuncturally' (Hall et. al., 1978), these findings make sense when we think these intimacies are being negotiated during a conjuncture in which more of us desire control (i.e. 'Take Back Control') over the increased feelings of vulnerability

that are being produced under conditions of on-going crisis, and that affect queer men in specific ways. They are also evidence of the ways that the putatively private domains of intimacy and wellbeing have intensified as sites of, often frustrated, struggle during a moment when public spaces for democratic participation continue to shrink.

#### **Bionote**

**Jamie Hakim** is a lecturer in culture, media and creative industries at King's College, London. His research interests lie at the intersection of digital cultures, intimacy, embodiment and care. His book *Work That Body: Male Bodies in Digital Culture* was published by Rowman & Littlefield in 2019. He was principle investigator on the ESRC funded 'Digital Intimacies: how gay and bisexual men use their smartphones to negotiate their cultures of intimacy', which is partnered with sexual health organisations the Terrence Higgins Trust, London Friend and Waverley Care. Alongside co-authors James Cummings and Ingrid Young he has a book with the working title *Digital Intimacies: Queer Men, Smartphones and Cultures of Intimacy* coming out in 2024 with Bloomsbury Academic. As part of The Care Collective he has also co-authored *The Care Manifesto: The Politics of Interdependence* (Verso, 2020).

#### **Rachel O'Neill**

London School of Economics & Political Science (UK)

#### **The Somatic Life of Postfeminism**

#### **Abstract**

Based on an ongoing ethnography of the UK's burgeoning wellness industry, in this paper I discuss the variety of physiological complaints and psychological challenges that lead women to seek out and take up practices of dietary health-enhancement. Detailing the myriad maladies described by my research participants – including anxiety, exhaustion and insomnia alongside disordered eating and digestive ailments – I outline the general contours of what could be called the somatic life of postfeminism, a crucial but underexplored component of postfeminism's 'affective, cultural and psychic' nexus (Gill, 2017). This analysis situates the rise of wellness culture in the UK within the long aftermath of feminism (McRobbie, 2009), arguing that its rise reflects postfeminism's deleterious effects on a generation fatigued by the incessant demands of the 'feminine masquerade' and manifesting conspicuous forms of 'illegible rage'.

#### **Bionote**

**Dr Rachel O'Neill** is an Assistant Professor in the Department of Media and Communications at the London School of Economics, specialising in feminist media and cultural studies. Her current work examines the rise of wellness culture in the UK, using ethnographic methods to examine the glamorous trappings of wellness media as well as the mundane entanglements these generate in day-to-day life. She is the author of *Seduction: Men, Masculinity and Mediated Intimacy* (Polity, 2018).

# Localizing Cold War Experiences: Hong Kong Media and Politics

Panel chair: Shuk Man Leung, The University of Hong Kong (Hong Kong)

## Presenters

### Man-Fung Yip

University of Oklahoma (USA)

### Making Movies "Pink": Entertainment and Ideology in Hong Kong Leftist Cinema

#### Abstract

With the establishment of Beijing-backed film companies (viz. Chang Cheng, Feng Huang, and Sun Luen) in the early 1950s, a growing leftist presence was evident in Hong Kong cinema. But instead of films with explicit communist ideologies, the leftist studios, in order to build a tactical presence in the market-oriented Hong Kong film industry, produced what some have called "pinkies"—films that put as much emphasis on entertainment values (star appeal, popular genres) as on political ideologies. This tendency became especially clear from the late 1950s onward, when the increasing dominance of MP&GI and Shaw Brothers, coupled with rapid economic growth and demographic changes, drastically changed the landscape of Hong Kong (Mandarin) cinema and mass culture. In this paper, I focus on Zhu Shilin's *Sweet as Honey* (1959) and other leftist films modeled on the popular (and petit-bourgeois) romantic comedies of MP&GI and explore the complex dynamics and tensions between entertainment and ideology in Hong Kong leftist cinema of the period.

#### Bionote

**Man-Fung Yip** is Associate Professor of Film and Media Studies at the University of Oklahoma. He is the author of *Martial Arts Cinema and Hong Kong Modernity: Aesthetics, Representation, Circulation* (2017) and co-editor of *The Cold War and Asian Cinemas* (2020) and *American and Chinese-Language Cinemas: Examining Cultural Flows* (2015). His current research focuses on the cultural Cold War in Asian cinema.

### Brian Tsui

The Hong Kong Polytechnic University (Hong Kong)

### Decolonial Visions in Hong Kong and China -- Worldmaking in the 1950s

#### Abstract

Discussion of political divides in 1950s Hong Kong and China centers around Cold War rivalries – the triangulated tension between the Guomindang, the Chinese Communist Party and various Euro-American powers. This paper, by drawing on the concept of "worldmaking," examines decolonial visions that grew out in the 1950s amidst an age of great upheaval. In particular, I focus on the travails of Han Suyin (1917-2012), Elsie Elliot (later Elsie Tu, 1913-2015) and Hewlett Johnson (1874-1966). The two women arrived in the British colony at around the time, although the former left for Malaya in 1952 while Elliot went on to make Hong Kong her permanent home. Han's experience in Hong Kong as an Eurasian would make her a strident anti-colonialist and impart on her a strong Asianist identity. Elliot, on the other hand, represented the importation of British-style Christian socialism into the colony. Johnson, a visitor to China, brought his Christian devotion to bear in his celebration of the

People's Republic. The three shared an urge to undo colonial hierarchies and achieve non-domination even though they did not challenge actual colonial authorities *per se*.

#### **Bionote**

**Brian Tsui** teaches history and inter-Asia interactions at The Hong Kong Polytechnic University. He is the author of *China's Conservative Revolution: The Search for a New Order* (Cambridge, 2018) and an editor, with Tansen Sen, of *Beyond Pan-Asianism: Connecting China and India, 1840s-1960s*. His current project focuses on the advent of "New China" as a global event set against and embedded in the age of decolonization.

#### **Shuk Man Leung**

The University of Hong Kong (Hong Kong)

#### **Hong Kong Identity at (Cold) War: The Chinese Cultural Revolution discourse in *Ming Pao***

#### **Abstract**

This paper questions the prevailing view that the emergence of a local distinctive 1970s Hong Kong identity can be mainly attributed to colonial policies. Rather, using a localizing approach to understand the Chinese Cultural Revolution (the CR), I argue that Communism and Chinese nationalism were also involved in the identity forming process. Tracing the interpretation of the CR in *Ming Pao*, a Hong Kong's "neutral" newspaper, I will show that the dynamic interplay between the local defiance against totalitarian invasion during the 1967 riots and the local application of democratic socialism in the 1970s facilitated the building of local/national community when China became a member of the United Nations. This paper will further contextualize *Ming Pao's* views on the CR in the changing political and ideological milieu of the Cold War setting and illustrates how the identity forming process occurred at the intersection between local ideological hybridization and global Cold War collaboration/confrontation in order to shed new light on the city's distinctive role in the Cold War period.

#### **Bionote**

**Leung Shuk Man** is an Assistant Professor in the School of Chinese at the University of Hong Kong. Her research specializations include modern Chinese literature, Hong Kong literature, and print culture in Greater China. Her first manuscript is *Utopian Fiction in China: Genre, Print Culture, and Knowledge Formation, 1902–1911*, and her second book project, *Imagining a Hong Kong Identity: The Chinese Cultural Revolution Discourse in Hong Kong Newspapers and Journals, 1966–1976*, is supported by the Research Grants Council, Hong Kong SAR Government. Her major publications have appeared in *Modern Chinese Literature and Culture*, *Cultural Studies*, *Journal of Modern Literature in Chinese*, and *Comparative Literature Studies*.

**Tze-ki Hon**

Beijing Normal University, Zhuhai campus (China)

### **The Future Takes Wings: Kai Tak Airport and the Repositioning of Hong Kong, 1958-1978**

#### **Abstract**

Space is not only a concrete object that we see and touch, but also a symbol of profound meanings. In this article, I examine the symbolism of the old Hong Kong Kai Tak Airport. My premise is that the airport is not merely a major public work of a modern metropolis. Rather, it is a pillar of aeromobility that connects a city to the global flows of goods and visitors. From the perspective of aeromobility, the expansion of Kai Tai Airport during the 1950s and 1960s was simultaneously an attempt to reposition Hong Kong in the age of jet aviation. By joining the global network of airport cities in the Western bloc, Hong Kong was transformed from an entrepot for the China trade into a hub of the Western world during the Cold War. To elucidate this complex picture of Cold War Hong Kong, I will examine three images of Kai Tak Airport: its runway of the 1950s, its terminal of the 1960s, and the jumble jets that populated the airport during the 1970s. To support my argument, I will combine archival documents with art works to analyze how Hong Kong was defined and depicted during the tumultuous times of the Cold War. What I find is that as the images of Kai Tak Airport changed from concrete to abstract, precise to imaginative, Hong Kong's role in the Western bloc changed from being a frontline of ideological confrontation to a manufacturing center, and from being a light industry powerhouse to a haven of the laissez-faire economy. Whereas the "rags to riches" story of colonial Hong Kong may be a myth, the development of Cold War Hong Kong was full of twists and turns, ups and downs, as exciting as any adventurous saga.

#### **Bionote**

**Tze-ki Hon** is Professor at the Research Centre for History and Culture of Beijing Normal University (Zhuhai), and he is the Acting Dean of the Faculty of Humanities and Social Sciences at BNU-HKBU United International College in Zhuhai. Previously he taught at City University of Hong Kong, State University of New York at Geneseo, and Hanover College, Indiana. He wrote four books: *The Yijing and Chinese Politics* (SUNY 2005), *The Allure of the Nation* (Brill 2013), *Teaching the I Ching (Book of Changes)* (with Geoffrey Redmond, Oxford University Press 2014), and *Revolution as Restoration* (Brill 2014). He edited (or co-edited) six volumes: *The Politics of Historical Production in Late Qing and Republican China* (Brill 2007), *Beyond the May 4th Paradigm* (Lexington Books 2008), *The Decade of the Great War* (Brill 2014), *Confucianism for the Contemporary World* (SUNY 2017), *Cold War Cities* (Routledge 2022) and *The Other Yijing* (Brill 2022). His articles have appeared in *Journal of Chinese Philosophy*, *Modern China*, *Monumenta Serica*, and *Sungkyun Journal of East Asian Studies*.

# The Rising Culture of Digital Citizenship?: Panopticon, Protest, Precarity, and Play

**Panel chair: Wenhao Bi**, Centre for Interdisciplinary Methodologies, University of Warwick (UK)

## Panel description

Against the participatory feature in the contemporary digital culture, this panel focuses on digital citizenship and its different modes. Hlongwa's work on Alibaba's panoptic mode of automation pays attention to surveillant techniques and their potential impacts, and questions the practices in human labour. Lee's study on the circulation of Elderly Meme, a format that gains its political power during the Hong Kong's protest in 2019, unpacks how the peer-to-peer network is intertwined with the cultural and media aspects. Turning to the design of a platform, Talamayan's analysis of Foodpanda reveals how precarity is embedded in the structure to prioritise the desire for profit. And Bi introduces a rehearsal of cultural citizenship through playful participation on Bilibili. Despite the different emphases, the four papers reflect upon the trending rhetoric of digital participation, and explore the complicated relationships in digital citizenship.

## Presenters

### Wing Ki LEE

Academy of Visual Arts, Hong Kong Baptist University (Hong Kong)

### 'Bless you a lotus via airdrop': Operativity and Internet Meme in Hong Kong's Protest Culture

#### Abstract

Extending my previous research on derivative works (Internet Meme) and the Hong Kong's Umbrella Movement 2014 (Lee, 2018), this paper discusses the operational aspect of 'Elderly Meme' during the Hong Kong's Anti-Extradition Bill Protest in 2019. Elderly Meme, as the naming suggested, is a type of Internet Meme that was originally popular amongst senior citizens, and may not be made and meant for political persuasion. Its image-stylistics, usually juxtaposition of Buddhist symbols, icons and text, as well as its user's demographics render itself an image apparatus that disconnects from the discourses of social activism and participatory propaganda. During Hong Kong's Anti-Extradition Bill Protest 2019, however, Elderly Meme manifests its public, political, propagandist persuasive power – an image that is rooted as stylistically 'uncool' and rhetorically apolitical to a new image-propagandist apparatus. Such a phenomenon requires scholarly attention to examine the operational aspect of such and how a shifting paradigm occurs. The paper will demonstrate the making of an Elderly Meme by using an online meme generator (<http://files.rei.idv.tw/thumb/older.html>) then illustrate its emergence, popularity and détournement through a case studies on the 'lotus' motif/mesh during the Hong Kong's Protest in 2019. The generative, automated and operative aspects of Internet Meme will be discussed. The circulation of Elderly Meme will be highlighted, that is, how the peer-to-peer network (for example circulation via airdrop) enables the fast browsing process of decentralisation of image and how does this image apparatus serves as a node to contextualise the larger digital culture and media ecological network.

#### Bionote

**Mr. Wing Ki LEE** is a researcher, practitioner, curator and educator in photography. He read history of art at the University of Hong Kong and received a MA in Photojournalism and Documentary Photography at London College of Communication, University of the Arts London, supported by a British Chevening Scholarship. He is the recipient of the Lee Hysan Foundation - ACC Fellowship (2020)

awarded by the Asian Cultural Council Hong Kong. He is currently an Assistant Professor at the Academy of Visual Arts, Hong Kong Baptist University and a visiting researcher at the Centre of the Study of the Networked Image (CSNI), London South Bank University.

**Wenhao Bi**

University of Warwick (UK)

**Cultural Citizenship through Play: *Danmu* Comments in the Playthrough of *Detroit: Become Human***

**Abstract**

Digital culture on the Chinese internet can be featured as a promise of the public sphere on the one hand, and carnivalesque play on the other. The popular video-sharing platform Bilibili stands as an intersection of these two frameworks. Although Bilibili inclines towards a form of citizenship that may contribute to the Habermasian promise in its community culture, its technical settings encourage ephemeral and playful participation. Despite the contradictory appearance, I argue that the two aspects lead to a rehearsal of cultural citizenship on the *danmu* interface for onscreen commentary, exemplified in the playthrough of the 2018 videogame *Detroit: Become Human*.

I start with the review of Bilibili's model and its cultural legacy related to the Animation, Comics, Games subculture. The promotion of niceness and friendliness as a survivalist strategy for a marginalised community is preserved despite Bilibili's later mainstreamisation. I then turn to the technical settings of the anonymous, ephemeral and pseudo-synchronised *danmu* comments. These settings encourage users' instant yet somewhat destructive reactions. Although the disagreements in the *danmu* comments between a pacifist approach and a violent one in the playthrough should not be taken too seriously beyond the videogame, they indicate a projection of the political stances in the 'real life'. Therefore, *danmu* comments signal a venue to experiment citizenship, despite their distance from political institutions.

**Bionote**

**Wenhao Bi** is a PhD candidate at the Centre for Interdisciplinary Methodologies, University of Warwick. He holds an MA in Cultural Studies from Shanghai University. His research interests include social media, digital identities, everyday practices, and digital methods. His current project looks into people's participation on Chinese social media platforms as a concept, a procedure and an experience of becoming a collective. More specifically, this participation produces and is characterised by a variety of participatory perplexities, or a sudden awareness of the lack of a common ground.

# Noir Imaginaries Revisited Through Fashion

Panel chair: Susan Ingram, York University (Canada)

## Presenters

### Art Redding

York University (Canada)

### Urban Nostalgia and Domestic Menace in *The Naked City*

#### Abstract

Among the more curiously ambivalent interrogations of the emerging postwar American order is *The Naked City* (1948), directed by Jules Dassin. *The Naked City* deploys a specific sort of blue-collar queer nostalgia, devoted both to the displaying the beauties of the male body (wrestlers, gymnasts) and to lamenting the decline of urban, ethnic working-class homosocial spaces as the era recasts the masculine ideal as assimilated, professional, ensconced within domesticity and a happy marriage. Lamprooning such aspirations, *The Naked City* styles itself as a love affair with the city and its denizens, especially with those who labor for a living. Celebrating the allure and menace of the urban, anticipating cinema vérité, the film's chronology simulates "real time," and, as we are told in the film's famous voiceover, the scenes are filmed on the streets of New York, and many of the actors are actual New Yorkers, without makeup; we see "the city as it is." Yet, if the action takes place on city streets, much of the psychological strain and social stress marking the movie occurs in a quiet residential inner suburban home. Considering representations of class and fashion, I show how the film evinces nostalgic for a vigorous and frankly homosocial urban environment that it knows to be threatened by a postwar prosperity that menacingly repositions the American male as a comfortable suburban dad.

#### Bionote

**Art Redding** is professor of English at York University in Toronto. His most recent book is *Pulp Virilities and Post-War American Culture*: [Pulp Virilities and Post-War American Culture | SpringerLink](#)

### Susan Ingram

York University (Canada)

### Flaunting Death: Revisiting L. A. Noir with Melanie Pullen

#### Abstract

The opening of the Walt Disney Concert Hall on October 24, 2003 was an important moment in the development of downtown Los Angeles's built environment. That year also featured a key development in the city's art world: the first display of Melanie Pullen's controversial *High Fashion Crime Scenes*, a series that ended up consisting of over 100 5'x6' glossy photographs, in which Pullen re-enacted crime scenes she had found in the files of the Los Angeles Police Department and the LA County Coroner's Office with models and actresses such as Rachel Miner and Juliette Lewis, whom she outfitted in current haute-couture and photographed in elaborately staged settings in and around Los Angeles.



In this paper, I examine the photo spread Pullen was invited to contribute to the Los Angeles-based *Flaunt* magazine in January 2018. In showing how it is, on the one hand, a condensation of *High Fashion Crime Scenes*, but on the other, one that marks a substantial departure from it in re-enlivening the female subjects photographed, I explore the development of Pullen's photographic priorities. First, I show how her aim shifted from simply re-sensitizing viewers by confronting them with the spectacularized viewing pleasure to be derived from, and inherent in, the quotidian aestheticized graphic violence inflicted on fashionable female bodies to a more complex consideration of female agency vis-à-vis fashion and fashion photography. I also probe how the gentrification of Los Angeles has fueled this shift.

#### **Bionote**

**Susan Ingram** is Professor in the Department of Humanities at York University, Toronto, where she coordinates the Graduate Diploma in Comparative Literature. She is the general editor of Intellect Book's Urban Chic series and co-author of the volumes on Berlin, Vienna, and Los Angeles. A past president of the Canadian Comparative Literature Association and its current web systems administrator, her research interests revolve around the institutions of European cultural modernity and their legacies.

#### **Nicole Perry**

University of Auckland (New Zealand)

#### **Noir Murder and Intrigue in New Zealand's Fashion-Conscious *Fresh Eggs***

#### **Abstract**

What yuppie couple does not dream of selling it all and moving to the country in pursuit of the "good life"? This is exactly what happens in *Fresh Eggs*, a TVNZ (Television New Zealand) dark comedy, but the protagonists, or fresh eggs as they are called by the locals, find themselves in a less hospitable environment than anticipated. In contrast to the pristine vision of the rural landscape usually found in New Zealand films, such as *Hunt for the Wilderpeople* (2017), *Fresh Eggs* is stylishly dark and overbearing. From a corrupt police chief to the protagonists committing murder, the small town is revealed to have a sinister underbelly. While the show was well received, it only lasted six episodes and was consequently put on indefinite hold after the Christchurch Mosque shooting in March, 2019. Its dark take on New Zealand rural communities proved too close to the reality of New Zealand in 2019.

#### **Bionote**

**Nicole Perry** is a Senior Lecturer in German and Comparative Literature at the University of Auckland|Waipapa Taumata Rau in New Zealand|Aotearoa. Before coming to the University of Auckland, she was a Lise Meitner-Programme fellow (2013-2017) funded by the Austrian Scientific Fund (FWF) for her project "Performing Germaness; Reclaiming Aboriginality", based at the University of Vienna. She completed her PhD in Germanic Languages and Literatures at the University of Toronto (2012) with a dissertation on the German image of North American Indigenous people from 1800-present.

# Cultural Studies and The Research Of (Digital) Games. Session 1

**Panel chair: Alexander Becker**, SRH Hochschule Heidelberg (Germany)

## **Bionote**

Alexander Becker has degrees in Philosophy with Psychology (B.A.) and Virtual Realities with a focus on Game Development (B.Sc.), and is currently studying Computer Game Sciences (M.A.). He is also a avid hobby and competitive gamer, playing the Pokémon Video Game Championship, and has published papers and articles about his favorite topic, Game Balancing.

## **Presenters**

### **Murat Kabak**

Istanbul Kültür University (Turkey)

### **The Ethical Game Design in *Life is Strange***

## **Abstract**

*Life is Strange* is an episodic narrative-driven video game that focuses on the themes of female solidarity, physical and psychological violence, and the importance of choices. Unlike other types of narratives, video game medium allows the players to be a part of the story. The first two episodes of *Life is Strange* complicate this relationship by deploying time travel mechanics, which forces the players to question their in-game choices. This paper aims to identify how issues of domestic violence, sexual abuse, and cyber-bullying are represented in *Life is Strange* and explore how certain choice of game mechanics can be in video games in invoking a sense of ethical responsibility on its players and on raising social awareness of the aforementioned subjects. To this end, *Life is Strange* is treated as an “ethical object” (Sicart 49) in which the players confront ethical dilemmas, particularly on violence-related issues.

## **Bionote**

**Murat Kabak** is a research and teaching assistant at the Department of English Language and Literature, Istanbul Kültür University. He received his M.A. degree in English Literature at Boğaziçi University. He is currently a PhD candidate in the English Literature program at Boğaziçi University. His most recent publications include a forthcoming book chapter on Alasdair Gray’s *Poor Things*, a book chapter titled “The Post-Apocalyptic Aesthetics of Emily St. John Mandel,” and two articles on Margaret Atwood’s *Oryx and Crake*, and Ursula K. Le Guin’s *The Dispossessed* in international, indexed journals. His research interests include contemporary fiction, critical theory, and film studies.

### **Sonja Gabriel**

Kirchliche Pädagogische Hochschule Wien/Krems (Austria)

### **Digital games teaching values? The relationship between serious games and human rights education**

## **Abstract**

The number of serious games dealing with human rights topic has been on the rise for the last years. Games for change which can be described as games with a purpose beyond play (Klopfer et al., 2009) aim to change behaviour or attitude of gamers. Digital games can combine knowledge with meaningful and immersive environments. This is why they go well with the aims of human rights education. There are games that have been developed for human rights education. “Escape from Woomera” (2003) is

one of the early attempts to focus on human rights in a digital game. Since then, many other games followed. Besides, there are many more games that deal with topics in the field of human rights and human rights education. Most of them aim at showing human rights violations by putting the player in the shoes of a character whose rights are violated or by having the player take on the role of a helper. Topics of these serious games range from situation of refugees in different countries, war, politics over poverty and child labour and exploitation to equal opportunities. According to Flanagan & Nissenbaum (2016) values can be integrated into digital games in various ways. The contribution would like to focus on the following: How are human rights integrated in digital games? Can these games really help to reach the aims of human rights education? This also means looking at the link between game-design, topic and those values and attitudes the games want to convey using the SGDA-Framework (Mitgutsch & Alvarado, 2012).

#### **Bionote**

**Sonja Gabriel** works as a professor for media literacy at University Teacher College Vienna/Krems (Austria). Her primary focus of research is on digital game-based learning and using serious games and gamification for teaching different subjects at school and university as well as evaluation of various projects for learning with games and game-design approaches. For some years she has also been doing research on values integrated in digital games.

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#### **Paolo Ruffino**

University of Liverpool (UK)

#### **The end of capitalism: the economic imaginary of incremental videogames.**

#### **Abstract**

This paper investigates how players of the smartphone game *AdVenture Capitalist* (Hyper Hippo Productions, 2014) write about the end of the game, and the end of capitalism with it. The game belongs to the popular genre of incremental and idle games: playful simulations that, once started, keep increasing their internal score regardless of player intervention.

These games continue to play themselves and, typically, they never end (Fizek, 2018; Keogh and Richardson, 2018). The game visually and mechanically represents the economic imaginary of frictionless capitalism, characterized by endless and self-sufficient growth. The analysis concludes that players' responses to their marginalization from an endless simulation are pataphysical: they privilege the particular over the general, the imaginary over the real, the exceptional over the ordinary, and the contradictory over the axiomatic (Giddings, 2007; Hugill, 2012). In so doing, players occasionally raise imaginary solutions to the end of capitalism, while censoring their own critique by denying the possibility of a viable alternative (Fisher, 2009). Examining the sporadic written traces of players' disengagement from the simulation, published on the developer's online forum from 2015 until 2018, the paper intervenes in broader debates regarding the effects of games and their political potential. It concludes that exceptional cases of overinterpretation might reveal complex affective systems and structures of feeling, and a transformative approach towards videogames and the political and economic ideology represented therein (Anable, 2018; Giddings, 2018; Kline et al., 2003).

### **Bionote**

**Paolo Ruffino** is a Senior Lecturer in Communication and Media at the University of Liverpool, UK. He is the author of *Future Gaming: Creative Interventions in Video Game Culture* (MIT/Goldsmiths Press, 2018) and editor of *Independent Videogames: Cultures, Networks, Techniques and Politics* (Routledge, 2021). He is currently investigating contemporary practices of independent game development, and nonhuman and posthuman forms of game-making and game-play. He is a founding member of artist collective IOCOSE.

# Translating Race, Locating Racisms: Emergent Articulations, Contested Practices

**Panel chair: Gilbert B. Rodman**, University of Minnesota (USA)

## Panel description

The papers in this panel explore contemporary struggles over the place and meaning of race and racism. They are organised around a commitment to the importance of different contexts and examine the dynamics of translation between locations as meanings and practices of both race and racism travel, creating distinctive trajectories. They address moments within a conjuncture in which Black Lives Matter mobilizations form a connective transnational thread but which connect different locations in unpredictable ways.

## Presenters

**John Clarke**

The Open University (UK)

**“The best country in the world to be a black person”?: Making racism ordinary**

## Abstract

The headline claim – that “Britain is the best country in the world to be a black person” – was made by a Black Conservative Equalities Minister in the midst of fierce controversies about institutional or systemic racism and its effects on the morbidity and mortality rates for Black and Asian people in the UK during the first year of Covid-19. Covid-19 generated critical points of intersection between older anti-racist organisations, newer ‘de-colonising’ mobilisations and the UK actions around Black Lives in the aftermath of George Floyd’s murder. As several commentators observed, “I can’t breathe” proved a powerful connective imagery. Governmental interventions operated through a shifting repertoire of deferral (establishing commissions, etc); deflection (into the wider landscape of “culture wars”) and denial (no institutional racism here...). In these processes, careful efforts were made to distinguish between ‘ordinary people’ and a range of activist, politically motivated or merely “misled” people who were taking racism too seriously. In play here are conceptions of ordinary people as either above or below politics (Clarke, 2010) and Shilliam’s (2021) analysis of the rehabilitation of the “ordinary working class’ in current British politics. In this paper, I explore how the contentious terrain of Empire and its haunting aftermaths is the focus for these efforts to make racism ordinary (Lewis, 2007).

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## Bionote

**John Clarke** is an Emeritus Professor at the UK's Open University and a Leverhulme Emeritus Fellow (2019-2022). He has also been a recurrent Visiting Professor at Central European University. He is currently working on a book about political-cultural realignments and rearticulations in the UK, provisionally titled *The Battle for Britain: Crises, Conflicts and the Conjuncture* (to be published in 2023 by Bristol University Press).

## Giulia Pelillo-Hestermeyer

University of Heidelberg (Germany)

## Black Lives Matter and its Transcultural Negotiations: Borders, Translation and Globalization

### Abstract

The talk focuses on the (re)negotiation of race, identity, and heritage following the global spread of Black Lives Matter. I focus in particular on two anti-racist performances which show different trajectories of "global" anti-racist discourses:

1. The ceremony of 'Pantheonization' of Josephine Baker, which opens the sacred space of a key monument of French heritage to a black woman for the first time.
2. The defacing of the statue of Indro Montanelli in Milano, which contests Montanelli's role as anti-fascist public intellectual in light of the sexual relations he entertained with a twelve-year-old Eritrean girl during the time of Italian colonialism.

By contrasting these examples, I show different and contradictory ways in which the US-antiracist discourse gets translated in un- and remaking monuments in light of anti-racist and decolonial struggles. On the one hand, the "de- and reterritorialization" (García Canclini 2005, Tomlinson 1999) of anti-racist struggles from the US to Europe have produced a significant shift with respect to the public discourse about diversity: While the category of ethnicity has long dominated debates on migration, and fostered conservative attitudes towards "the Other", Black Lives Matter has put 'race' at the centre of the debate, thus raising consciousness with respect to the multiple connections between colonial racism and contemporary, ethnicizing forms of racism (Blommaert/ Verschueren 1998, Hall 2017). In countries like Italy, where the colonial past has been silenced until recently, this shift has contributed to raising awareness with respect to the need to re-place race in the public space. On the other hand, the diversity of the colonial histories in Europe, including different strategies to avoid a confrontation with the colonial past, has produced different outcomes in different contexts. The ceremony of honoring Josephine Baker is a key example of a colorblind, universalistic performance of anti-racism, the roots of which lie in Enlightenment's ideologies, in the history of French colonialism and in the Franco-American relationships.

The contrast between these examples complicates both the notions of global anti-racism and European colonialism. To conceptualize similarities, shifts, and contradictions in the transculturalization of BLM's discourse, I expand the concept of 'cosmopolitan monuments' (Rumford 2014) to stress the contrast between the fluidity characterizing the transnational circulation of language, media and spatial practices, and the proliferation, disaggregation and heterogenization of borders (Mezzadra/ Neilson 2013) which characterize post-national dynamics in the context of the globalization and the transculturalization of communication.

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#### Bionote

**Giulia Pelillo-Hestermeyer** is a senior lecturer for Cultural Studies in the Department of Romance Studies of the University of Heidelberg (Germany). She studied Italian Studies and History in Rome and completed a Ph.D. in Romance Linguistics at the University of Heidelberg. Her research and teaching focus on linguistic diversity and intersectionality in the context of the transculturalization and mediatization of communication. Giulia is a founding member of the Kulturwissenschaftliche Gesellschaft, where she serves on the Governing Board, as Co-chair of the 'Transcultural Life-Worlds' Section, and Co-editor of the book series 'Studien der Kulturwissenschaftlichen Gesellschaft'. She is a former fellow of the Heidelberg Centre for Transcultural Studies (Cluster of Excellence 'Asia and Europe in a Global Context') and has engaged in several projects on multilingualism and media pedagogy relating to her activism at a free radio station. A full list of publications can be found [here](#).

#### **Gilbert B. Rodman**

University of Minnesota (USA)

#### **Found in Translation: Black Lives Matter, Minneapolis, and Heidelberg**

#### Abstract

Common sense (and the idiom that my title inverts) tells us that translation is a “lossy” process: i.e., that any attempt to make X intelligible to people for whom X is an alien phenomenon will inevitably fall short. There are always gaps in understanding and concepts that travel poorly (or not at all) from one context to another. Always. In this paper, I aim to flip that script. Mind you, this is not to deny or minimize the lossiness inherent to translation (which is very real), but to shift our focus in order to pay attention to what can be gained from translational practices: gains that I want to suggest are of particular value to cultural studies. I approach this bundle of issues through the lens of an unexpected “exile” that I spent in 2020, when the COVID-19 pandemic turned a 12-day spring break escape from a Minnesota winter into a 9-month residency in Heidelberg. This temporary displacement from my hometown of almost 20 years meant that I experienced the murder of George Floyd and the unrest that followed from across an ocean, rather than in my own neighborhood. As such, I found myself both translating what was happening in the streets of Minneapolis for a range of audiences in Germany (friends, colleagues, and (perhaps most importantly) students in a seminar I was co-teaching) and having those experiences translated back to me (largely, though not exclusively, courtesy of a Black Lives Matter demonstration I attended in Heidelberg). Both kinds of translational experiences wound up teaching me as much about racism in the US -- something that’s been at the core of my pedagogy and scholarship for more than 30 years -- as I think I managed to teach anyone in Germany. And it is these lessons that I want to draw on in this paper to reflect on what cultural studies can gain from translational practices.

#### Bionote

**Gilbert B. Rodman** is Associate Professor of Communication Studies at the University of Minnesota, former Chair of the Association for Cultural Studies, and the founder/manager of the CULTSTUD-L listserv. His major research interests include popular culture, communication technologies,

intellectual property, and the politics of race and ethnicity. He is the author of *Why Cultural Studies?* (Wiley Blackwell, 2015) and *Elvis After Elvis* (Routledge, 1996), the editor of *The Race and Media Reader* (Routledge, 2014), and co-editor of *Race in Cyberspace* (Routledge, 2000). With Giulia Pelillo-Hestermeyer, he is engaged in an ongoing project to (re)imagine cultural studies through transnational and translational lenses, as well as a podcast entitled *Culture Media Language*. He is also currently working on a book entitled *Creating While Black: A Racial History of Copyright in the US*.



# **(In)Visible Performances: Desiring Race, Gender, and Sexuality in K-pop**

**Panel chairs:** **Michelle Ho**, National University of Singapore (Singapore); **Aljosa Puzar**, University of Ljubljana (Slovenia)

## **Presenters**

### **Aljosa Puzar**

University of Ljubljana (Slovenia)

### **Dollification apparatus and the question of female gaze**

#### **Abstract**

This presentation will revisit a decade-old theoretical description of dollification in South Korean context and beyond. The persistence of singular and arguably marginal image of living dolls is still one of the important expressive planes and regulatory forces of the neoliberal figurations of femininity. The presentation will attempt the initial re-theorization of dollification, as an element of taming the pure-becoming/becoming girl into a girl-territorialized. Some of the original propositions of this theory need to be corrected and clarified, taking into account some of its recent usages, especially in K-pop studies. The entire presentation will remain focused on the traces of emic knowledge and will be based on the ethnographic archive. It will debate paradoxical postfeminist agentiality, and will try to locate material and discursive fragments of politically sustainable post-post-feminist agency. The initial debate of the interiorized western and male gaze, considered crucial in the early understanding of dollification, will be expanded and amended, adjusting the model to the present transition from melodramatic to hitherto unnamed structure of feeling sensed in South Korean (post)postfeminist public debate and private lives.

#### **Bionote**

**Aljosa Puzar** (PhD Rijeka, PhD Cardiff) is an Associate Professor of Cultural Studies at Faculty of social sciences, University of Ljubljana. From 2007 to 2016 he was teaching and researching at South Korean universities. Active in overlapping fields of gender studies, youth studies, and cultural geography. His theories of dollification and performed cuteness are used in K-pop studies from 2011. He is a Board member of ACS from 2015.

### **Jee Won Lee**

Seoul National University (South Korea)

### **Intersectional Invisibility of Black female fandom of K-Pop**

#### **Abstract**

This study analyzes the experiences of Black female fandom of K-Pop with specific focus on intersectional dimension of race and gender. Even though K-Pop is recognized as a hybridized culture it has a distinct racial characteristic of "Asianness." Most K-Pop artists are racially Korean or Asian or they should at least look like Asian in order to be accepted as a K-Pop artist. This racial characteristic of K-Pop creates unique relationships with different racial groups within the fandom. Through online ethnography, this study found out that Black female fans of K-Pop are struggling to overcome the intersectional invisibility of Black female and Asian male relationship through active fan practices. They create fanfics or fanarts depicting romantic and even sexual relationships between Asian male

K-pop artists and black women. There is a criticism within the fandom that sexualizing black women for Asian men is another way of enhancing gender hierarchy. However, as media has represented black women as hypersexualized but romantically deficient and Asian men as incapable of forming sexual relationship, their fan practices can be seen as forming alternative romantic relationship against the mass media's racial and gender order.

#### **Bionote**

**Jeewon Lee** has pursued her Master's degree in the Communication Department at Seoul National University with thesis "K-Pop in Making of New Racial and Gender Dynamics: Focusing on Black Female Fandom of BTS". Currently, she is working at an IT company researching its consumer community culture around Web 3.0. Her research interests include popular and sub culture, fandom and community, and related issues on race and gender.

#### **Mathieu Berbiguier**

University of California, Los Angeles (USA)

**Parsing the Queering interpretations of K-pop Fandoms: reframing idols into LGBTQ+ rights activists**

#### **Abstract**

Over the last decade, the growing interest regarding K-pop led to a shift in K-pop entertainment companies' marketing strategies that now consider the non-Korean audience as important (if not more) as domestic fans. This dynamic also led to proliferation on a global scale of K-pop related content on social platforms. This paper will mainly focus on a category of fan-made content that aims at providing a queer reading of K-pop. In this type of content, fans mainly find their inspiration in situations where K-pop artists are either confronted with LGBTQ+ related issues (interviews, encounters with fans) or perform elements relatable to Queer culture. By providing Queering interpretations of these situations, the fans participate in the making of an imaginary image of the K-pop idols as LGBTQ+ rights activists – while concretely, it is hard to find official statements of the artists themselves. This study will mainly rely on a systematic textual analysis of both the videos and tweets fans produced regarding pre-selected LGBTQ+ related situations/performances of the last five years, in order to evaluate the existence of a repetitive pattern in the interpretations.

#### **Bionote**

**Mathieu Berbiguier** is a Ph. D. candidate in Asian Languages & Cultures (Korean Cultural Studies major) at UCLA, with a concentration in Gender Studies and Digital Humanities. After a Junior Fellowship at Kyujanggak Institute of Korean Studies, he is a fellow at the Academy of Korean Studies. His research interests revolve around Korean Popular Culture and its expansion, focusing on K-pop fandoms. In his project, he looks at power dynamics within the K-pop fandom(s) – a term that he uses to englobe fans inside and outside of Korea – and how those are entangled by an imagined sense of authenticity towards K-pop.

#### **Michelle H. S. Ho**

National University of Singapore (Singapore)

#### **"I'm Just Me": Amber and Androgynous Looks in K-pop**

#### **Abstract**

K-pop has been lauded as a site for challenging gender and sexuality norms in South Korea, especially in recent years with idols like Holland and MSHLL openly identifying as LGBTQ+ and others embracing androgynous looks. This paper will explore the latter through a case study of Amber Liu, a Taiwanese

American singer-songwriter and member of K-pop girl group f(x), who describes herself in a *Billboard* interview as an “androgynous tomboy with tattoos.” Since going solo and subsequently relocating to the United States, Liu has broken out of her role as f(x)’s rapper, experimenting with different styles and themes in the English language. Drawing on discourse analysis of Liu’s solo albums, I argue that beyond her androgynous appearance, her music unsettles K-pop as a genre and sometimes the industry. Underlying these shifts is the desire for Liu to be herself (“I’m just me”) within a conservative heteronormative Asian society and entertainment business. Imagining new ways to be a K-pop idol, Liu invites us to rethink what we consider to be K-pop.

#### **Bionote**

**Michelle H. S. Ho** is an Assistant Professor of Feminist and Queer Cultural Studies in the Department of Communications and New Media at the National University of Singapore (NUS). Her research interests lie broadly in issues of gender, sexuality, race and ethnicity, affect and emotion, and media and popular cultures in contemporary East Asi

# Policing the Borders of U.S. Empire: Indigenous Dispossession, Racial Capitalism, and Gender Violence

Panel chair: Edgardo Medeiros da Silva, University of Lisbon Centre for English Studies (Portugal)

## Presenters

### Erzsébet Barát

University of Szeged (Hungary)

## Tensions and Normalization of Populist Radical Right Discourse

### Abstract

In my talk I would like to address the politics of demographic panics in the USA fuelled by the Trump administration's perception of the increasing international migration on its southern borders. I would like to explore the intersection of the state-driven white supremacist and nationalist discourses resulting in massive anti-feminist and anti-LGBTQ rights backlash. On the one hand, I will study the political discourses of the administration aimed at silencing the sexual assault and exploitation, including rape in order to normalize extreme right ideologies. On the other hand, I will study the articulation of detainees' narratives of survival of gender/sexuality-based violence under conditions of extreme vulnerability of forced migration and crisis. The relevant data will comprise tweets by Donald Trump and the reports produced by the Women's Refugee Commission, the only data available that can be used without putting the refugees at further risk. The categories of analysis will draw on Jasbir Puar's (2007) homonationalism, Judith Butler's (2004) precarious life and Lilie Chouliaraki's (2011) concern about the ethical representation of the sufferings of the distant other.

### Bionote

**Erzsébet Barát** (PhD in Linguistics, University of Lancaster, UK) is an Associate Professor of Linguistics and Gender Studies at the University of Szeged, Hungary and Recurring Visiting Associate Professor at the Gender Studies Department, Central European University, (Budapest)Vienna since 2000. She is director of the Gender Studies Concentration in the English Studies MA, University of Szeged and Founding Editor-in-Chief of *TNTeF: Interdisciplinary Gender Studies*, the only (online) journal in the field in Hungary. Her research interest and teaching include critical studies of discourse with a focus on hate speech, language ideologies, and a social theory of meaning in addition to the intersection of feminist and queer theory, with a particular interest in non-exclusionary relational models of identity, the stigmatization of gender as ideology, and trust-based queer solidarity. Recent publications include "Paradoxes of the Right-Wing Sexual and Gender Politics in Hungary: Right-Wing Populism and the Ban of Gender Studies." in *Paradoxical Right-Wing Sexual Politics in Europe* ed. by Cornelia Möser, Jennifer Ramme, Judit Takács. Macmillan: Palgrave. 2021, 173-199.; "Populist Discourse and Desire for Social Justice." in Kira Hall and Rusty Barret (eds.) *The Oxford Handbook of Language and Sexuality*. Oxford: Oxford University Press. 2021 (online); "Reclaiming Hegemonic Masculinity in the Context of Populism – Approaches to Overcoming It." In Sonja A. Strube, Rita Perintfalvi, Raphaela Hemet, Miriam Metze, & Cicek Sahbaz (Hg.) *Anti-Genderismus in Europa Allianzen Von Rechtspopulismus Und Religiösem Fundamentalismus. Mobilisierung-Vernetzung-Transformation*. Bielefeld: transcript. 2021, 65-76.

**Dorottya Mozes**

University of Debrecen (Hungary)

### **Air and Wind as Mediums of Aspiration and Expiration in Toni Morrison's *Song of Solomon***

#### **Abstract**

While the emerging field of Black ecocriticism has explored the ecologies of land and sea/ocean, air has mostly received attention in connection with the asphyxiating, breathless atmosphere of the antiblack world and counter-tropes of aspiration. Even though the critical commentary on *Song of Solomon* focuses on the motif of Black flight and the protagonist Milkman's quest for identity, the specific questions and problems raised by the elements of the air and wind are not attended to. Therefore, I conduct close readings of airy and windy scenes that flow and float in *Song*. If air and atmosphere signify the totality of the antiblack climate, aerial movement in *Song* symbolizes how individual and collective lives are moved, uprooted, and swept up in what Cristina Sharpe calls "the wake." In contrast to this conceptualization of air, the paper also imagines air as a medium of sociality and love that create microclimates of joy and potentiality. The remaining part of the paper thinks through the relationship between the animating forces of the wind and Black life. Specifically, the essay draws on theorizations of the wind as ungraspable, unpredictable, and ephemeral to argue that the winds by which characters are made to hear, breathe, and smell the air wake them up to freedom, happiness, and beauty, and also to Black life's proximity to death, disaster, and disturbed flows.

#### **Bionote**

**Dorottya Mozes** is Assistant Professor of American Studies at the University of Debrecen, Hungary. She teaches courses and conducts research in African American literature and culture, Afrofuturism, and sociolinguistics. She is co-editor of *Ecofictions for an Endangered World: The Legitimacy of Hope* (under review with HJEAS Books, to come out in 2023). She is the author of *Identity, Style, and Performance in the Postcolonial Novel* (Debrecen UP, 2019). Dr. Mozes received her doctorate from Eötvös Loránd University's Intercultural Linguistics program (2018), a Master of Arts in English from Duke University (2010) and a Bachelor's in English and Philosophy from Wellesley College (2006). Her current book project examines Black flânerie in African American fiction and culture.

## **Culture and Food at the Crossroads of Readings and Experiences**

**Panel chair:** Maria José Pires, ESHTe; University of Lisbon Centre for English Studies (Portugal)

### **Panel description**

Food has been read from its social, symbolic, political-economic and cultural role as it marks and reinforces social and cultural differences and bonds. Despite its commonality there are myriad significations from table to table (Counihan & Esterik 2008). The ever more legitimized field of food and cultural studies is sought by scholars and students not only in the humanities and social science areas anymore, as diverse approaches – from symbolic, structuralist and materialist to feminist and political-economic – seem to come together to include evermore interdisciplinary research methods. This session is centred on the research carried out in the context of two academic projects that explore the interpretive possibilities associated with food and cuisine in diverse texts – one centred in literary texts and the other on functional ones. The former, Receiving | Perceiving English Literature in the Digital Age, an academic and cultural project from the University of Lisbon Centre for English Studies (ULICES), has from its beginning focused on the principle that “all knowledge is interpretation, a transfer of meaning from one moment of history into another that always inflects what is known with the categories and assumptions of the later moment” (Rivkin and Ryan 2004: 129). Concerning the latter, project ReSEED (Rescuing seed’s heritage: engaging in a new framework of innovation and agriculture since the 18th century, financed by the European Research Council 2018-2023, at the University of Coimbra) focus on texts which allow to understand several dimensions (practical, symbolic, social, cultural) associated with commensality in the 17th and 18th centuries.

Accordingly, these various multisensory forms reveal as much about the time and place of the reception as about those of the creation, or more, and at present, with the digital instruments at our disposal, new radical creative and communicative practices have been emerging. Amongst the different types of reception, perception potentiated by literary texts is their readings through food, meaning that around a series of alimentary themes, the purpose is to manage reflections on the codes of each time of production and the contemporary readings, along with the aesthetics of the texts.

### **Presenters**

#### **Ricardo Bonacho**

Estoril Higher Institute for Tourism and Hotel Studies (ESHTe) (Portugal)

#### **Culture and Food at the Crossroads of Readings and Experiences. “A Taste of Blake” from Verbal Messages into Visual Forms**

##### **Abstract**

“A Taste of Blake” was the first gastronomic reading/moment of the project Receiving | Perceiving English Literature in the Digital Age (ULICES/FLUL). We present the strategy behind the creation of a projected poster where the proposed interfaces experienced a verbal and visual language and should be considered a tribute to graphic design. Consequently, the poster image reflected a table setting where the digitally manipulated food chemistry colour change created the idea of movement and the illusion that colours constantly blend and mutate, referring to the colour palette of William Blake’s work. A game of “hide and seek” that took the reader into a visual allegory of The Marriage of Heaven and Hell, the starting point for students of Gastronomy to create a set of moments. Accordingly, design was an element of content promotion defined by “cultural management” and an active one when defining and offering the content an identity.

### **Bionote**

**Ricardo Bonacho** holds a PhD in Design with a speciality in Food Design from the Lisbon School of Architecture of the Universidade de Lisboa. He co-coordinates the MSc in Innovation in Science and Culinary Arts and the MA in Food Design at the Estoril Higher Institute for Tourism and Hotel Studies, he is also a visiting professor at ELISAVA - Barcelona School of Design and Engineering in Barcelona and at the Faculty of Arts and Humanities of the University of Coimbra, in the doctoral course in Food Heritage: Identities and Cultures. He's the Co-founder of FORK Organization – Food Design for Opportunities, Research and Knowledge, based on a holistic strategy to inspire people, companies, academics and professionals to act on the complex dilemmas that the current food system presents - and Co-founder of the Food Design Lab – Lisbon, which creates food experiences that promote the gastronomic identity of local communities.

### **Maria José Pires**

Estoril Higher Institute for Tourism and Hotel Studies (ESHTE); University of Lisbon Centre for English Studies CEAUL (Portugal)

### **Culture and Food at the Crossroads of Readings and Experiences. Reading Falstaff | Toasting to Shakespeare**

#### **Abstract**

To celebrate William Shakespeare's 400th anniversary we too played out the play on Falstaffian own terms and proposed to apprehend this character's central presence as the embodiment of a wide metaphorical significance. Although John Falstaff persists on playing an ambivalent representative of the human multitude, he is commonly depicted for his gluttony nature and excessive interest in foodstuff, clearly pairing with other excesses. Even when criticised for an imbalanced walk of life, Falstaff was still popular and created some tension in the audiences who regarded him with affection throughout time. Considering his intensive sanguine temperament, we chose to offer "Falstaff 'out of compass' – a pocket edition". The essence of the perception of Portuguese culinary arts students (within the project Receiving | Perceiving English Literature in the Digital Age, ULICES/FLUL) resulted in creating some balance while playing with a sweet and savoury moment for an international academic audience studying the bard.

### **Bionote**

**Maria José Pires** presently coordinates the MSc in Innovation Culinary Arts and Sciences and the MA in Food Design at the Estoril Higher Institute for Tourism and Hotel Studies (ESHTE). She is also a researcher at the University of Lisbon Centre for English Studies (ULICES/CEAUL), where she has collaborated with multidisciplinary projects. She received her Ph.D. in Literature and Culture Studies and besides Literature, her current research interests are Culture and Food Studies.

### **Dulce Freire**

Universidade de Coimbra UC, Centro de Estudos Interdisciplinares CEIS20, Faculdade de Economia FEUC (Portugal)

### **Culture and Food at the Crossroads of Readings and Experiences. From the old manuscript to the avant-garde kitchen. Reinterpretations of an 18th-century cookbook**

### **Abstract**

How to reinterpret and prepare historical recipes? This presentation discusses this issue from the research associated with the contemporary use of a cookbook that was written and used in an aristocratic house in Lisbon in the first half of the 18th century. In the first part, the content of the book is analysed – as the book that was still handwritten, which was transcribed and prepared for publication, the innovative contributions to the knowledge of dietary practices in Portugal and in Europe at the time are evident. In the second part, the process of reinterpreting these historical recipes is analysed in order to make them adequate to the culinary and food requirements of contemporary cuisine.

### **Bionote**

**Dulce Freire** (Ph.D.) is an assistant professor at the Faculty of Economics and researcher at the Center for Interdisciplinary Studies, both from the University of Coimbra. She has a degree in History from NOVA School of Social Sciences and Humanities (Universidade NOVA de Lisboa), where she also concluded the PhD (2008). She has been researching rural and agrarian history within Portuguese and Iberian contexts since the '90s. Her publications consist of more than 150 articles or book chapters, and seven books. She has been coordinating several scientific projects related to changes in agriculture, food, society and public policy. In recent years she has been the Principal Investigator of the ReSEED Project, financed by the European Research Council/European Commission, which is being developed at the University of Coimbra.



# Unsettling Feelings: Queer History, Media, and Politics in Japan

Panel chair: Kazuyoshi Kawasaki, Heinrich Heine University Düsseldorf (Germany)

## Panel description

This panel explores theoretical possibilities of queer affects in Japanese cultural and political contexts. The four papers in this panel demonstrate that queer affect theory provides new perspectives in understanding cultural and political issues in Japan: lesbian history in pre-war society; anti-gender and LGBTQ movements; transgender (GID) identification; and feminist transphobic online discourses.

## Presenters

### Yuko Sasaki

The University of Tokyo (Japan)

### **Surviving the denial of “lesbianism”: affective bodily interaction and its eroticism between Raicho and Kokichi**

#### Abstract

Yuko SASAKI examines a female-female relationship between Raicho Hiratsuka and Kokichi (Kazue) Otake in pre-war Japan. She focuses on *Marumado Yori: Chigasaki e Chigasaki e* [From the Round Window: To Chigasaki, to Chigasaki [sic]] (1912), a short essay by Hiratsuka who later repeatedly negated her former same-sex passion for Otake. Previous studies have regarded Hiratsuka's transition of attitude towards female same-sex relations as an indicator of historical change in Japanese understanding of same-sex (sexual) relationships due to the introduction of modern Sexological knowledge. Focusing on the descriptions of Kokichi's body by Hiratsuka, she considers what kind of bodily affective interaction happened between them and argues how it exceeds the limits of the Japanese dominant framework of women's erotic pleasure.

#### Bionote

**Yuko Sasaki** is a Ph.D student of The University of Tokyo. Her research specifically focuses on female intimate or passionate relationships especially in the prewar era.

### Kazuyoshi Kawasaki

Heinrich Heine University Düsseldorf (Germany)

### **Queers and National Anxiety: Discourses on Gender and Sexuality from Anti-Gender Backlash Movements in Japan**

#### Abstract

This paper will identify and discuss three discursive characteristics of ultra-conservative anti-feminist movements in Japan. Firstly, it analyses how the concept of 'gender' was represented as posing a threat to the foundations of Japanese national identity, that is, the so-called traditional family. Secondly, it will point out that a sense of national threat and anxiety was embodied by figures of monstrous minorities such as queers and sexual deviants, sometimes portrayed as snails or other dehumanised creatures. Thirdly, it explores the movements' frequent focus on children who are represented as the fragile future of the nation, which is in danger of being harmed by feminists and

LGBTIQ (Lesbian, Gay, Bi, Transgender/sexual, Intersex, Queer) people. Similar characteristics can be found in European anti-feminist/anti-LGBTIQ rights movements, notably during the heated national arguments over the legislation of same-sex marriage in France. Although these movements developed separately and did not share the same core interest groups or religious beliefs, their similarities shed light on their political development and the role of emotions and homo-/bi-/transphobia. Finally, the paper will discuss how ultra-conservatives and some 'feminists' are now repeating the transphobic discourses from the backlash movements in the 2000s to attack transgender rights and inclusive LGBTIQ social reforms in contemporary Japan.

#### **Bionote**

**Dr Kazuyoshi Kawasaki** is a principal investigator of the DFG-funded project at the Institute for Modern Japanese studies in Heinrich Heine University Düsseldorf, Germany ('Sexual Diversity and Human Rights in 21st Century Japan: LGBTIQ Activisms and Resistance from a Transnational Perspective').

#### **Hidenobu Yamada**

University of Tokyo (Japan)

#### **Rehabilitating Dysphoria and Stigma: Trans(sexual) temporality in Japan**

#### **Abstract**

Hidenobu YAMADA explores transsexual temporality through crip theory in the context of Japan. Yamada draws on Robert McRuer's critique of rehabilitation, which examines how the discourse of rehabilitation forces a disabled body to be transformed into a normative body and thus forecloses the possibility of resistance. Applying this insight to trans theory, Yamada argues that the Japanese medical narrative of transsexuality transforms a dysphoric, stigmatized body into a productive body. Then Yamada points out that, although being identified with gender dysphoria puts one outside of the concept of normative temporality, the development of being recognisable under a medical narrative forecloses this possibility of noncompliance. Yamada thus offers a way of understanding how we can critique the medical-institutional power of GID (Gender Identity Disorder) in Japan, a pathological model of transsexuality, without reducing its power to gender normativity.

#### **Bionote**

**Hidenobu Yamada** is a PhD candidate in the Graduate School of Arts and Sciences at the University of Tokyo. Their dissertation focuses on trans politics relating to the medico-legal institutionalization of GID in Japan.

#### **Akiko Shimizu**

University of Tokyo (Japan)

#### **Desire for surveillance and affective politics of fear: transphobic "feminist" discourse in Japanese SNS**

#### **Abstract**

SHIMIZU Akiko analyses transphobic 'feminist' discourses in Japanese Social Media, which have been strongly characterised by the affective politics of fear. Attempts to counter these discourses by somehow appeasing the fear, however, have so far been ineffective. She argues that this is because the fear is inextricably entangled with the desire to make the difference visible and identifiable, which

connects to the desire for surveillance, classification, and regulation. It is no wonder, then, that the resistance to this affective politics has started to take the form of resistance to surveillance and visualisation. She points to the emerging gestures of 'unseeing what is visible/detectable' and 'showing the fact of invisibility/indetectability' observed in Japanese Social Media as examples for such resistance.

#### **Bionote**

**Akiko Shimizu** teaches feminist and queer theories at the University of Tokyo. Her research interests are: theories of non-normative bodies and identities, feminist/queer politics in contemporary Japan, and feminist/queer politics of translation.

## Cultural Studies and The Research of (Digital) Games. Session 2

Panel chair: Markus Wiemker, Hochschule Fresenius (Germany)

### Presenters

**Markus Wiemker**

Hochschule Fresenius (Germany)

### The Interconnection Between the Design and Appropriation of Toys, Games, Gambling

#### Abstract

This presentation likes to discuss the connection between interacting with toys, playing with analog, hybrid, digital games and games of chance (“gambling”). Often people think that these activities are separated but there are strong connections between these three fields. Therefore, the following questions should lead the discussion: Why does the society or certain groups divide these activities? Why is playing with toys and analog games mostly positive connotated and gambling mostly negative (interesting in this context is also the discussion about *Coin Master*)? What is in this context the role of age groups and play motivations? Which elements are shared from a game design perspective e.g. playing with a toy in a sandbox, dollhouse setting compared to playing with *The Sims*? Why are players sometimes very sensible to gambling mechanics like loot boxes but accept the reward systems in Free to Play (F2P) games?

#### Bionote

**Markus Wiemker** studied Sociology, Philosophy, and Psychology with the focus on Media and Cultural Studies at the University of Technology RWTH Aachen in Germany. He has been teaching Game Design and Game Studies at various schools and universities in Germany, Austria and Singapore and also developed Game Design curricula for institutions in Europe, Southeast Asia and West Africa. He is currently working as a professor in Game Design at the University of Applied Sciences HS Fresenius. His research priorities include:

- Toy development
- Board game research
- Live action games e.g. escape room development

**Christine Tomlinson**

University of California (USA)

### Who Can be a Hero? Representations of Protagonists in Recent Video Games.

#### Abstract

What makes a hero? Often, the concept is built on traditional notions of masculinity. The stoic, socially aloof idealized figure. With recent pushes from audiences to incorporate more diverse representations, however, is there an effect on how these characters take shape in video games? In this project, I use content analysis to better understand the changes in video game storytelling, particularly when it comes to the protagonist. Four narratives – *Dragon Age: Inquisition*, *God of War* (2018), *Horizon Zero Dawn*, and *Celeste* – are studied using gender and feminist theory to understand the construction and expression of personality and self in main characters. These games present several deviations from standard hero narratives and frequently challenge stereotypical aspects of

gender. Often, the protagonist is able to express emotion, complete emotional journeys, and is illustrated as socially engaged. Traditional expressions of masculinity remain but are balanced with non-traditional elements and even culturally feminine qualities.

#### **Bionote**

**Christine Tomlinson** is a lecturer and researcher in the School of Social Sciences at the University of California, Irvine, a former game studies specialist with the Digital Democracies Institute at Simon Fraser University, and a UX Researcher with Activision. The author's work focuses on video game content as well as video game players' experiences in the contexts of identity, online interaction, and perceptions of game content.

# Asian Screen Media and Public Culture: Politics of Gender, Ethnicity, and Scale

Panel chair: Kristy H.A. Kang, Arizona State University (USA)

## Presenters

**Kristy H.A. Kang**

Arizona State University (USA)

**“City Stories: Digital Placemaking and Public History in Singapore”**

### Abstract

Developed by Kristy H. A. Kang while at the School of Art, Design and Media, Nanyang Technological University (NTU) and supported by the Urban Redevelopment Authority of Singapore (URA), *City Stories: Mapping the Narratives of Singapore’s Landscapes* is a community storytelling platform and online resource on the multi-cultural identity and evolution of Telok Ayer and Amoy Streets. Both streets were the earliest to be developed in the 1820s and are part of what is known today as “Chinatown” – the largest conserved historic district in Singapore. Viewers can discover the changing landscapes of these streets, select individual shophouses to uncover their stories, and explore the transformation of this area from Singapore’s shoreline to skyline through maps. The project aims to show how this enclave, while known as Chinatown, has historically been home to multiple ethnic communities whose everyday activities create a more complex understanding of place and public history in the city.

### Bionote

**Kristy H.A. Kang** is a practice-based researcher whose work navigates the triangulation of place, geographies, and cultural memory. She is Associate Professor at the School of Art, Media and Engineering at Arizona State University. Her research interests combine urban and ethnic studies, mapping, and emerging media arts to visualize cultural histories of cities and communities. Her works have been presented at the Gwangju Design Biennale, South Korea; Getty Research Institute, Los Angeles; the Center for Art and Media, Karlsruhe; and the Jewish Museum, Berlin, among others and received the Jury Award for New Forms at the Sundance Online Festival. <https://search.asu.edu/profile/4324129>

**Stephanie DeBoer**

Indiana University (USA)

**On the Politics, Poetics, and Performance of Scale in Hong Kong’s Screened City**

### Abstract

Urban screens and media facades are significant contributors to the infrastructuring of the city. Walk or transit through the central districts and transit corridors of Hong Kong, and one will encounter a plethora of “overdimensional” screens, both massive and small, whose networked presence seem only to anticipate advancements in the state-entrepreneurial city. This presentation offers an adjacent history of scaled screen practices – one that also includes the media artist and curatorial practices that have negotiated them over the past few decades. It initiates this inquiry with focus on the 1998 Sight and Site public media art festival. Here, under the auspices of the Microwave media art festival, one-

minute durations of thirteen video art projects were displayed on the Panasonic SOGOVISION screen that was affixed to the exterior surface of the SOGO department store in Causeway Bay. Large scaled for its time, this screen – and this video and media art screening situation – offers opportunity to explore the historically situated contestations through which scaled screening situations have potentiated (or alternatively refuse to potentiate) collective modes of not only communicating but also inhabiting and performing in the city.

#### **Bionote**

**Stephanie DeBoer** is a Presidential Arts & Humanities Fellow and Associate Professor of Cinema and Media Studies in The Media School at Indiana University. Her work addresses the socio-cultural, artistic, and technological formations of screens; media and video art; media infrastructure; and public, urban, and global media geographies. Her work is interdisciplinary, multi-modal, often collaborative, and spans locations including Shanghai, Hong Kong, Tokyo, and Bloomington. She is currently writing her book, *Infrastructures on the Edge: On the Material, Poetic, and Political Valences of Screens in Urban Space*. She is also the author of *Coproducing Asia: Locating Japanese-Chinese Film and Media* (U of Minnesota P, 2014), and her articles have appeared in journals such as *Screen; Theory, Culture & Critique*; and *Leonardo*. With Kristy H.A. Kang and Anne Balsamo, she co-organized the 2018 symposium held at Nanyang Technological University, Singapore, *Emergent Visions: Adjacency and Urban Screens*, which invited artists, curators, and scholars to come together to address the concerns, possibilities, and problems of public urban screens. She is also co-convenor with Susanne Schwibs of the ongoing media art and curatorial project, “The People of IU: Moving Image Portraits and the Public Screen.”

## Individual Papers

**Lília Abadia**

Catholic University of Brasilia/CAPES-Brazil (Brazil)

**Carlos Ângelo De Meneses Sousa**

Catholic University of Brazil (Brazil)

### **The National Museum of The Republic (Federal District, Brazil): Race Relations, Social Justice and Decolonization Theory in Museum Education**

#### **Abstract**

In this paper, we discuss the Brazilian museum education politics, theory, and praxis, aiming to understand which concepts of museum education are articulated with race relations and decolonial theory and how they have been mobilised into practice during the COVID-19 pandemic. Thus, we start this presentation by mapping the concepts produced in specialised literature in Brazil. Then, we analyse the online education proposals of the Honestino Guimarães National Museum of the Republic (MuN) in the Federal District, Brazil. The MuN, inaugurated in 2006, is the chief public museum in the region concerning contemporary visual culture. The education actions here analysed were planned and executed by a Third Sector entity, The Instituto Bem Cultural (IBC), as a short-term project supported by a local funding governmental agency. As a result of the pandemic, the IBC, like many other institutions, adapted its plans and activities to an online mode, allowing it to fulfil its contract with the museum and the funding agency. While offering a framework to reflect on the singularities of the museum's education in the Federal District during the pandemic, this case study enables us to discuss the limits and possibilities of museum education for race relations. Ultimately, this discussion contributes to the analysis of structural racism in the country and the role of museums in the decolonisation of knowledge as a tool for social justice. These reflections are particularly relevant at this period, when Brazilian norms and institutions, and many others within the globe, are experiencing a period of imperilment.

#### **Bionotes**

Since July 2019, **Lília Abadia** is a postdoctoral fellow at the Catholic University of Brasilia (Brazil), where she conducts a research project on museum education funded by CAPES/Brazil and teaches post-graduates and undergraduate modules on research methods and education for race relations. She is also a senior editor of *Comunicologia* – the Communication Sciences Journal of the Catholic University of Brasília. Lília holds a PhD in Critical Theory and Cultural Studies from the University of Nottingham (England), a MA in Science of Culture from the University of Lisbon (Portugal), and a post-graduate diploma in Museum Studies from the New University of Lisbon (Portugal). From 2011 to 2016, she worked on collective research projects funded by the Foundation for Science and Technology (Portugal) and European Cooperation in Science and Technology.

**Carlos Ângelo de Meneses Sousa** holds a PhD in Sociology from the University of Brasília, with a period of studies at the University of Bonn (Germany). He is a full professor of the Pos-graduate Program in Education at the Catholic University of Brasilia (UCB) and a senior researcher at the UNESCO Chair in Youth, Education and Society at UCB. Recently, he completed a postdoctoral fellowship in Education at the University of Lisbon (Portugal).



**Yasuhito Abe**

Doshisha University (Japan)

**Audiencing Grassroots Data After Fukushima**

**Abstract**

This paper examines the role of grassroots data on radioactive contamination after the Fukushima Daiichi nuclear disaster of 2011. In the wake of the disaster, a range of citizens engaged in measuring radiation in the environment and shared the resulting data with those concerned about their health and safety via the Internet. Many scholars have investigated how citizens engaged in producing scientific data and information through the lens of citizen science and data activism. Instead, this paper focuses on “the reception side” and illuminates how grassroots data and information were actually consumed by its audience. Based on the ethnography from 2016 to 2018, this study takes Minna no Data Site (“Everyone’s Data Site”) as a case to show the understudied but essential aspects of its citizen science practices by contributing to the fields of communication and cultural studies and science, technology, and society (STS) studies, among others.

**Bionote**

**Yasuhito Abe** is Associate Professor at the Faculty of Social Studies at Doshisha University, Japan. His research involves citizen science and data activism after the Fukushima Daiichi nuclear disaster. He received his doctorate in Communication from the Annenberg School for Communication and Journalism at University of Southern California in 2015.

**Preston Adcock**

University of North Carolina at Chapel Hill (USA)

**Throwing the Midwife Out with the Bathwater: Labor, State Representation, and Structures of Knowledge/Authority**

**Abstract**

There is a contradiction in the politics of midwifery in the U.S. On the one hand, the use of midwives by educated, politically progressive, middle-class constituencies is gaining popularity. On the other hand, at the U.S-Mexican border, the use of midwives is being used as a justification for the denial and even revocation of citizenship and passports. I argue that this contradiction points to struggles over the articulation of labor, structures of knowledge/authority, and questions of State representation. Through mapping this articulation across/within the United States and the UK, this paper aims to contribute to broader conversations about (culturally) nationalist politics, the contemporary role of the State, and crises of expertise.

**Bionote**

**Preston Adcock** is a Ph.D. student at the University of North Carolina at Chapel Hill. Preston’s work combines cultural studies, critical theory, and organizational communication to understand both how labor has functioned as a category in constructing difference and how cultural studies is to deal with the economy. To begin to engage the latter problematic, Preston aims to explore what a conjunctural approach to labor and value might look like.

**Preston Adcock**

University of North Carolina Chapel Hill (USA)

**Codey Bills**

University of North Carolina Chapel Hill (USA)

### **Dis/Integrating the Nation-State: Triangulating an Infrastructural Problematic**

#### **Abstract**

Upon its publication, *Policing the Crisis* introduced a framework for theorizing the re-production of the State as a site of hegemonic struggle. Yet, for the most part, the State has not been taken up as a central problematic within cultural studies since. We propose re-examining the question of the State through infrastructure. Rather than exploring a particular infrastructural system (e.g. a highway system) in a specific state, we propose understanding infrastructure as both socio-technical systems and a discourse. That is, infrastructure organizes diverse systems and contexts at the political, cultural, economic, moral, and technical levels, and at various spatial scales. We locate infrastructure's emergence in the post- WWII moment when European states were re-building, but also integrating into a supra-national entity (e.g., the European Economic Community). Infrastructural integration allowed (nation)States to export processes of boundary- and border-making to this singular entity while maintaining a sense of cultural, political, and economic difference.

#### **Bionotes**

**Preston Adcock and Codey Bills** are Ph.D. students at the University of North Carolina at Chapel Hill. Codey's work lies at the intersections of rhetorical studies, media and technology studies, and performance studies. Specifically, he is interested in questions concerning the spatial and temporal construction of rurality in contemporary America as mediated by material infrastructure (e.g. the power grid, internet access, and water). Preston's work combines cultural studies, critical theory, and organizational communication

**Lita Ambarwati**

Center for International Language and Cultural Studies, Universitas Islam Indonesia (Indonesia)

### **The Commodification of Javanese Culture in Tourism Industry in Contemporary Yogyakarta, Indonesia**

#### **Abstract**

After two pandemic years, tourism in Indonesia has started to recover due to the rapid progress of Covid-19 vaccinations, a continuous decline in the number of Covid-19 cases, and strong efforts of the government to boost tourist arrivals. Along with other moving individuals or groups, tourists constitute an important feature of the global economy and cultural flows. The relation between tourism and culture is often linked to the commodification of culture. This paper explores the ramifications as a result of the commodification of Javanese culture in the tourism industry in Yogyakarta. Yogyakarta is the second most popular tourist destination in Indonesia after Bali and is considered the center of art and culture in Java. I would argue that the commodification of Javanese culture is a fundamental aspect of tourism in Yogyakarta and provides both complexities and opportunities. I also argue that although culture is a potential commodity, it would be useful to focus on how the host societies are empowered by tourism and how tourism helps preserve the culture instead of focusing merely on what has been lost or destroyed due to the commodification.

### **Bionote**

**Lita Ambarwati** teaches at the Center for International Language and Cultural Studies, Universitas Islam Indonesia in Yogyakarta, Indonesia. She received her B.A. in English Literature from Sanata Dharma University, Yogyakarta and her Master of Cultural Studies from the University of Sydney, Australia. Specifically, her research interests are in the areas of migration and the notions of home, and Balinese studies. She is also interested in examining the nexus of culture and tourism. Her recent article has been featured in *Situations: Cultural Studies in the Asian Context*.

### **Camila Arêas**

Reunion Island University (France)

### **The Evangelical Material Religion: New Empirical and Theoretical Stakes for Cultural Studies**

#### **Abstract**

This proposal of communication is issued from an ethnographic postdoctoral investigation in the field of three Brazilian evangelical churches in Lisbon (IURD, IIGD, IMPD), focusing on the “technics of believing” (LUCA, 2008) that characterizes this Lusophone neo-Pentecostal movement. By following a semiotic approach of analysis within Anthropology and Communication, we propose to examine the so-called “propósitos”, a kind of industrial objects-artefacts (cotton, cross, powder, lace, ring, keychain, olive oil...) used in the neo-Pentecostal ritual as a mean to materialize and structure the “campaigns/chains” designed to fulfil the believers’ requests (healing, salvation, finding a lover, a job...). As part of the evangelical “material religion/culture” (MEYER 2012, MORGAN 2010), these objects operate as a sort of “factish gods/goods” (LATOURET 2009), produced by these churches and invested with performative and transcendental power. Based on the ethnographic data/interviews, we aim to problematize the syncretic and capitalistic logics underlying these objects (MAFRA 2002, SARRO 2008).

### **Bionote**

**Camila Arêas** is a professor of Information and Communication Studies in Reunion Island University (UR-France) and member of the Research Center of Creole and Francophones Spaces (LCF-UR) and the Center of Communication and Cultural Studies of Portuguese Catholic University (CECC-UCP). Camila Arêas holds a PhD in Communication/Semiotics from Paris II University, a Master in Political Science from Paris VIII University and a Bachelor in Communication/Journalism from Catholic University of Rio de Janeiro. Specialist of the field of “media and religion studies”, Camila Arêas is member of the board of the French Association for the Sociology of Religion (AFSR) and a member associated to the International Society for Media, Religion and Culture (ISMRC).

### **Inna Arzumanova**

University of San Francisco (USA)

### **The Heritage Industry: Making Race Amid Demographic Changes and Migration debates**

#### **Abstract**

The heritage industry – genetic testing kits, TV shows, etc. – is thriving in 2022. Significantly, its appeals are rooted in traditions of eugenics and in neoliberal multiculturalism’s extractions of “authentic” racial value. That these imperatives find purchase in the contemporary moment, marked by rising tides of racist nationalism and violence, unprecedented global migration, and diasporic dispersion, is

hardly surprising. It is these geopolitical shifts that primed the socioeconomic landscape for an industry that trades in racial certainty. I argue that the popularity of this industry as well as its production of racial identity suggest that contemporary discourses on racial identity are shifting away from a neoliberal multiculturalism that displays, fetishizes and monetizes difference, to a version of racial identity that is neoliberal but now tethered more firmly to biology and to region, demanding not just a spectacle of difference but proof and reification of that difference.

#### **Bionote**

**Inna Arzumanova** is Associate Professor of Media Studies at the University of San Francisco. She received her PhD in Communication from the Annenberg School for Communication and Journalism at the University of Southern California. Her research interests include racial and gender performances, popular culture and aesthetics, and transnational media, cultural and arts industries. She has published on the usage of race in dance films, fashion and gender on television, gender production within digital culture, racial performance within the global fashion industry, and the aesthetics of race in works of visual art.

#### **Francesco Bacci**

GSNAS - Freie Universität (Germany)

#### **Activism and Media: *Dear White People*, *The Hate U Give*, and *On the Other Side of Freedom***

#### **Abstract**

The aim of this proposal is to analyze the role of media culture in different narratives focused on the Black struggle and the dynamics behind social movements as #BlackLivesMatter. With the use of a traditional medium — the protagonist Sam's radio show, *Dear White People* analyzes how the campus' dynamics are affected by institutionalized racism and discrimination. The same happens in *The Hate U Give*, where television is essential in the protagonist's coming-of-age journey and personal affirmation as an activist. With *On the Other Side of Freedom*, the civil rights activist Mckesson creates a memoir in which he explores the complicated reality of Blacks in contemporary America. He uses Twitter as a medium to discuss his experience as a Black activist. With the support of critical works such as *The Making of Black Lives Matter*, and *Who's Afraid of Post-Blackness?*, I will scrutinize the connection between different media and activism, in these narratives focused on social and personal affirmation.

#### **Bionote**

**Francesco Bacci** is a PhD candidate in American Studies at the Graduate School of North American Studies at the Freie Universität, Berlin and currently a visiting scholar at Stanford University. He recently contributed to the volume *African-American Activism and Political Engagement: An Encyclopedia of Empowerment* that will be published in 2022. He has published articles in journals and magazines focused on cinema, literature, and related topics and has presented at international conferences. His research is grounded in Black and Queer studies, African American Literature, and Cinema. He is especially interested in the experiences and in the fictional representation of students' conditions on campuses and in academia, and in the specific genre of the campus novel.

**Karine Bellerive**

Université du Québec à Montréal (Canada)

### **Writing Our Ageing : An Exploration of Material and Immaterial Lines**

#### **Abstract**

My research is rooted in Cultural Studies and Aging Studies configurations that criticize and deconstruct homogenizing and strictly biological conceptions of ageing (Gilleard & Higgs 2014). It takes into account the material dimension of ageing, and the fact that we grow old *with* things, places, and others *more than humans*. In my presentation, I intend to present the methodological apparatus I developed to explore the diversity of the trajectories of ageing that are performed within self-writings. I produced, along with women related to the paper industry and artisanal-made paper, self-writings that contain traces of our respective papermaking experiences. My research takes place in a context where the paper industry has undergone major upheaval - including several paper mills closures - in specific regions of Quebec (Canada). I'll also discuss how I used the notion of performativity to observe the constitutive character of self-writings. I conceive these less as representations of self than as becomings (Deleuze 1993), while recognizing that they are "mediated by language, by conventions, by a sedimentation of norms that are social" (Butler 2005). So, I'll show some of the material and immaterial (aesthetic, affective) "lines" (Ingold 2007) that inform singular women's self-writings as well as the "lines" they follow and generate.

#### **Bionote**

I'm a postdoctoral fellow at Université du Québec à Montréal. I'm interested in the constitutive power of self-writings and their specificities as means of producing knowledge. Among other things, I have co-edited two thematic issues of the academic journal *Communication*, which focus on research writing: *Writing research differently: reflexive perspectives and constructing practices*, vol. 39/1-2 (2022). I co-authored with Professor François Yelle a text that shows the contribution of feminisms to media studies. This text is published in a pedagogical book entitled *Perspectives critiques en communication. Contexte, théories et recherches empiriques*. I also published "L'écriture créative et collaborative autofictionnelle comme méthode de recherche : une exploration" in the academic journal *Commposite*, as well as the chapter «Discussions sur les genres : des lectrices de la génération X interprètent l'autofiction au féminin» in *Femmes désirantes. Art, littérature, représentations*. I'm also a lecturer in the Department of Communication at Université de Sherbrooke, where I have been teaching writing skills and communication theories since 2008.

**Åsa Bergman**

Department of Cultural Sciences, University of Gothenburg (Sweden)

### **Negotiated and redefined meanings of Western art music when symphony orchestra concerts are provided by streaming services**

#### **Abstract**

This paper seeks to explore streaming services provided by leading concert institutions in England and Sweden. By applying media and intermedia discourse analysis, the paper demonstrates how ideas about music and music listening are articulated and what listening practices are constructed when symphony orchestras provide concert performances through streaming services. It also reveals how online listening practices are characterized as disconnected from constraints of time and space, and free for anyone to use, anytime and for almost any reason, yet also as strongly connected to temporal and spatial dimensions. Furthermore, it demonstrates how the listening practices connected to online symphonic performances are constructed in line with discourses on music as a health resource or as

a mood enhancer and emotional regulator, but also in line with romantic aesthetic ideals. The overall purpose of the paper is to contribute to an increased understanding of how mediatization processes not only lead to changed conditions for music distribution, but also to producing negotiated and redefined meanings of Western art music.

#### **Bionote**

**Åsa Bergman** is Associate Professor in Musicology and holds a position as Senior Lecturer in Cultural Studies at the University of Gothenburg. Her research is mainly carried out in various music or youth music practices and analyzed by combining theoretical perspectives from Cultural Studies, Sociology of Music, Music Education and Gender Studies.

#### **Shubhasree Bhattacharyya**

O. P. Jindal Global University (India)

#### **The Reproduction of Spaces Through Sounds: Work, Habitation, and the Politics of Listening In Contemporary Urbanity**

##### **Abstract**

This paper draws on my twelve year long research and artistic practice on work songs in the contemporary urban space. Through an engagement with sounds, noises, music, and utterances at work (not from a folklorist's perspective) I situate work music at the heart of the exclusionary model of contemporary urbanity thereby connecting the disciplinary terrains of labour, urban, sound, and cultural studies. In the process I establish the idea of aural governmentality shaping sounds of existence and listening practices within our lived urbanity. I conclude the paper with reference to an interactive virtual exhibition and documentary films that I have produced on these forms revealing the precarious realities faced by a woman field worker/scholar/practitioner in navigating the terrain of work, listening, mobility, and habitation within the domain of cultures in general.

##### **Bionote**

**Shubhasree Bhattacharyya** is Associate Professor at the Centre for Writing Studies, O. P. Jindal Global University, India. Her academic and artistic research interests include sound and writing studies.

#### **Maxim Bonin**

Université du Québec en Abitibi-Témiscamingue (Canada)

#### **A Time in New York City: The Factory of Music Scenes's Temporalities**

##### **Abstract**

New York City's indie rock has gained popularity on the streets of the Lower East Side and the East Village of the American metropolis. This genre was built through the emancipation of a scene in the late 1990s. Two contextual elements mark its development: the rise in popularity of new technological platforms and the implementation of new urban development policies causing the gentrification of the Lower East Side and the circulation of its artistic community from Manhattan to Brooklyn. In this context of deep mediatization (Couldry & Hepp 2017), there is a multitude of web platforms within which cultural productions and media content linked to a given musical scene are formed and transformed (Siapera 2013; Valaskivi and Sumiala 2014). Inspired by the oral history presented in the book "Meet Me in The Bathroom" (Goodman, 2017) this communication is anchored in a deleuzian approach of popular culture .

### **Bionote**

**Maxim Bonin** is a professor in communications at the Université du Québec en Abitibi-Témiscamingue. His doctoral thesis, under development, explores the temporalities, the digital and territorial transitions of the indie rock scene in New York in the 2000s. In addition to being the recipient of excellence grants, in 2016 he received the Terrance Cox Award from the Popular Culture Association of Canada. He is also a researcher in the Atelier de Chronotopies Urbaines and founder of the urban design coop Le Comité.

### **Paromita Bose**

Mahindra Ecole Centrale (India)

### **The Text and the Image: Discussions on Caste Politics in an Indian Classroom- The case of Bhimayana and A Gardener in the Wasteland**

#### **Abstract**

In the last couple of years, I have tried using alternate media to facilitate discussions and conversations around caste and class in my classroom. Graphic Novels like *A Gardener in the Wasteland*- Jotiba Phule's *Fight for Liberty* and *Bhimayana: Experiences of Untouchability*, both explore the politics of caste from a contemporary standpoint. In today's climate of intolerance, specifically in India, one encounters caste politics on a day to day basis. These texts via the graphic novel media, put forth this issue in the popular domain. Interestingly, ever since I have introduced these texts as reading material in class, the response to the issue has been more sensitive, nuanced and critical. I would want to believe, it has to do with the form of the texts. The art of the texts makes them more relatable. This paper aims to explore the response to caste-based politics in an urban setting.

### **Bionote**

**Paromita Bose** is an Associate Professor in the School of Humanities and Social Sciences, at Mahindra École Centrale, Hyderabad, India. For her Doctoral Thesis, she worked on the Social History of Dance in India. Her areas of research and interest are Gender Studies, Indian Writing in English and Translation, Children's Literature, Cultural and Urban Studies. In the last few years, she has been developing classroom methodologies to help aid teaching and learning of Humanities in an Engineering setup.

### **Sheila Brannigan**

CETAPS (Centre for English, Translation, and Anglo-Portuguese Studies), Nova University, FCSH (Portugal)

### **Outside The Inside: Photographs of Urban Communities in L.A. And San Francisco, 1978-2015**

#### **Abstract**

How to represent the communities around us plays a significant part in photographic histories and photographing urban communities places the power of photography to make meaning at the intersection of social values and representation. The meaning-making properties of the medium and the values of community are explored in this paper, through analysis of the series *South of Market*, 1978-1986, by Janet Delaney, depicting an urban community in San Francisco, and Dana Lixenberg's *Imperial Courts* photographic project, 1993-2015, portraying the urban community of a small housing project in Los Angeles. This paper discusses the values the works engage with from a cultural and philosophical perspective, arguing that the two photographers create a tension between insider and

outsider positionings in their works depicting these American urban communities.

#### **Bionote**

**Sheila Brannigan** is carrying out research for a PhD in Cultural Studies at Nova University in Lisbon, researching Insider and Outsider positionings in photographic series depicting American Urban Communities. Her research is in the Department of Modern Languages and Cultures and she is a member of CETAPS, in the American Intersections thread. Her interests are concerned with Visual Culture, primarily dealing with photographic meaning, photographs of urban places, social values and aesthetics and the interlaced structure between what we see in the world and what we see in photographs. She has Master's in Applied Linguistics (Birm) and Art History (Open University, UK), and teaches English at NOVA University in Lisbon. Sheila is a member of APEAA, EAAS and ESSE.

#### **Alain Zedrick Camiling**

De La Salle-College of Saint Benilde (Philippines)

#### **Learning Delivered Alternatively: Audience Development Practices and Programs of University Museums in Metro Manila**

##### **Abstract**

With the rise of educational turn across museums and galleries across continents, most of these institutions have considered audience development enhancements and programming. With this, are Philippine university museums catering to contemporary art adapting or being indifferent and are the programs in line with the current Philippine educational system? Considering museums' implicit function as an alternative learning system platform, what are the most feasible ways these museums and galleries can help enhance the publics' understanding of Philippine contemporary art and culture? This study posits as an overview of audience development practices and programs of select university museums in Metro Manila namely Jorge B. Vargas Museum and Filipiniana Research Center at the University of the Philippines Diliman, Ateneo Art Gallery at the Ateneo de Manila University, and Museum of Contemporary Art and Design at the De La Salle- College of Saint Benilde Manila, through observations, interviews, and literature reviews. All these museums have remained spirited in what they do despite many constraints during the ongoing pandemic. As a result, the study aims to propose enhancements and alignments of such practices and programs vis-à-vis the Philippine educational system's K-12 Program through inter-agency and inter-organizational partnerships and collaborations, sustainability, and expansion of existing audience development programs, among many other facets.

##### **Bionote**

**Alain Zedrick Camiling** currently serves as Chair of the BA Arts Management Program of the De La Salle- College of Saint Benilde in Manila, the Philippines, where he co-authored its curriculum in 2018. Between 2020 and 2021, he served as an adjunct lecturer and researcher for the BA Fine Arts Program of the University of the Philippines Baguio. He maintains an active writing and curatorial practice as well. His recent written works appeared on Art Basel, British Council, CNN Philippines, Asian Contemporary Art Project (France), among others. His recent curatorial projects include *Ang Ating Mga Kayamanan sa Bakuran* (2022) for the National Commission for Culture and the Arts and *Kinabuhì: Suyam and Ompo of the Agusan-Manobo* (2022) for the Philippine Embassy in Rabat, Morocco. Camiling graduated cum laude with a degree in Art Education from University of the Philippines and is currently MA Curatorial Studies candidate. He also finished intensive online courses from Ateneo Graduate School of Business (2022) and Sotheby's Institute of Art (2021).



**Maria José Canelo**

University of Coimbra (Portugal)

**Affective landscapes of belonging in self-representations by undocumented migrants in the US**

**Abstract**

The past decade has witnessed the willing coming to light of undocumented migrants who tell their stories in their own voice and show their faces, challenging the risk of deportation from the US. This move may signal a change in the way the undocumented articulate their sense of self through attachment to communities that have consistently excluded them. Affect theory can be productive in explaining their will and courage in claiming the right to self-representation, since their senses of belonging seem to be at odds with the liberal understanding of citizenship as a normative form of feeling the community. The paper offers an analysis of autobiographical narratives recently published aiming at discussing their depictions of forms of affect, and if these, when 'allowed' into forms of belonging not necessarily connected to citizenship, may lead us to imagine new forms of political agency. (LBerlant 1997; WBrown 2005; BSSantos 2007; LGrossberg 2018; 2019)

**Bionote**

**Maria José Canelo** is Assistant professor of English and American Studies at the Faculty of Arts and Humanities and a researcher at the Center for Social Studies (UCoimbra), Portugal. She holds a PhD in American Studies (NYU): "Carey McWilliams and the question of cultural citizenship in the 1940s" and an MA in Anglo- American Studies (UCoimbra) on Portuguese and US modernist 'little' magazines. Research interests: culture, citizenship, nationalism, difference, representation, visibility, interculturality, cultural and literary studies, 'little' magazines, and inter-American studies. Her most recent publications include: "Can the Undocumented Speak? Undocumented Immigrants and Self-Representation." *American Studies Journal* 69 (2020); "Carey McWilliams's Activism and the Democratic Human Rights Tradition." In: *Human Rights in the Americas*. Eds. María Herrera-Sobek et al. Routledge (2021), and, forthcoming, "Paul Beatty's *The Sellout* as Allegory of the U.S. Carceral System", *Atlantis – Journal of the Spanish Association for Anglo-American Studies* 44.2 [Dec. 2022].

**Nisrine Chaer**

Utrecht University (Netherlands)

**Public Morality, Privacy, Security: The Case of Transmasculine Refugees in Lebanon**

**Abstract**

In today's Lebanon, transmasculine refugees often lack both legal residence status and congruent gender markers, living simultaneously as 'refugee deviants' and 'transgender deviants.' Attending ethnographically to the notions of *fadh* (exposure) and *sharaf* (honor) that underpin such dual deviances, this article explores how the Lebanese security state and morality apparatus impose particularly intimate forms of violence on transmasculine refugees. Under such forms of violence that are not only transphobic but also misogynistic and that operates along the private/public boundary, I look specifically to how exposure/concealment is deployed by and against transmasculine refugees in their crisscrossing of the boundaries of both a 'transgender closet' and ideals of middle-class Lebanese masculinity.

**Bionote**

**Nisrine Chaer** is a PhD candidate at Utrecht University whose research interests lie at the intersection of queer anthropology, migration studies, transgender studies, Middle East studies and cultural studies. His PhD project is about geographies of home with a focus on queer & trans migration in the

Netherlands and in Lebanon. In 2017, he co-founded Sehaq Queer Refugees Group, a leftist refugee-led grassroots organization in Amsterdam that works on creating safer spaces for queer & trans refugees. He is also a member of a queer mutual aid group in Beirut. Chaer has published articles in the Women's Studies International Forum, Kohl Journal for Body and Gender Research, Crisis Magazine, ZemZem, Global Dialogue and chapters in edited volumes.

### **Chin-Ying Chang**

Department of Applied Linguistics and Language Studies, Chung Yuan Christian University (Taiwan ROC)

### **Masculinity and Aged Care in "Death of a Salesman" and "I Never Sang for My Father"**

#### **Abstract**

This paper examines the impact of the beliefs of masculinity on aged care by investigating the depiction of the caregivers and care recipients in Arthur Miller's *Death of a Salesman* (1949) and Robert Anderson's *I Never Sang for My Father* (1968). The research studies of these two plays elaborate that when the adult sons become the caregiver of their ageing parents, they find that doing caregiving is in conflict with the masculine ideals which they are supposed to demonstrate in the social arena. In addition, they are not able to establish emotional connection and reciprocal relationship with the care recipients, nor are they willing to seek any social support or assistance. On the other hand, the ageing fathers whose health has become deteriorated find that old age deprives them of important masculine traits. The losses marginalize them to become an almost invisible "other" of low status in family and in society.

#### **Bionote**

**Chin-Ying Chang** is Associate Professor at Department of Applied Linguistics and Language Studies, Chung Yuan Christian University, Taiwan. Her research interests are modern drama, gender studies, ecocriticism, and studies of ageing and old age. Her publications have appeared in *Neohelicon*, *The International Journal of Literary Humanities*, *The International Journal of the Humanities: Annual Review*, and *Fiction and Drama*. She also contributed to a book chapter in *Femininities and Masculinities in Action: On Theory and Practice in a Moving Field* (2013).

### **Alice Hiu Yan Cheung**

The Education University of Hong Kong (Hong Kong)

### **The Twisted Father Figure - Jane Austen's and Yang Jiang's Antiromantic Comedic Art**

#### **Abstract**

Yang Jiang wrote comedies when she stayed in Shanghai during the War of Resistance. Two extant plays, namely *As You Desire* and *Forging the Truth*, caused a great sensation when they were staged in the 1940s. Given these two plays' belonging to the genre of comedy of manners and Yang Jiang's great interest in Jane Austen's novels, these comedies have been considered as exhibiting Yang Jiang's reception of Austen's comedic art. This article discusses the father figures in both writers' novels/comedies, especially focusing on Mr. Bennet of *Pride and Prejudice* and Zhang Yuanfu of *Forging the Truth*, in order to examine the similar way the writers subvert against the ideological mainstreams as well as Yang Jiang's transformation of Austen's comedic art for the post- May Fourth/wartime socio-cultural environment.

### **Bionote**

**Alice Hiu Yan Cheung** is a Lecturer in the Department of Literature and Cultural Studies at the Education University of Hong Kong. She received her doctorate in Language and Culture Studies from Imperial College London. Her PhD research studies the female comedy of modern China and its relation with Western literature, and her research interests include May Fourth literature; female writers of modern China; modern Chinese drama, and its connection with Western literature. Her teaching areas include Chinese literature, comparative literature, and the studies of drama, movie and culture. She has received the Certificate of Merit of Teaching (2021/22) from Faculty of Humanities, EdUHK. Her recent papers include "The Subversiveness of Laughter: Yang Jiang's Female Comedy of Manners" (June 2021) and "Exploring Hong Kong Youth Culture via a Virtual Reality Tour" (December 2021).

### **Nuno Coelho**

University of Coimbra, CEIS20; University of Coimbra, DEI (Portugal)

### **Francesca Savoldi**

TU Delft (Italy)

### **Raquel Almeida**

University of Coimbra, DEI (Portugal)

### **Licínio Roque**

University of Coimbra, CISUC; University of Coimbra, DEI (Portugal)

## **Mapping Fear of Women in Public Space – Designing a Platform Combining Digital Technologies with Public Participation**

### **Abstract**

The way in which public spaces are projected and public security policies are developed, often does not take into account the specific needs of women. For this reason, women who mainly choose to walk or depend on public transport to commute are those who are more frequently confronted with insecurity. This presentation consists of an analysis of the process of developing a prototype of an application for mobile devices which maps "generators of fear" for women in public space while analysing the impact on the social (and self) exclusion of women from public space. As a case study for this research, this application combines multimedia design, digital technologies and public participation, focusing on specific environments in the city of Coimbra, Portugal, where it was developed.

### **Bionote**

**Nuno Coelho** (Univ Coimbra, CEIS20, DEI) is a Designer; an Assistant Professor of the Department of Informatics Engineering (DEI) of the University of Coimbra, where he teaches on the undergraduate and master degree courses in Design and Multimedia; and an Integrated Researcher at the Centre for Interdisciplinary Studies (CEIS20) of the University of Coimbra. [www.uc.pt/go/nunocoelho](http://www.uc.pt/go/nunocoelho)

**Anneke Coppoolse**

College of Fine Arts, Hongik University Seoul (South Korea)

### **Telling Things, Technology, and Place: Material Culture in Central Seoul**

#### **Abstract**

Drawing from ethnographic encounters and site visits as well as from places where central Seoul's material culture finds increasing recognition as cultural heritage (e.g., Cheonggyecheon Museum, Sewoon Electronics Museum, Seoul Museum of History), this paper explores the potential of "critical fabulations" (Rosner 2018)—alternative stories—about things and technology. Specifically, it aims to understand how recording/ed stories about 1) things and technology and 2) the places in which things, technological artifacts, as well as related practices of production, repair, restoration, and maintenance, have historically prompted socio-economic life, might offer opportunities to revisit histories of technology and place. Taking reference from Rosner (2018), who offers examples of "fabulating in practice" as a scholar operating at the crossroads of design and ethnography, this paper takes on an alternative approach to understanding material culture while probing the promise of alternative stories as "fabulous critiques" of dominant narratives about technology, place, and their production.

#### **Bionote**

**Anneke Coppoolse** is an Assistant Professor in the College of Fine Arts at Hongik University in Seoul, South Korea. Her PhD research in Cultural Studies inquired into the visuality of waste. Later, she contributed to projects on Hong Kong's disappearing neon signs. Her current research follows similar engagement with conditions of modern life—focusing on ecologies of repair and histories of "stuff".

**Mark Davis**

University of Melbourne (Australia)

### **'Political Punk Rock': The Alt-Right, Counter-Cultural Cool, Lulz, and the Legacies of Punk**

#### **Abstract**

In a 2016 article entitled 'Political Punk Rock' the white supremacist alt-right figure Steve Sailer wrote: 'If you can remember back four decades, it might strike you that the alt-right phenomenon of 2016 is basically political punk rock: loud, abrasive, hostile, white, back to basics, and fun'. The invocation of punk identity by alt-right figures such as Sailer and Milo Yiannopolous continues a legacy of longstanding attempts by white supremacist groups to infiltrate and appropriate punk culture. It is also consistent with the alt-right's view of itself as 'alternative' and its use of online storytelling practices based in iconoclasm, counter-cultural positioning and lulz, to frame racism as irreverent and 'fun'. In this paper I analyse the alt-right's uses of the legacy of punk, speculate on punk's connections with alt-right race ideology and contextualise these strategies within a wider alt-right project to appropriate the mantle of counter-cultural subversiveness from the left.

#### **Bionote**

**Mark Davis** researches and teaches in the School of Culture and Communication at the University of Melbourne. His current research focuses on the impact of online media on democratic culture and has two strands. The first investigates the rhetorical strategies of online 'anti-publics' such as white supremacist, 'men's rights' and anti-climate science groups. The second focuses on the impact of the internet on elite culture and 'expert power'.

**João Emanuel Diogo**

Centre for Classical and Humanistic Studies / Institute for Philosophical Studies, University of Coimbra (Portugal)

**I Am the Body to Happen: Technology and Philosophy of the Body**

**Abstract**

Throughout history, technology has had two main effects: it has altered human social behavior, and, at a less apparent, it has decisively altered how humans evolve biologically. This double movement we call differentiated humanization movement, which we will briefly expose. We can see this double movement, precisely in those who were born already immersed in what we call the digital world. We will find some studies that try to draw the sociobiological alterations of the last generation technologies in the behaviors. Thus, we will try in this brief communication to equate the issues that we consider most ethically relevant. Regarding the biological moment, we should think about the question of organic-inorganic fusion as a corporeal structure to come, already coming in many aspects, which will open up new ways of saying techno-biological body. We will come to the post-natural or post-biological problem and how, more and more, man has in his hands the capacity to establish different evolutionary paths that we had not foreseen until now.

**Bionote**

**João Emanuel Diogo** is a Ph.D. student in Philosophy at the Faculty of Arts of the University of Coimbra. He is a collaborating researcher at the Centre for Classical and Humanistic Studies and the Institute for Philosophical Studies at the same University. He published: *Existenz: Reflections on technique and philosophy*, *Epicurus the Tranquility of Prudence*, *Ethical Atomism of Leucippus and Democritus*, and *Cartography of Humanity: the body in Homer*.

**Hideaki Fujiki**

Nagoya University (Japan)

**Uncovering the Uneven Globe: Documentaries on Radioactive Disposal**

**Abstract**

The paper discusses how documentaries on nuclear waste activate the imagination of the otherwise invisible global material reality in which the sites of radioactive disposal are unevenly distributed so that privileged people can enjoy their electric lives by at once exploiting and marginalizing other people near these sites. Some films, the author argues, suggest with a critical lens that the notion of naturalizing the uneven globe has prevented us from having a sense of the ecological risk over the earth as a whole.

**Bionote**

**Hideaki Fujiki** is Professor of cinema studies, Nagoya University. His publications include *Making Audiences: A Social History of Japanese Cinema and Media* (Oxford University Press, 2022), *Making Personas: Transnational Film Stardom in Modern Japan* (Harvard University Asia Center, 2013), and *The Japanese Cinema Book* co-edited with Alastair Phillips (British Film Institute, 2020). He is currently completing a monograph provisionally titled *Radioactive Screen: Ecology from Fukushima to the Globe*.

**Caroline Brandelli Garziera**

Universidade Federal do Rio Grande do Sul (UFRGS) (Brazil)

**Cristianne Maria Famer Rocha**

Universidade Federal do Rio Grande do Sul (UFRGS) (Brazil)

**Constitution of a Éthos Black Researcher: Analytical Possibilities from Foucaultian Studies**

**Abstract**

This paper aims to analyze the processes by which black researcher “ways of being” are constituted in the spaces of intellectual-academic production in Brazil. We start from the Foucaultian understanding of the processes of subjectivation to understand how the constitution of the ways of being (éthos) occurs, through the notions of knowledge/experience of self. Scientific productions published and disseminated by the Brazilian Association of Black Researchers were selected. The results show us that the pathways constituting black research subjectivities can be characterized by:

a) the positioning of a self-declared black person situated in the ambience of *stricto sensu* as a determining element for the research; b) an articulation between blackness and scientific doing; c) by strong tensions of the white and hegemonic epistemological and scientific bases.

**Bionotes**

**Caroline Brandelli Garziera**

Master's student in Education at the Federal University of Rio Grande do Sul (UFRGS), Specialist in Marist Curriculum Management and in Clinical Psychopedagogy. Graduated in Pedagogy. She is currently Pedagogical Coordinator at Colégio Farroupilha (Porto Alegre, Brazil).

**Cristianne Maria Famer Rocha**

PhD and Master in Education from the Federal University of Rio Grande do Sul (UFRGS). Professor of the Bachelor Degree in Collective Health, in the Pos-Graduate Program in Nursing (PPGEnf) and in the Pos-Graduate Program in Education (PPGEdu) of the Federal University of Rio Grande do Sul (UFRGS).

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**Nicholas Gerstner**

Department of Communication at the University of North Carolina at Chapel Hill (USA)

**Dafna Kaufman**

Department of Communication at the University of North Carolina at Chapel Hill (USA)

**When the Fridge Is the Window to the Soul: Trump, Biden, and the Cultural Politics of Food**

**Abstract**

This project traces a discourse of “polarization” from the refrigerators of U.S. voters to common sense notions about contemporary division and difference. It argues that moments like the *New York Times*’ ‘fridge quiz’ are part of wider geopolitical projects that construct “polarization” as an objective phenomenon that accurately describes the political field as one in which salient identities are being organized along a single dividing (party) line. Dismantling this logic is an immense task, so this project explores the relationships between food, difference, and “polarization” to understand how alternative political models might be emphasized. More specifically, we begin with an absurdity: the notion that political allegiances can be accurately predicted from snapshots of voter refrigerators. Drawing on scholarship in food studies, we describe how particular foods like yogurt have apparently been

articulated, at least within the US context, with certain classed, raced, and gendered identities. American voters who responded to the *Times'* quiz overwhelmingly assumed that yogurt signified a Democratic voter... and they were largely incorrect. Yet their incorrectness, we argue, is not as important as the fact that voters' common sense suggests that partisan division has become hyper-legible, readable from a single image with no context. To understand this common sense, we turn to discourses of "polarization," arguing that such discourses are an important condition of the "yogurt = Democrat" logic. We end by exploring how "polarization" has been constructed as a common sense way to understand difference, and we note relationships between that construction and American food consumption.

### **Bionotes**

**Nicholas Gerstner** is a doctoral candidate in the Department of Communication at the University of North Carolina at Chapel Hill. As a media and cultural studies scholar, he explores the cultural politics of common sense narratives and controversies of vaccination, abortion, and identity politics. His current research traces a techno-cultural history of "polarization" that describes how an idea once limited to the study of electromagnetism has now become a common and apparently obvious way to describe society.

**Dafna Kaufman** is a PhD student in the Department of Communication at the University of North Carolina at Chapel Hill. She received her MA from the School of Film, Media and Theatre at Georgia State University. Her research examines the relationship between spectatorship, visibility, and the construction of the gendered, raced body in American visual culture.

### **Lorenzo Giannini**

University of Urbino (Italy)

### **Massimo Terenzi**

University of Urbino (Italy)

## **Trust and Transparency in Supply-Chain Management. Improving Local Living Conditions Through Blockchain**

### **Abstract**

Blockchain represents the digital technology underlying cryptocurrencies. The main features of blockchain lie in its ability to increase transparency and traceability in transactions. The blockchain is part of the third Internet revolution, which tries to overcome the era of large digital platforms, by giving users full control of their data, through some sort of distributed database. The paper shows the relevance of disintermediation, transparency and trust as conceptual poles around which a reflection on this technology should be articulated. Additionally, an analysis conducted on existing blockchain applications suggest that the cultural context will play an important role in its future implementation, in particular regarding the values conveyed by blockchain itself and the literacy of the end users. Finally, the paper will cover some of the critical issues and challenges for blockchain, deemed most relevant by the existing literature.

### **Bionotes**

**Lorenzo Giannini** is research fellow at the Department of Communication Sciences, Humanities and International Studies at the University of Urbino Carlo Bo. He has carried out research mainly in the field of sociology of culture and sociology of consumption. Among his most recent publications: *"Siamo tutti volontari". Etnografia di una Festa de l'Unità, tra retoriche e pratiche*, FrancoAngeli, Milano (2020) and *Repair Events and the Fixer Movements: Fixing the World One Repair at a Time*, in

A.Day (ed.) DIY Utopia. Cultural Imagination and the Remaking of the Possible, Lanham, MD: Rowman and Littlefield. pp. 63-84 (2017).

**Massimo Terenzi** is a PhD student at the University of Urbino. In his PhD project, he researches disinformation and media manipulation and their implications on market and brand value of companies, in the realm of critical internet studies. Additionally, his research interests include cryptocurrencies and blockchain, on which he published an article in *Mediascapes* journal (Giannini and Terenzi 2020). He completed the 360/Digital Sherlocks program at the Atlantic Council's Digital Forensics Research Lab, focusing on disinformation and open source methodologies. He is part of "MINE - Social Media and Democracy" research team at the University of Urbino.

### **Polina Golovátina-Mora**

Norwegian University of Science and Technology – NTNU (Norway)

### **Mother of Dragons: The Fear of Intuition or an Appropriation of the Critical Narrative?**

#### **Abstract**

The paper explores the challenge Daenerys Targaryen (GOT) makes to the patriarchal ontology. While having all the attributes of the “devouring mother”, she embodies the relational, alliance and kinship based, cocreating and becoming-other approach to the world developed by the feminist new materialism. With her existence, actions and even death, she deconstructs the hierarchy based patriarchal order pictured in the TV show. The fear she causes accentuates her deconstructing forces. They overspill from the storyline of the show to its outer space as in the incoherence of her character, her elimination, reestablishment the patriarchal hierarchy in the last season and fans’ speculations in response to the finale. Daenerys as a transmedia narrative could be the Deleuzian artistic intuition, an inevitable tribute to the critical feminist thought, and an attempt of the field (Bourdieu) to reestablish the balance by disqualifying the critical narrative through its appropriation.

#### **Bionote**

**Polina Golovátina-Mora**, PhD is an Associate Professor in Film and Media in Education, Norwegian University of Science and Technology – NTNU, Norway. Polina explores topics in critical cultural studies. Her research covers the intersections between political theory, pedagogy, communication studies and art-based post-qualitative and performative research methodologies. She has published articles and book chapters in English and Spanish, and worked in the academic and research institutions in Colombia and Central Eastern Europe.

### **Ana Gonçalves**

ESHTe / Centre of Geographical Studies, Associated Laboratory of TERRA, IGOT-ULisboa / CiTUR (Portugal)

### **Community Redux**

#### **Abstract**

This presentation will revisit the concept of community, that “warmly pervasive word” (Williams, 1983: 76) which has always been perceived “like a roof under which we shelter in heavy rain, like a fireplace at which we warm our hands, on a frosty day” (Bauman, 2001: 1), and how it has changed over the past decades. Hyperconsumption (Lipovetsky, 2005), escalating competition between places and individuals themselves and the vertiginous pace of everyday life have held sway in today's priorities. In addition to these, the 21<sup>st</sup> century has so far been prolific in multi-level crises and pervasive uncertainty. Discontent and alternative discourses to these realities have yielded to other



approaches on the concept of community that have been similarly reinvested with ideas of togetherness and belongingness, such as the 'sharing economy' or 'collaborative consumption', 'cocreation', 'social networks', 'coworking spaces', or a heightened emphasis on the 'commons', those resources that should, in principle, be accessible to, preserved and managed by all members of society in sustainable ways through shared social practices.

#### **Bionote**

**Ana Gonçalves** is a senior lecturer at the Estoril Higher Institute for Tourism and Hotel Studies (ESHTE), in Portugal. She is a senior researcher at the Centre of Geographical Studies, Institute of Geography and Spatial Planning, at the University of Lisbon, in the Tourism, Heritage and Space (TERRiTUR) research group. She holds a Post-Doc in Geography and a European PhD in Literary and Cultural Studies. Her research interests include urban cultural studies, cultural geography, collaborative consumption, intergenerational studies, memory(-ies) and identity(-ies), and inclusive tourism.

#### **Birgit Haberpeuntner**

University of Vienna (Austria)

#### **Survival and Transmissibility: Walter Benjamin's 'Afterlife' in Postcolonial Theories of Cultural Translation**

##### **Abstract**

Almost a century ago, in 1921, Walter Benjamin wrote about translation in his essay "Die Aufgabe des Übersetzers." Today, this essay has become a go-to reference in a broad spectrum of discussions within the fields of postcolonial cultural and media theory, subsumed under the heading of "cultural translation." Even though the concept of "cultural translation" manifests in heavily diverging expressions, a remarkable number of scholars working from varying disciplinary angles explicitly refer to this text in their theorizations. In my presentation, I examine how Benjamin has found his way into this discourse, by the example of Bhabha's concept of 'survival' and Chow's notion of 'transmissibility'—two crucial theorems for the authors' respective understandings of "cultural translation," which both derive from Benjamin's text. I not only illustrate lines of dis/continuation, but also look at the way in which these new English-language perspectives re-shape Benjamin's texts, disturbing and enriching their more 'traditional' readings.

##### **Bionote**

**Birgit Haberpeuntner** is a university assistant at the department of Theater, Film and Media Studies at the University of Vienna, and she also works as a freelance translator. Between 2015-2017, she was a Junior Fellow at the International Research Center for Cultural Studies (IFK) in Vienna, Montreal and Berlin. Before that, she studied English and American Studies, Film, Theater and Media Studies, as well as Translation Studies in Vienna, Montreal and New York. Latest publications: "'A theater of new, unforeseen constellations': Walter Benjamin's 'Arcade' in Postcolonial Theory." *Translation Studies* 15 (3/2022), forthcoming; "Anthropophagische Autorschaft." *Plurale Autorschaft. Alexander Kluge-Jahrbuch*, Bd. 7, edited by Birgit Haberpeuntner, Melanie Konrad and Christian Schulte, V&R unipress, 2021.

**James Hay**

University of Illinois, Institute of Communications Research (USA)

### **The Government of Things in the 21st-Century Technocene**

#### **Abstract**

This paper asks whether within an emergent, 21st-century Technocene (a "post-Anthropocene"?) it is time to rethink some of the foundational but longstanding precepts of Liberalism which have emphasized the sovereignty and liberties of the individual (human citizen), and the Rights of Man (as human citizen). In part the paper revisits Foucault's account of the birth of Liberalism, governmentality, biopower, and technologies of the self as Enlightenment projects and practices that cast human political subjectivity in relation to an "order of things." To that end, the paper poses various questions about the government of "smart" devices and appliances (refrigerators, glasses, watches, cars, highways, lighting, COVID face-masks) as part of a new microphysics of Liberal governance in everyday life. Through these examples, the paper asks what remains of Liberalism and Liberal subjectivity, and how we should understand Liberal governance, in a milieu of self-governing devices and nonhuman (algorithmically organized) Being, and within forms of human subjectivity that rely on this regime of technology for performing Liberal selfhood and citizenship in daily life. The paper is particularly interested in how the emergence of these "Liberal objects" normalized and problematized governmental responses to the COVID virus.

#### **Bionote**

**James Hay** is a Research Professor in the Institute of Communications Research at the University of Illinois. He is the ex-Director of the Institute of Communications Research and the ex-Editor of the journal, *Communication & Critical/Cultural Studies*.

**Yue-Jin Ho**

Hong Kong Metropolitan University (Hong Kong)

### **Approaching Chinese Text in Interactive Environments**

#### **Abstract**

By raising the theory of prescriptive ontology, Nguyen (2019) suggests games are both social and material artifacts at the same time. The social aspect of game is dictated by the normative framework the medium belongs to and guides how a participant approach it (i.e. to win).

This paper would expand this issue to the Chinese text found in interactive environment like games and interactive works. Because of the logographic nature, we may consider the embedded Chinese characters materials rather than symbol signifies when we try to make sense with the text, which makes it different from the letters in alphabet-based works. Examples from artists such as Wong Chung-yu and Cheung Hon-Him will be raised to show that Chinese text-based works can demonstrate a unique tension not only matters to how we read the text but also what kind of framework we should follow to interact with the works.

#### **Bionote**

**Mr. Yue-Jin Ho** is a Senior Lecturer in Creative Arts at Hong Kong Metropolitan University and currently working on his PhD in the School of Creative Media, City University of Hong Kong. He is also an artist, translator and writer. His works often deal with the relations between materiality, writing and history. His works have been selected by international festivals such as the IFVA Hong Kong, Cinetribes Osaka,

ZEBRA Poetry Film Festival Berlin and Shanghai Biennale. Currently, his research focuses on Chinese text-based new media arts and visual poetry.

**Jeremy Hunsinger**

Wilfrid Laurier University (Canada)

**Let's Save The Internet... Again or the Culture of the Internet Savior**

**Abstract**

The Internet is rife with a plurality of cultures. In its particular history, the internet has changed immensely and with almost every one of these changes, of interface, of useage, of content, or otherwise; saviours have stepped forward with plans to save it and to return it to its past identity. Recently Tim Berners-Lee has exemplified elements of this culture with his proposals to transform the net first structurally with the SOLID protocol suite, and more recently, his proposal for a governmental contract that would transform the relationships of the net. As a founder of the WWW, TBL is enacting one example of the culture of the internet savior, but he is not alone, there are thousands of people producing this culture. This paper engages the culture of saving the internet both as a collective and an individual goal. The final position is that frequently, the saviors need saving.

**Bionote**

**Jeremy Hunsinger** is an Associate Professor of Communication Studies at Wilfrid Laurier University and former director of the Cultural Studies program there. He has edited two volumes of the International Handbook of Internet Research and several other books.

**Iveta Jansová**

Faculty of Social Studies, Masaryk University, Brno (Czech Republic)

**International Lesbian Fandom: Between Transformative and Affirmative Fan Creativity**

**Abstract**

A fair amount of existing literature portrays fans as active media users negotiating the meanings of media texts with the possibility of changing them. There are many reasons behind this that can often be highly individualized. However, the state of media representation of marginalized identities and the need to change it/reflect it might be one of the most pressing. Stemming from a longitudinal qualitative (mainly netnographic) research of fan communities focused on non-heterosexual media content (TV series, movies, books, etc.) and non-heterosexual interpretation of such content, I want to discuss specific phenomena of international "lesbian fandom." A "community" without a clear hierarchy and organization symbolically coming together with a common goal: discover, share, make available, and in cases of scarcity, also create non-heterosexual content focused on women-loving-women stories for a diverse audience around the globe. A "community" whose creativity simultaneously reflects/supplements/corrects the actual state of non-heterosexual media representation.

**Bionote**

**Iveta Jansová** is an assistant professor at the Department of Media Studies and Journalism at Masaryk University in Brno, Czech Republic. Her research focuses on audience studies, fan studies, and representations of gender in the media.

**Tuomas Järvenpää**

University of Eastern Finland (Finland)

### **Hip-Hop Dance as an Aesthetic Intervention in Finnish Christianity**

#### **Abstract**

In Protestant Christianity, the aesthetic border between “the sacred” and “the popular” has historically been maintained by the perceived dichotomy between orderly behavior of the Christian bodies and the frenzied body cultivated for example in folk dances. Contact with the ground, leaps and surging movements were some elements that were historically associated with such unordered bodies. In the current late modern moment, such body language is found for example in the various forms of hip-hop dance, which have now also made inroads into institutional forms of Finnish Christianity. In this paper, I ask how the aesthetics of hip-hop dance are employed in Christian contexts in Finland. I draw from the content analysis of research interviews that I conducted with self-identified Christian dancers in 2019–2022. In the end, I argue that hip-hop dance is not only a matter of aesthetic innovation, but also a matter of theological and moral contestation in this Finnish Christian context and for the interviewed dancers.

#### **Bionote**

**Tuomas Järvenpää** is a post-doctoral researcher in the University of Eastern Finland. His research interest is in the cultural study of religion and music. His current research project is an ethnographic study of Christian hip-hop culture in Finland. Järvenpää defended his PhD thesis titled “Roots reggae from Cape Town to Helsinki: an ethnographic study of local belonging and cosmopolitan imagination in Rastafarian reggae music” in 2017.

**Naoki Kambe**

Rikkyo University (Japan)

### **Multiple Temporalities of The Idomeni Camp in Greece**

#### **Abstract**

This paper attends to visual representations of Idomeni, Greece where more than 12,000 refugees were stranded at its peak. In particular, it analyzes four sets of photographs taken by Sakis Mitrolidis and published by The National, an online news site. Each set consists of two different photographs taken at the same spot in Idomeni but in different times; before and after the closure of the camp in May 2016. Through a critical analysis of each set/juxtaposition, the author argues that it performs, what Kenneth Burke calls, perspective by incongruity which forces the viewer to compare the spaces separated by temporality and to experience a constant interplay between the presence of the camp and its absence or leftover space. The author then concludes that the juxtaposition helps deconstruct accepted meanings of the refugee crisis in Greece and bring a new social negotiation of the crisis.

#### **Bionote**

**Naoki Kambe** is Specially Appointed Associate Professor at the College of Intercultural Communication, Rikkyo University, Japan. After receiving his BA in Japan, he went to the United States to work on his graduate degrees in Communication Studies. He received his MA from University of Northern Iowa and his PhD from Wayne State University. Since he came back to Japan in 2007, he has taught a number of courses in Gender Studies and Communication Studies. His current research

interests include the refugee crisis in Greece, masculinities and nature in Japan, vulnerability and the body, and visual argument.

**Venkat Nagesh Babu Karri**

School of Media and Cultural Studies, Tata Institute of Social Sciences (India)

### **An Untimely State: Understanding the Cultural Geography of Telangana**

#### **Abstract**

The union of India carved Telangana as its 29th state in 2014. The site of an armed struggle against a feudal order in the pre-independence period, Telangana exerts a sway on the national imaginary as the site of revolutionary praxis. Despite its minoritization, by the dominant culture, the guerilla tactics of its language practice effectively countered the territorialization. The public performance of song was always its weapon of choice. In the era of the digital network it is being ontologized through memory and media assemblages. This paper attempts an archeology of cross media deployment of artifacts that produce the affective sphere of this neonatal political geography. The fount for this has been the cultural labour of the members of the Dalit castes who created and performed the song as balladeers. The spectral nature of their creations accounts in only in part for the 'untimeliness' of this cultural space.

#### **Bionote**

The author is an Assistant Professor teaching media and cultural studies and would like to be described as a social sciences schizophrenic.

**Maiken Kores**

University of Ljubljana, Faculty of Arts (Slovenia)

### **Postcolonial Perspectives on Contemporary European Migrant Cinema**

#### **Abstract**

The migrant crisis that has been shaking Europe for the past few years has sparked waves of racist and populist discourse, as well as widespread debates surrounding the (un)importance of borders. This struggle of displaced peoples has inspired numerous artistic practices that transcend borders and make tangible the struggles of these individuals, typically seen in the collective imaginary as Others, thereby reversing the process of dehumanization that migrants are subjected to throughout their tortuous journey and upon their arrival to their country of destination; a struggle that could be in some instances compared to the struggle and journey of former colonial subjects migrating into Europe. This paper takes as its basis works of film created in the wake of the 2015 refugee crisis, contrasting them and seeking out potential parallels with Postcolonial Cinema, as well as mapping out the discursive strategies used to give voice to their subjects.

#### **Bionote**

**Maiken Kores** is a researcher based in Ljubljana, Slovenia. She is currently finishing her Master's Thesis at the University of Ljubljana's Faculty of Arts. Her primary areas of interest are sociolinguistics and critical discourse analysis, critical stylistics and postcolonial studies.

**Maria De Fátima Lambert**

Superior School of Education - Porto Polytechnic (Portugal)

### **The Menades' Dance of Women Travellers - João Allen and the Grand Tour**

#### **Abstract**

The 19th century Portuguese collector João Allen undertook the Grand Tour more than once during his lifetime. For two years (1826-1828) he traveled with his wife, Leonor Carolina Amsinck and sister Ermelinda Allen Monteiro d'Almeida. Unlike English and French ladies, it was not customary for Portuguese women to experience the Grand Tour. Allen's eclectic cultural heritage – seen during *João Allen – collecting the world* (Exhibition held at Museu Nacional Soares dos Reis – 2018) – includes several archaeological copies of Greek and Roman art pieces, including plaster representations of *Menades*, five copies from the painting of Pompeii Villa Cicerone dancing figures: the basic and main movements that originated so many variants along dance and performance achievements. In a sense, female travelers acted like Menades, suspended but overcoming time and space, some of them even publishing memoirs. As far as we know, this was not the case with Allen's companions. Interestingly, Elisabeth Vigée-Lebrun chose to portray *Lady [Ema] Hamilton as a Bacchante* (1790) depicted in a similar move to that portrayed in Allen's plaster set of *Menades*. Early 19<sup>th</sup> century women travelers also accomplished their targets, moving through life like these mythical female beings, aiming for broader challenges and wisdom. They became aesthetic references against hasty assessments that ignored them.

#### **Bionote**

PhD in Modern and Contemporary Philosophy - Aesthetics (1998), Faculty of Philosophy of Braga / Portuguese Catholic University. Coordinating Professor in Aesthetics and Education - Porto School of Education / Polytechnic. FCT Fellow in the project "Writing and Seeing" - 2000 and 2004. Coordinates the research line "Culture, Arts and Education of InED - Center for Research and Innovation in Education of which she was director until 2017. Integrated Member INED, where coordinates several projects; Scientific Commission IHA, FCSH / UNL (2011-2017) and Scientific Journals in Portugal, Brazil and Spain: MIDAS (POR), *Visuais* – UNICAMP – Campinas (BR), *Asparkia* – Universitat Jaume I (ES); Rev. *EARI* – Universitat de València (ES); Rev. *Pós-Limiar*, Pontifícia Universidade Católica de Campinas (BR); Rev. *Diferents* - Museo de Arte Contemporáneo Vicente Aguilera Cerni Vilafamés, Valencia (ES); *Revista de História da Sociedade e da Cultura*, Faculdade Letras, Universidade Coimbra (POR). Member of AICA (Portugal). Independent curator since 1994, privileging programming with Brazilian and Portuguese artists, also in the context of artistic residencies. Keynote Speaker, lecturer in scientific and cultural events; author of several published books, monographs and scientific journals.

**Paulina Lanz**

USC Annenberg School of Communication (USA)

### **Refuse/Refusal: The Materiality in the Paths of Migration and Forced Displacement**

#### **Abstract**

In a moment when forced migration remains the defining disruptive feature of contemporary socio-political, economic and ecological global life, I work to address how migrant memory is materialized, based on the ability of objects to communicate. This project helps explore the role of matter as archives, of archiving as a form of curation of emotion and memory, particularly when the archive assumes a role of erasure. It helps expand the philosophical perspective of a process of materialization

that is not chronological, nor causal. The analysis of matter evolves through the object itself: matter comes to matter the moment refuse is reclaimed by means of curation. In this paper I explore borderland shrines (memento mori, pilgrimage sites, death markers, and exvotos), intimate objects found in the Sonoran desert as refused –and hope-inspiring– elements of remembrance that were removed and moved from southern Arizona between 2010 and 2016 by border stakeholders in an attempt to collect them and preserve them (according to anthropologist Gabriella Soto, 2016). These interventions transform the artifacts found at the border and the different conversations that arise from these reclaimed (once-)personal belongings as they relate to space and time at the moment they are placed, found, retrieved and repurposed through this same displacement.

#### **Bionote**

**Paulina Lanz** is a PhD Candidate in Communication at USC. She identifies material culture as a source of memory and nostalgia through the lens of archival and cultural studies. By the means of visual and audible aesthetics, these sensorial fields are used as stimuli for developing an interdisciplinary commitment from former disciplines to the present endeavor. Objects as sources of memory function as an archival mechanism for storytelling through spatial-temporal remembrance, as a blueprint-incepted testimony. Paulina is a member of the Civic Paths group and the Multidisciplinary Intersectional Approaches to the Study of Violence and Trauma Research and Writing Group. She is also involved in research in the Skid Row and Homeless Connectivity Project, and the Mobile Devices Global Mapping Project. She is a founding member and organizer of Critical Mediations, a Communication and Cultural Studies Conference.

#### **Dimitra Laurence Larochelle**

Université Sorbonne Nouvelle - Paris 3 (France)

#### **Transnational Soap Operas, Neo-Ottomanism and Gender Representation**

#### **Abstract**

Through this paper I aim to present the impact of religion on gender representations projected through Turkish soap operas. Since 2000, Turkey aims to become a model of a Muslim and democratic country in the region especially for other Muslim countries. Even if AKP is not an explicitly religious party, the statements effectuated from times to times by its representants indicate an important convergence between the religious values and the party's political and social priorities. Within this context, Turkish soap operas function as tools of promotion of Turkey's neo-Ottoman political orientation. The taboo of the sexuality and the importance of motherhood, the underrepresentation of LGBTQ community members, of ethnic or of religious minorities, the "sin" and the attribution of justice are some of the elements I aim to discuss in the present paper.

#### **Bionote**

**Dimitra Laurence Larochelle** is post-doctoral scholar at the Université Polytechnique Hauts-de-France. She has a PhD in Cultural Studies (Université Sorbonne Nouvelle - Paris 3). She has worked as lecturer at several French universities (Université Sorbonne Nouvelle - Paris 3, Université de Bourgogne Franche-Comté, Université de Paris, Université Paris 8 Vincennes Saint-Denis). She has three master degrees in Sociology (Université Paris Descartes), in Communication (Université Panthéon-Assas) and in Anthropology (Université Paris 8 Vincennes - Saint-Denis). She is Youth Representative at the United Nations for the ISA (International Sociological Association), member of the board of the Research Committee 14 (Sociology of Communication, Knowledge and Culture) of the ISA, Associate Editor of the Art Style | Art and Culture International Magazine and member of the editorial board of the international journal THESIS.

**Keewoong Lee**

Sungkonghoe University (South Korea)

### **Postglobalization and Hallyu Assemblage**

#### **Abstract**

*Hallyu* or the Korean Wave has been a global popular culture phenomenon for the last 25 years. Since the first decade of the 21<sup>st</sup> century, however, it began to metamorphose into something profoundly different from its earlier form. In this presentation, I explore the possibility of a new theoretical framework to explain Hallyu's transformative dynamics. The key concepts here are postglobalization and assemblage. Hallyu has always been understood in relation to globalization. However, the current form of Hallyu warrants a new understanding of globalization that reflects fundamental changes in the latter. I tentatively name this postglobalization, and address Hallyu as a postglobal popular culture. As for assemblage, I apply an "assemblage thinking" to Hallyu in order to capture its relational, productive, coincidental, situational, and heterogeneous dynamics to avoid the limitations of causal explanation. On this basis, I attempt to give an account of Hallyu's transformation into experience economy, and its production of new postglobal spatio-temporal frame. In the former, I tackle the ways in which Hallyu produces new repertoires of entertainment that center on bodily experiences. In the latter, I focus upon how Hallyu's territory mutates through a series of territorialization and deterritorialization, and how it inverts the existing spatio-temporal hierarchy.

#### **Bionote**

**Keewoong Lee** is a research professor at Institute for East Asian Studies, Sungkonghoe University. He received PhD in sociology from the London School of Economics with thesis, "Practicing globalization: mediation of the creative in South Korean advertising industry". He has been working on topics including cultural industry, popular music and urban change.

**Ting-Ying Lin**

Department of Information and Communication, Tamkang University (Taiwan)

### **On-Site and "Be Water": The Hong Kong Documentaries on the 2019 Social Movement**

#### **Abstract**

After the 2019 Anti-Extradition Bill Movement, a number of Hong Kong documentaries targeting this large-scale social movement, alongside the related experimental documentaries appeared on a large scale in recent years. In this regard, this research aims at examining how the multiple dimensions including the film forms, aesthetics, politics, society, history, censorship, and the film exhibition of these Hong Kong social movement documentaries can interact with each other. Using textual analysis, this research first focuses on the more representative Hong Kong protest documentaries on the 2019 Movement of recent years, while examining how these rather traditional documentaries construct a discourse directly related to the movement. Secondly, it expands the research scope from the traditional social movement documentaries to other forms of experimental documentaries and short documentaries, while analyzing how the aforementioned independent documentaries employ non-linear narratives or experimental poetic images to open up alternative routes for documentary creation in Hong Kong.



### **Bionote**

**Ting-Ying Lin** is Assistant Professor in the Department of Information and Communication at Tamkang University, Taiwan. She received her PhD in Media and Communications from Goldsmiths, University of London. Her research interests include contemporary East Asian screen media and visual cultures.

### **Hiu Ying Lillian Liu**

Jean Moulin Lyon 3 University (France)

### **Let Us Punish Them with Money: The Rise of Political Consumerism amid Hong Kong's Anti-Elab Movement**

#### **Abstract**

The 2019 Anti-Extradition Law Amendment Bill movement has significantly raised Hong Kong people's political awareness, yet also forced them to take sides. Businesses, regardless of type and scale, are no exceptions. As some restaurants chose to provide food to frontline student-protesters for free to show their support, others complained publicly about the chaos caused by rioters. Since then, protesters have called on their fellow citizens to favour the businesses standing on their side (labelled as yellow) and to boycott those who are against the movement (labelled as blue). Consumers' guides indicating the political stances of different businesses have proliferated on the Internet, and has ultimately led to the creation of a Yellow Economic Circle. A radical bottom-up change in consumption patterns seems to be happening in the city. This study follows closely the development of this phenomenon and investigates its impact on Hong Kong's economic structure in the long run.

### **Bionote**

**Lillian H.Y. Liu** is a PhD candidate in Transcultural Studies at the Institute of Transtextual and Transcultural Studies (IETT), France. She holds a B.A. in Applied Foreign Languages and an M.A. in Comparative Cultural Studies from Jean Moulin Lyon 3 University, France. Her current research focuses on Hong Kong and Quebec films produced since the late 1980s, to discuss how cinematic works can serve as an alternative way to narrate the history of the marginalised. Besides, she is also a teaching assistant in Cultural Management at the Chinese University of Hong Kong and a film curator at the Hong Kong Lesbian and Gay Film Festival.

### **Junwei Lu**

International Master's Program for Inter-Asia Cultural Studies, National Chengchi University (Taiwan)

### **The Genealogy of Comedian in Taiwan: *Ti Ko-liōng*, From Club Show to Screen Star**

#### **Abstract**

In Sinophone context, actors are considered inherently inferior in social status as prostitutes, not to mention comedians for being seemingly unserious and casual. However, we can't deny that comedians have their talents and contribute to art or even social function. This essay is going to speak

for them, who are usually disregarded in academic research, and discover the socio-cultural context intertwined with their autobiography. For seeking the profound meaning, I specified in a Taiwanese comedian, *Ti Ko-liōng* (豬哥亮, 1946-2017), through the works his career life such as records, films, advertisements, interviews and so on, to capture the basic image and feature of the best-known comedian in Taiwan. In the genealogical sense, I investigated the relationship between political history, economic development and his performing course. In conclusion, I found he represents the icon of abreaction from bad economic boom, and also local identity in the post-cold war period.

#### **Bionote**

**Junwei Lu** received his M.A. degree in the College of Communication at NCCU, Taiwan. What he researches includes Sinophone cinema, popular culture, stardom and film festivals. Lu is also concerned about how broadly-defined politics work in cinema (and its industry structure), identity (community) and nationalism. Recently he worked as an administrative assistant in International Master's Program for Inter-Asia Cultural Studies, NCCU. He will keep developing his PhD on childhood cinema and consider what childhood means in the framework of Chinese language and even pan-East Asian cinema.

#### **Martin Lundqvist**

Lund University (Sweden)

#### **Nep-Hop for Peace? Political Visions and Divisions in the Booming Nepalese Hip-Hop Scene**

##### **Abstract**

This article explores the burgeoning Nepalese hip-hop scene – commonly known as nep-hop – as a discursive intervention in the post-war politics of Nepal. Its core argument is that nep-hop oftentimes demonstrates an ethos of peacebuilding through popular culture. Indeed, many songs explicitly criticize violence, war, and the political leaders who recently brought the nation to a civil war. Yet, this political critique appears to often fall on deaf ears, due to the fact that nep-hop is commonly decoded as a radically 'alien' and 'vulgar' genre by audiences in mainstream Nepalese society. Importantly, however, this should not be read as a rejection of the ideological content of nep-hop, but rather as a negative evaluation of the aesthetic form of the genre, which bars many Nepalese citizens from engaging with its political messages in a meaningful manner.

##### **Bionote**

**Martin Lundqvist** is a post-doctoral fellow at the Department of Communication and Media, Lund University, Sweden. His current research centres on the everyday politics of internet memes in the context of Northern Ireland.

#### **Martin Lussier**

Université du Québec à Montréal (Canada)

#### **"Marquer son Temps." Cultural Scene, Endurance and the Case of Montréal "Musiques Émergentes"**

### Abstract

Over the past decade, Montréal (Canada) has been celebrated many times for its vibrant music scene. It was particularly remarkable in 2005, when international media dubbed it the “next big scene” (Spin, NYT). Locally, this attention to the Montreal music scene was received with skepticism by many who started to wonder how to “endure” as an effervescent music scene. If numerous studies using the concept of scene see it as a useful theoretical tool to analyze the spatial deployment of practices, actors, places, tastes and music industries, among others, the case of Montréal “musiques émergentes” suggests looking for its temporal dimension. How to maintain a scene, make it last on a territory? How this “endurance” of Montreal “musiques émergentes” scene took shape? Starting from the Montreal case, this paper looks at some of the strategies deployed to allow a scene to endure and the power relationship that it entails.

### Bionote

**Martin Lussier** is professor of communication studies at UQAM. His research focuses on the practices of local cultural organizations that articulate politics, industries, artistic practices, music genres, audiences and workers. He published “Les musiques émergentes. Le devenir-ensemble” (Éditions Nota-Bene), as well as “L’essor de la vie culturelle au XXIe siècle. Perspectives France-Québec” (Presses de l’Université de Montréal) with M. Paquin, J.-M. Lafortune and M. Lemonchois.

### Graham Meikle

University of Westminster (UK)

### Deepfake videos and remix cultures

### Abstract

Synthetic media are texts created or significantly altered with AI techniques. Deepfakes are the most prominent examples of synthetic media so far. This paper argues that deepfake videos are not just significant in their own right — they also offer important insights into the wider digital media environment of the 2020s. Deepfakes did not just happen to emerge in the time of social media, but are a product of those media. The limitless datasets of images, video, text and audio that we have created through two decades of sharing on social media platforms have become raw material that enable machine-learning researchers to train AI systems to recognise, classify and recreate images. Deepfakes are about creating something new from existing material, so one way of approaching deepfakes is to connect them with wider currents of remix creativity. This paper examines deepfakes by contrasting two important remix art projects, one from the emergent phase of remix cultures at the start of the twenty-first century – *Rebirth of a Nation* by Paul D. Miller – the other from the emergent phase of deepfakes at the start of the 2020s – *Warriors* by artist James Coupe. This comparison highlights how contemporary digital media practices take the individual as the found material for remix. What gets remixed today is not just old movies or music, but all of us.

### Bionote

**Graham Meikle** is Professor of Communication and Digital Media at the University of Westminster in London, and Director of its Communication and Media Research Institute. He is a National Teaching Fellow. Graham has published eight books, including *Deepfakes* (Polity 2022), *The Internet of Things*

(with Mercedes Bunz, Polity 2018) and *The Routledge Companion to Media and Activism* (editor, 2018). Email: g.meikle@westminster.ac.uk

**Shin Mizukoshi**

Kansai University (Japan)

**Metaphorical Understanding of Digital Media: Toward a Three-Dimensional Media Literacy**

**Abstract**

What would you draw if asked you to draw a picture of AI? In this presentation, Mizukoshi will examine the results of a workshop he developed aimed at visualizing the vague but profound images we have of digital media and use these drawings as a starting point to create new media literacy.

Since the mid-2010s, the importance of media literacy has been raised again amid a series of social issues such as fake news and flames on the Internet. However, the traditional approach, which focuses on the critical reading of media texts, cannot compete with the current situation (Buckingham: 2019). In media theory, on the other hand, research interest is shifting from text to infrastructure (Peters: 2015, Morley: 2017, Steinberg: 2019). Media literacy, too, should develop a new dimension of educational activity that is critically aware of platforms and infrastructures' cultural, political, and economic bias (Innis, 1951), apart from literacy for the media texts and images.

This presentation will outline the design and practice of a workshop on drawing media and provide an evaluation analysis of it. The results show that digital media, which are often regarded as engineering products at first glance, are perceived metaphorically by people. This metaphor is influenced by science fiction novels, animations, and movies. It also became clear that workshop participants were able to discuss Twitter or AI as a whole and had the opportunity to imagine more alternative social forms of digital media.

**Bionote**

**Shin Mizukoshi** is a professor of media studies at the Faculty of Sociology, Kansai University. He has been working on critical and practical media studies to defamiliarize and recombine the relationship between media and people with a design-oriented mind. Mizukoshi's recent publications include *Media Studies New Edition* (Open University Japan, 2022), "Media Landscape without Apple: A Workshop for Critical Awareness of Alternative Media Infrastructure" *\*The Journal of Education\**, 3(2), 2020. He is the editor of a bilingual independent magazine, "5: Designing Media Ecology." <https://shinmizukoshi.net>

**Kerry Moore**

Cardiff University School of Journalism, Media and Culture (UK)

**Alida Payson**

Cardiff University School of Journalism, Media & Culture (UK)

**News and the Emotional Social Imaginary: The Morbid Romance of 'the Good Job' in Austere Times**

**Abstract**

This paper critically examines how mainstream news discourse contributes to an emotional social imaginary in times of austerity. Focusing on coverage surrounding the 2016 Tata Steel crisis, when plans to sell off the plant in Port Talbot were announced, we explore how emotions, and, in particular,

a set of public feelings we call ‘morbid romance’, play out in news coverage of work and livelihoods. We argue that morbid romance, attached to certain kinds of jobs as objects of longing, anxiety and loss, is central to the ‘structure of feeling’ and social horizon of austerity Britain. Drawing upon post-Marxist theory, cultural theories of emotion, gendered labour and identity, and journalism scholarship about emotions in news, we demonstrate how news discourses surrounding work are invested with emotions shaping contemporary understandings of jobs and, in Coleman’s words, ‘the kinds of futures that are imagined in the new age of austerity’ (Coleman 2016, p. XX).

#### **Bionotes**

**Kerry Moore** is Senior Lecturer at the School of Journalism, Media and Culture (JOMEC) at Cardiff University, UK. Her research explores issues of social injustice in media and political discourse and has focused most recently on the reporting of poverty in the Welsh and English language news media, the representation of refugees in the European press, and on UK news media constructions of racism. In work directly related to this Crossroads conference paper, she is author of the book ‘Reporting on Poverty: News Media Narratives and Third Sector Communications in Wales’ (2020), co-author (with Payson) of ‘The morbid romance of the good job: News and the emotional social imaginary in late capitalism’ (European Journal of Cultural Studies, 2022), Co-author (with Morgan Lloyd) of the Routledge Companion to Media and Poverty chapter, ‘Filling the Void? Engagement between the non-profit sector and journalists in the production of news about poverty’ (2021) and is currently working with Dr Alida Payson on the news coverage surrounding charity shops in the UK.

**Alida Payson** is a lecturer in media and cultural studies in the School of Media, Journalism and Culture at Cardiff University. Interested broadly in cultural politics, her current research focuses around the social and community work involved in second-hand and circular economies. She recently finished a three-year project on charity shops as sites of conviviality, everyday welfare, and governance, funded by The Leverhulme Trust. More information about her research and the emerging second-hand studies network can be found here: <https://blogs.cardiff.ac.uk/secondhandcultures/>

#### **Carolin Müller**

The Hebrew University Jerusalem (Israel)

#### **What It Means to Have a Seat at the Table: On the Ambiguities of Inclusion**

##### **Abstract**

How do cities manage increasingly diverse populations under pressures of incremental xenophobic and right-wing populist governments? How do policy and policy-making processes represent the groups that they marginalize on the basis of ethnicizing and racializing difference? Exploring the postcolonial heritage of city governance in Dresden, Germany, this presentation addresses how the racialized and colonial legacies of city governance have shaped limited access to *have a part* (Ranci re 2001) for migrant and other marginalized groups. While inclusion into the political scheme has taken place, little to no decision power has been passed on. My findings reveal how racist knowledges continue to imbue the structures of city governance in city council organization and access to council voting rights. Following the post-migratory framework by Naika Foroutan (2016), my paper draws attention to how racist histories continue to shape city governance and restrict access to political participation under current right-wing populist governments.

##### **Bionote**

**Carolin M ller** is a postdoctoral fellow at the Martin Buber Society in the Humanities and Social Sciences at the Hebrew University of Jerusalem. She has held positions at the Technische Universit t Dresden and at the Central European University. She earned her PhD in German Studies from the Ohio

State University and her dissertation investigated creative acts of citizenship-making through street music, music education, and music as a form of cultural diplomacy in Germany. Her work on the German musician ensemble Banda Comunale/Internationale has allowed here to investigate music's role in contemporary activism against right-wing groups and contributed to renewed understandings of the representation of music in activist, social and political discourses, as well as the function of music in negotiating the politics of migrancy in contemporary Germany.

**Ann-Katrine S. Nielsen**

University of Oslo (Norway)

### **Stories of War and Refuge - Imagining Futures in Afghan Exile Art**

#### **Abstract**

This paper investigates how female Afghan artists and activists in European exile employ aesthetic strategies and art to reimagine the future. By taking the works of female Afghan artists as the point of departure, it is analysed how a particularly vulnerable and resilient group employs the creative space provided by art to rethink and reimagine relations of gendered and geopolitical violence, the power structures of public spaces, and the affective sticking of shame, vulnerability, and hope to the female body. As such, the paper advances a socially and politically engaged perspective on art as a crucial imaginative space not only for Western cultural elites, but also for vulnerable and exiled voices to imagine otherwise. In so doing, the aim is to unfold how the loss of projected personal, regional, and global futures work as a force assembling new artistic bodies through which reimaginings of the future are staged and enacted.

#### **Bionote**

**Ann-Katrine S. Nielsen** has a PhD from Aarhus University. Her dissertation focuses on the contemporary media coverage and artistic representations of Danish veterans of war in the context of rising militarization in Denmark. She is currently a postdoc at the University of Oslo. Her research interests are conflict and culture studies, hauntology, aesthetics and social change.

**Juan Pablo Pacheco Bejarano**

Independent artist (Colombia)

### **Atlantis: Cables, Ruins, and the Myth at the Ocean Floor**

#### **Abstract**

Through this artist talk, Juan Pablo presents his ongoing research for the production of the video essay "Atlantis", which weaves a story around the internet's material infrastructure. Installed in the year 2000, Atlantis-2 was the first submarine fiber optic cable to create a direct internet connection between Europe and South America. One of its seven landing sites is located in an underground bunker in Conil, a small coastal town in the Atlantic coast of southern Spain, built in 1970 for the TAT- 5/MAT-1 telephone cable that connected the Mediterranean to the United States during the Cold War. Bringing together the history of the Atlantis-2 cable, of colonial and contemporary transatlantic trade, and of the mythological lost city of Atlantis, this research tells a story about the internet as a ruin of colonial, military, and maritime infrastructures.

Website: [www.juanpablopacheco.com](http://www.juanpablopacheco.com)

Instagram: jppachecob

Facebook: Juan Pablo Pacheco Bejarano

Link to video: <https://vimeo.com/684699691/e1fd18e8e8>

### **Bionote**

**Juan Pablo Pacheco Bejarano** (Bogotá, 1991) is a visual artist and writer whose work deals with the role played by various technologies in the way we understand, construct and relate to the world. Through texts, videos and web projects, his research delves into the material and poetic relationships between technology and ecology, the territorial dimensions of infrastructures, and the entanglements between water, the internet, and telepathy. Juan Pablo has also produced transdisciplinary and collaborative laboratories, which seek to promote critical appropriation of and experimentation with diverse digital and analog technologies. He has been an adjunct professor in the visual arts departments of the Royal Academy of Fine Arts in The Hague (The Netherlands), Universidad Javeriana and Universidad el Bosque (Colombia), and in the Digital Narratives program at Universidad de los Andes (Colombia). He has also been a programming coordinator at Plataforma Bogotá, a laboratory for art, science and technology, and at Espacio Odeón, a contemporary art space in Bogotá.

### **Claudia Costa Pederson**

Wichita State University (USA)

### **Submerged Perspectives on Possessing Nature**

#### **Abstract**

This essay examines *Possessing Nature* (2015) and its focus on the Anthropocene from the margins, through the lenses of environmental and cultural histories in Mexico. As an environmental installation representing Mexico at the Venice Biennale in 2015, the project nods to Eduardo Galeano's manifesto against European colonization (*The Open Veins of Latin America*, 1971), and Paula Findlen's account of the role of colonized nature as key for European modernity (*Possessing Nature*, 1996). *Possessing Nature* traces the Anthropocene, as manifested in the current water crisis in Mexico City, to European colonialization, and the role of Venice as an early model of European expansion. It expands on this history via "submerged perspectives", or decolonial epistemologies (Macarena Gomez-Barris) tracing to the constructive legacies of the historical Latin American avant-gardes. From this immersive perspective, *Possessing Nature* proposes re-framing our conflicted cultural outlook about and instrumentalized relationship with water—that is to say, with nature.

#### **Bionote**

**Claudia Costa Pederson** holds a Ph.D in Art History and Visual Studies from Cornell University. She is Associate Professor Art History, Art and Design, Wichita State University, Wichita, Kansas.

### **Johanna Ethnersson Pontara**

Department of Culture and Aesthetics, Stockholm University (Sweden)

### **Opera in/and film: The diva concept and female empowerment**

#### **Abstract**

Recent research has shown how notions of opera that can be traced back to the 19th century are maintained by depictions in feature films and novels from the last decades. An example is the diva concept, implying an image of the opera singer as in possession of an extraordinary and almost otherworldly vocal power and beauty. Among feature films from the 2010s, an interest in combining

this conception with a seemingly contradictory portrayal of the opera singer as a person marked by physical and mental limitations can be noted. In this paper, I discuss the use of the diva concept in these depictions by drawing attention to two of these films. Exploring how the singers are featured in the plots, I show that the concept is both manifested and renegotiated. I argue that the films thereby challenge a traditional objectification of the opera singer and her singing.

#### **Bionote**

**Johanna Ethnersson Pontara** is Associate Professor in Musicology at the Department of Culture and Aesthetics, Stockholm University. Her publications concern opera and film with particular emphasis on performance theory, music and gender, intermediality and cultural study. Her current research project center on the meaning of opera as cultural work.

#### **Tobias Pontara**

Department of Cultural Sciences, University of Gothenburg (Sweden)

#### **Classical Music Listening and Constructions of the Self in Contemporary Cinema: Listening to Beethoven in *The Soloist* (2009)**

#### **Abstract**

The study of Western art music, or classical music, is still by and large carried out within an ideological framework in which the alleged aesthetic autonomy of the art form encourages a scholarly focus that lies primarily on “the music itself.” Taking as its main focus the 2009 American film *The Soloist*, this paper explores a different approach and discusses to what extent contemporary cinematic representations of classical music listening rely on a specific conception of the listening subject. Placing *The Soloist* in the context of a number of recent American and European films featuring classical music listening I argue that such representations subscribe to a historically influential idea according to which listening to classical music means withdrawing into a privatized interiority. Furthermore, I argue that this construction of the listening subject constitutes a basic conceptual support through which the perceived distinctness of classical music as a cultural and aesthetic category is continuously reproduced.

#### **Bionote**

**Tobias Pontara** is Professor in Musicology at the University of Gothenburg, Sweden. His research interests lie chiefly in audiovisual studies, the philosophy of music and the cultural study of music. Among the journals in which he has published are *Philosophical studies*, *19th-century music*, *Music, sound and the moving image*, *International review of the aesthetics and sociology of music* and *Music and the moving image*. Pontara is the author of *Andrei Tarkovsky's Sounding Cinema: Music and Meaning from Solaris to The Sacrifice* (Routledge 2020).

#### **Iolanda Ramos**

NOVA FCSH/CETAPS (Portugal)

#### **Steampunk/Steamfunk: An Intercultural Perspective**

#### **Abstract**

This paper focuses on steampunk and steamfunk within the framework of a sociocultural trend related



to neo-Victorianism, retrophilia and retrofuturism. First, it discusses how steampunk is usually considered Eurocentric at its core, despite its critical views on mainstream culture. Second, drawing on Nisi Shawl's novel *Everfair* (2016) and Milton J. Davis and Balogun Ojetade's short story collection *Steamfunk!* (2013), it examines African-inspired steampunk in order to give voice to marginalised viewpoints and highlight overlooked cultural representations. Ultimately, it addresses how steampunk/steamfunk as a sociocultural movement develops a broad-based cultural and historical awareness of diversity. This paper thus aims to contribute to the visibility of pluralities from an intercultural perspective.

#### **Bionote**

**Iolanda Ramos** is an Associate Professor at Nova University of Lisbon, Portugal, a researcher at the Centre for English, Translation and Anglo-Portuguese Studies (CETAPS) and a collaborator at the University of Lisbon Centre for English Studies (ULICES). She has published extensively on Cultural Studies, Utopian Studies, Victorian Studies and neo-Victorianism. Among her publications are "Alternate World Building: Retrofuturism and Retrophilia in Steampunk and Dieselpunk Narratives" (*Anglo Saxonica*, 2020), "R. F. Burton Revisited: Alternate History, Steampunk and the Neo-Victorian Imagination" (*Open Cultural Studies*, 2017) and *Matrizes Culturais: Notas para Um Estudo da Era Vitoriana* (Colibri, 2014). Her doctoral thesis on John Ruskin's social and political thought was published by the Gulbenkian Foundation in 2002. Her research interests cover 19th to 21st century culture and include alternate history, retrofuturism, visual studies and cross-cultural issues.

#### **Maria João Ramos**

Beja Polytechnic Institute (Portugal)

### **Representations of Life (and Resistance) in Alentejo during the Portuguese Dictatorship**

#### **Abstract**

The attentive visitor strolling through the streets of Beja, a quiet town in Alentejo, will probably be struck by the graffiti imprint on several walls: "Beja antifascist city". This short phrase is one of the few reminders of the role that the town, the region and its people played in the collective opposition to and organised fight against the dictatorial regime which ruled Portugal for most of the 20th century. Against this backdrop, the paper will look into some of the ways in which this recent period of the national and regional history has been/is being represented and communicated. It will pay particular attention to the autobiographical work of João Honrado (1929-2013), local politician, writer and journalist and a distinguished member of the resistance movement against Estado Novo. The paper will argue for the relevance of creating a local museum on the topic.

#### **Bionote**

**Maria João B. Ramos Pinheiro da Silva** is Assistant Professor of English at the Polytechnic Institute of Beja, Portugal. She has an MA in English Culture/Cultural Studies and a PhD in Cultural Studies/English Literature and Culture (both from the Faculty of Letters/University of Lisbon). Her PhD thesis critically analysed the process of 'conversion' of a dismantled Portuguese copper mine into a heritage tourism site. In the context of her PhD research project, she presented papers in several international conferences and published in international journals. She did some research on popular culture/music, namely on the Lisbon punk scene, and produced a documentary film on the band Censurados. More recently, her research has focused on aspects of cultural tourism in Beja/Alentejo. Her research interests include: social history; labour studies; museums and heritage; cultural policy; cultural tourism; popular music.

**Samya Brata Roy**

School of Liberal Arts, IIT Jodhpur (India)

**An investigation into the logic of the 'digital' in the cinematic 21st-century adaptations of Hamlet****Abstract**

Hamlet, over the years, has been adapted in several ways, which has changed how people think about it. But, if an adaptation has to be based on the current social milieu, then it cannot ignore digital technology's role. So, if someone actually adapts Hamlet to a contemporary setting, how will they show the use of such technology? Will it just be there for the sake of it to fill the cultural gap, or can it actually play a considerable role in re-designing the classic of Shakespeare? I intend to see if the inclusion of the digital makes sense in an adaptation when the text from which the film is being adapted had none of that in the first place. Here I intend to use remediation theory (Bolter and Grusin 2000) and build on it by application on two film texts: Almereyda's *Hamlet* (2000) and Dutt's *Hemanta* (2016), to come to a conclusion.

**Bionote**

**Samya Brata Roy** (he/him) is a PhD student in the School of Liberal Arts at IIT Jodhpur and a HASTAC scholar (2021-23). His interests lie in and around Literary, Cultural and Media Studies, Digital Humanities and promoting access via networks. He has served as a peer reviewer and juror for academic conferences and art exhibitions like ELO2021, ELO2022 and ICIDS 2022. His other roles include filling in as part of the Intersectional Inclusion Task Force with Alliance of Digital Humanities Organisations, as a Technical Advisory Member with Humanities Commons, an executive member with Digital Humanities Alliance for Research and Teaching Innovations, as a transcriber with The Canterbury Tales Project, as Liaison with The Association for Computers and the Humanities and as the founding member of Electronic Literature India.

**Danchen Shao**

The University of Hong Kong (China)

**Fictive Kinship in A Family-Like Community – A Case Study of Young Adults with Intellectual Disabilities In Shenzhen****Abstract**

In order to study the pursuit of happiness for intellectually disabled young adults in China, the author conducted fieldwork in a reading club in Shenzhen from March 2020 to August 2021. Through participant observations, in-depth interviews and photovoice research methods, the author identified a family-like developmental pattern of intellectually disabled young adults and the families who support them. Most of the young adults in this community had just finished school and were isolated at home. Then, 14 families decided to come together at this critical stage of their lives. By forming a family-like community, these young adults actively demonstrate both online and offline how they are a 'family' in order to confirm and reinforce their fictive kinship with each other. Their purpose is to ensure that their needs are met in an affiliation that extends well beyond the ties of a traditional nuclear or extended family. This family-like community functions even more cohesively under COVID-19. When members of the community struggles with a crisis, the other 'family members' look after them and each other as fictive kin, demonstrating how this structure offers new opportunities for people with intellectual disabilities better living in an urban Chinese society.

### **Bionote**

**Danchen Shao** is a PhD candidate studying at the University of Hong Kong. As a student in the Social Work and Social Administration Department, her research interests are focused on intellectual disabilities, gender, sexuality and qualitative research.

### **Laziê Laerte Da Silva**

Lutheran University of Brazil (Brazil)

### **Daniela Ripoll**

Lutheran University of Brazil (Brazil)

## **Green Plastic, Sustainability and Corporate Marketing: an Approach from Cultural Studies**

### **Abstract**

The study presents the results of a research on corporate marketing strategies involving Green Plastic manufactured from sugarcane ethanol, considered one of the possible solutions to the environmental problem experienced in contemporary times. Green Plastic is manufactured by the Brazilian petrochemical company Braskem (Odebrecht), a world leader in plastic production involved in corruption scandals since 2015. Based on Cultural Studies, a set of Braskem media artifacts was analyzed textually and imagetically. The results show how Green Plastic acquires multiple meanings in the company's advertising strategies, revolving around the concepts of socio-environmental sustainability and technological innovation. The representations built by marketing indicate the plastic industry as an “ally” in the construction of a sustainable world, mobilizing scientific, ecological and marketing discourses around the idea of sustainability – narrated as an opportunity to rethink new business models following a global trend of capitalism.

### **Bionote**

### **Laziê Laerte Da Silva**

Graduated in Technology in Computer Networks at the Federal University of Santa Maria (UFSM/RS - 2012), Administration at the University Center of Ribeirão Preto (UNISEB/SP - 2014) and Master in Education at the Lutheran University of Brazil (ULBRA/RS - 2018). Since 2011 he has been a federal public servant at UFSM and currently holds the position of Assistant in Administration at the Graduate Program in Design at the Federal University of Rio Grande do Sul - UFRGS. PhD student in the Graduate Program in Education - ULBRA and scholarship student at the Coordenação de Aperfeiçoamento de Pessoal de Nível Superior - CAPES. He conducts research at Ulbra in the area of Education, with emphasis on Cultural Studies in Education, Social Media and Natural Sciences.

### **Paula Rama da Silva**

University of Lisbon Centre for English Studies CEAUL (Portugal)

## **Hogarth, Hockney, Bell and Moore – The Power of Graphic Art Throughout the Last Three Centuries.**

### **Abstract**

The notoriety achieved by the 18th-century engraver William Hogarth is undeniable. From the moral prints and lines of beauty to the wit spread across his works, Hogarth was an artist that defined an era. To interpret 18th-century life in London without studying Hogarth's prints is to fail to hear, smell or feel the streets and urban sites of an era. However, many of the subjects depicted by this engraver

served as inspiration for artists more than two centuries apart who found in him echoes for their own art. From Hockney's etchings and Bell's cartoons, to Moore's print or Rego's works, the power of Hogarth in British art mirrors the culture of a nation in 2022. This paper intends to discuss and compare two prints by Hogarth – "Gin Lane" and "The Rake's Progress" - and Bell's "Free the Spirit Fund the Party", Moore's "Gin Lane 2016", and Hockney's "Rake's Progress".

#### **Bionote**

**Paula Rama da Silva** has a Master's degree in English Teaching by the New University of Lisbon (UNL). She is a lecturer in English language and culture at the Estoril Higher Institute for Tourism and Hotel Studies since 2006 and has been an EFL teacher for over twenty years. She is also a junior researcher at the University of Lisbon Centre for English Studies where she is involved in several different academic tasks. She has been part of the Organising and Scientific committee of the International Conferences The Street and the City. She is currently working on her PhD dissertation, on the social and cultural influence of William Hogarth's art in eighteenth-century London, at Lisbon's Faculty of Letters. Her current research interests include 18th-century English studies with special focus on social studies and culture which she combines with her ongoing research on matters concerning foreign languages education. She has attended several conferences over the past years and has also published numerous articles on both education and 18th-century Hogarthian London.

#### **Maximilian Georg Spiegel**

Independent Scholar (USA)

#### **Recontextualizing Affect: The Collective-Experimental Sensibility of Free Folk Music**

#### **Abstract**

Many analyses of affect (understood as feelings, emotions, moods, or investments) in Cultural Studies and related fields have been limited by a fetishization of affect. In one recent attempt to contextualize affect, Grossberg and Behrenshausen (2016) mobilize Deleuze and Guattari's work in semiotics for a theory of the complexity of discourse or culture. Simultaneously, they re-articulate Raymond Williams's "structure of feeling," itself a key concept for Cultural Studies' exploration of affect. Through this framework, I analyze "free folk" music of the United States and the social, affective, semiotic, and temporal dimensions of its collective-experimental structure of feeling or sensibility. I argue that free folk's rich affectivity becomes perceptible only when it is understood in its semiotic heterogeneity and as a contextual response to both a contemporary "organization of pessimism" (Grossberg, 2015) and a dominant semiotic that disadvantages the articulation of the social and the sensorial (Moten, 2003).

#### **Bionote**

**Maximilian Spiegel** received his Ph.D. in Communication Studies at the University of North Carolina at Chapel Hill. He locates his research in a Cultural Studies tradition that values interdisciplinarity and radical contextuality. His work explores collectivity, experimentation, and the relations between these two concepts, focusing on several cultural formations constituted around musical practice. His past work investigated manifestations of gender and politics in psychedelic "free folk" music through qualitative, problem-centered interviews.

**Douglas Spielman**

San Francisco State University (USA)

**“You Can Exchange Love Only for Love”: Constitutive Incommensurability as a Cultural Logic**

**Abstract**

In value theory, two values are commensurable when they can be compared according to a common metric. So understood, all differences between commensurable values can be represented as scalar differences — as differences in the magnitude of a common element. Commensurability is typically associated with reason, order, organizational consistency, and a capacity for rational choice. By contrast, incommensurability is associated with irrationality, disorder, social fragmentation, and arbitrary decision. Drawing on a variety of literatures, this paper argues that incommensurability — the absence of a common measure of value — can, in practice, function as an important ordering principle in cultural life. It suggests that many of our everyday value commitments are predicated on the incommensurability of the values in question (on their inability to be represented by a common measure). Adopting the concept of “constitutive incommensurability,” this paper further argues that value commitments of this kind have an identity-conferring function. How we understand ourselves, and the sorts of subject positions we come to occupy, can be meaningfully shaped by the incommensurability of the values we uphold. In a paradigmatic example, being a parent is often taken to entail a refusal to view one’s child as an object of monetary value. To put a price on a child — and thus subsume them under a common measure — is to fail to realize those commitments that constitute parenthood. Drawing on several examples, this paper looks at how the concept of incommensurability can help us understand contemporary cultural formations and their often ambivalent relation to forms of economic and ethical value.

**Bionote**

**Douglas Spielman** teaches in the Department of Communication Studies at San Francisco State University. He holds a Ph.D. from the University of North Carolina at Chapel Hill.

**Dawn Spring**

Trine University (USA)

**Spooks Are Us: The Television Series *Homeland* and the Normalization of the CIA**

**Abstract**

Incorporating intelligence, media, and popular culture studies, “Spooks are Us” examines how the American television series *Homeland* uses diversity to normalize both the Central Intelligence Agency (CIA) and the role of America’s intelligence agencies in domestic and international governance. Based on the Israel series *Prisoners of War* about the Israel Defense Forces (IDF), *Homeland* enjoys popularity with a global audience as it enters its eighth and final season. Echoing real world events, main characters wrestle with the glory of heroism and the consequences of child murder, chemical attacks, and covert drone warfare, while villains and intelligence targets shift from Islamic terrorists to Russians. *Homeland* uses cultural, racial, religious, and social diversity as well as mental health to make the CIA familial and relatable. With this normalization comes acceptance and reward for flouting domestic and international law as covert intelligence operations represent a benign and vital part of America’s global governance.

**Bionote**

Dawn P. Spring, PhD. A professor of United States history, Spring has an international reputation in media studies and United States history. She has presented at conferences in Asia, Europe, and the United States. Her history work has received praise in prestigious journals such as *The American Historical Review* and *The Journal of American History*. Her game studies work has been widely

received, and her article “Gaming History: Computer and Video Games as Historical Scholarship” is *Rethinking History: The Journal of Theory and Practice*’s most downloaded, and has been selected by the National Humanities Alliance and Routledge, Taylor & Francis for “Publishing and the Publicly Engaged Humanities”.

### **Svenja Spyra**

LMU Munich (Germany)

#### **Exploring (Queer) Femme-ininity in Germany**

##### **Abstract**

The presentation focusses a conceptual history of the rising as well as subjectification of the self-description as (queer) femme-ininity in Germany. The focus results from a need for information about the subjectification of queer femme-ininity. The German scientific discourses addressing lesbian and queer, feminist subcultures and movements shows a research gap regarding femme-inine representations and subjectivity in Germany in general. More specifically femme-inine representations and subjectivity as part of feminist and/or queer lesbianism are still missing in the research in Germany of the last three decades (vgl. Hark 1989, 1996, 1998; Schuster 2010; Ommert 2016). Based on that the talk shows different sociological perspectives of the negotiation of knowledge building around the term (queer) femme-ininity in Germany. The presentation based on focus groups as well as on one-on-one interviews, as part of an empirical and sociological PhD-project and an article that was written in the beginning of the project work to explore femininity as part of lesbian contexts in Germany.

##### **Bionote**

**Svenja Spyra** is currently yet a doctoral candidate at the department for sociology at the LMU Munich (chair of sociology/gender-studies; thesis submitted). Since summer term 2020 she teaches at the faculty of sociology of the University of Gießen. From 2018-2021 she holds a scholarship of the Hans-Böckler-Foundation (full-time). Afterwards she works at The German Youth Institute (DJI) in Munich, on the topic of youth work. She studied sociology with focus on gender-studies at the University of Bielefeld.

### **Martina Tissberger**

University of Applied Sciences Upper Austria (Austria)

#### **The Subjectivation of Difference. Cultural Studies as Decolonial Epistemology**

##### **Abstract**

Europe is haunted by its own coloniality. More and more people are migrating to Europe because they no longer have a livelihood in their countries of origin due to centuries of exploitation by (neo-)colonial dependencies. However, the discourses on migration in Europe are characterized by historical amnesia; Europe’s involvement in the history of exploitation is ignored, its responsibility suspended.

Refugees are perceived as 'social smugglers' and anti-migration, right-wing populist parties are gaining power. The coloniality of power in Europe is therefore unbroken and with it the racism that pervades all areas of society. This paper will examine how these power relations at the intersections of racism, gender and sexuality affect the subjectivation of people. For example, what does subjectivation mean under conditions of anti-Muslim racism? How do the social and educational sciences react to these powerful relationships of difference? The investigation of these questions follows the tradition of cultural studies as decolonial epistemology and applies postcolonial theory, gender and queer theory as well as a post-structuralist-postcolonial psychoanalysis.

#### **Bionote**

**Martina Tissberger** is a professor in the master's program of social work at the University of Applied Sciences, Upper Austria. She holds a PhD in psychology and has done scholarly work at the Free University as well as the Humboldt University of Berlin, the University of California at Berkeley and Legon University of Accra. Her research interests are cultural studies in the applied social sciences, critical whiteness, postcolonial theory as well as gender and queer theory.

#### **Maura Jeisper Fernandes Vieira**

Universidade Federal do Rio Grande do Sul (Brazil)

#### **Cristianne Maria Famer Rocha**

Universidade Federal do Rio Grande do Sul (Brazil)

#### **Uberization in Education: An Analysis from Foucaultian Studies**

#### **Abstract**

The paper aims to analyze the effects of Uberization on Education, resulting from the movement called Sharing Economy. Created in Silicon Valley, this movement uses applications to mediate the "encounter" between service provider and final customer, using the internet. Uberisation's main target is the service sector, and education has been easily absorbed by this business model. Companies known as StartUps broker negotiations without worrying about the quality of final service delivery, not even having their service providers as formal workers, generating greater wealth accumulation for investors at the expense of job insecurity and increased exploitation and inequalities. Fruit of the neoliberal capitalist economy, the uberization practices in the educational sector have produced bio-necropolitical strategies, with a predominance of precarious "labor" relations (outsourcing and subcontracting), maximum individualization and expropriation of resources, among others.

#### **Bionotes**

**Maura Jeisper F. Vieira.** Master student in Education Universidade Federal do Rio Grande do Sul - UFRGS) in the research line Cultural Studies in Education. Pedagogue, and student on the Teaching degree in Pedagogy (Instituto Nacional da Educação de Surdos - INES).

**Cristianne Maria Famer Rocha.** PhD and Master in Education from the Federal University of Rio Grande do Sul (UFRGS). Professor of the Bachelor Degree in Collective Health, in the Pos-Graduate Program in Nursing (PPGENf) and in the Pos-Graduate Program in Education (PPGEdu) of the Federal University of Rio Grande do Sul (UFRGS). Curriculum: <http://lattes.cnpq.br/6227320473881539> ORCID: <http://orcid.org/0000-0003-3281-2911>

**Cecilia Uy-Tioco**

California State University San Marcos (USA)

**Jason Vincent Cabañes**

De La Salle University-Manila (Philippines)

### **Glocal Intimacies: Mobile Media, Globalised Filipinos, and Social Intimacies**

#### **Abstract**

The ubiquity of mobile media in the everyday lives of Filipinos has led to the transformation of intimate social relationships, giving rise to what we call ‘glocal intimacies.’ This pertains to the normalization and intensification of how people’s relationships of closeness are entangled in the ever-shifting and constantly negotiated flows between global modernity and local everyday life. In this presentation, we take a comparative look at two cases of ‘globalised’ Filipinos and their use of mobile media: ‘elite’ transnational Filipino migrants in the USA navigating their many ties between the homeland and land of settlement and the cosmopolitan middle class Filipino women in Manila seeking intimate partners from abroad. Taking a bottom-up approach, we use these cases to identify three key dimensions that characterise global intimacies: digital access, contextual localities, and sociotechnical dynamics.

#### **Bionotes**

**Cecilia S. Uy-Tioco** is Associate Professor of Media Studies in the Department of Communication at California State University San Marcos. She holds a Ph.D. in Cultural Studies from George Mason University. Her research is primarily focused on digital inequality and the telecommunication industry in the Philippines and digital/mobile media and transnational Filipino migrants. Her work has been published in journals such as *Continuum: Journal of Media & Cultural Studies*, *Communication Research & Practice*, *Communication, Culture & Critique*, and various edited books. She is co-editor of the book *Mobile Media and Social Intimacies in Asia: Reconfiguring Local Ties and Enacting Global Relationships*.

**Jason Vincent A. Cabañes** is Professor of Communication and Research Fellow at De La Salle University. He holds a PhD from the University of Leeds. His primary research is on the mediation of cross-cultural intimacies and solidarities in popular culture and digital media. His works appear in top-tier journals such as *New Media + Society*, *Communication, Culture and Critique*, as well as the *Journal of Ethnic and Migration Studies*. He is co-editor of the book *Mobile Media and Social Intimacies in Asia: Reconfiguring Local Ties and Enacting Global Relationships*.

**Isabella Villanova**

University of Padua (Italy)

### **African Women’s Fiction and the Politics of Gender: Agencies and Strategies of Resistance**

#### **Abstract**

In this paper, I examine the politics of gender in the fiction of four Anglophone African women writers: Buchi Emecheta and Chimamanda Ngozi Adichie from Nigeria and Tsitsi Dangarembga and Yvonne Vera from Zimbabwe. I first analyse the neglect of African women writers’ voices – African literature was initially the preserve of male authors, while women were excluded from the canon, and their contributions received little critical attention. These novelists have played a pivotal role in the panorama of Anglophone African literature of the twentieth and twenty-first centuries. Second, I suggest how the women characters they depict in their novels continuously endure simultaneous forms of oppression (e.g. sexism, racism, classism, elitism, colonialism, capitalism, etc.) but exercise



their agency and sometimes employ extreme strategies of resistance to subvert such restrictions. I suggest how through their fiction, these writers examine sexual politics, interrogate gender relations, and depict women's bodies and sexualities not as static areas of oppression but as questionable terrains in which dominant discourses of exploitation and subjugation can be challenged. By analysing women's agencies and strategies of resistance in their fiction, I demonstrate how women carry on their struggles to reclaim their bodies, which in turn become sites of conflict, protest, and resistance.

#### **Bionote**

**Isabella Villanova** earned a PhD with honours in Linguistic, Philological and Literary Sciences from the University of Padua (Italy) in 2021 with a thesis on the politics of gender in Anglophone African women's writing. She previously received a BA and a MA in Foreign Languages and Literatures from the University of Udine (Italy). Isabella presented at several international conferences held in the Netherlands, United Kingdom, United States, and Canada and published articles in peer-reviewed journals such as *de genere*, *Il Tolomeo*, and *From the European South*. She delivered lectures in the postgraduate module "Women's Writing in Contemporary Literatures in English" at the University of Padua and is currently working as an editorial assistant for the academic journal *From the European South* at the same university. Her research interests cover Black African and diaspora literature, contemporary women's writing, gender theory, postcolonial and decolonial thinking, and affect and trauma studies.

#### **Jiabao Wang**

Independent scholar (China)

#### **The Future of the Past: Producing 'Pseudo Folk' in Contemporary Chinese Art**

##### **Abstract**

This presentation looks into the production of 'pseudo folk' art in early twenty-first century China. Specifically, it examines how contemporary artists appropriate Chinese folk art in their artistic practices, and how such appropriation as a methodology is embedded in the institutionalization of folk art in higher art education since the 1980s. Principally advocated by artists from the Central Academy of Fine Arts, the group of artists borrow heavily from the form and philosophy of folk art to reconstitute a 'Chinese contemporary art.' I call this phenomenon 'pseudo folk,' using artist Lyu Shengzhong's very own coinage. These artists are distinct from those who appropriated Chinese traditional art and Western modern art when entering the global art market in the 1990s. Therefore, this presentation aims to explore how these 'pseudo folk' artists selectively deploy the elements of folk art to reflect upon their position in the global art arena and go beyond the binary between Chinese tradition and Western modernity.

#### **Bionote**

**Wang Jiabao** recently completed her Ph.D. in Cultural Studies in Asia at the National University of Singapore. Her research focuses on the genealogy of the discourse of 'folk' or *minjian* in modern and contemporary China.

**Qiong Wang**

Guangdong University of Foreign Studies (China)

**The Issue of Sexuality in Salsa—Dancers’ Attitudes and Strategies in Guangzhou**

**Abstract**

Salsa as a popular Latin social dance involves the issue of sexuality. Sexuality in this context is experienced and displayed in public or semi-public spaces for non-commercial purposes that goes beyond the mainstream academic foci of study on sexual act, sexual behavior or sexual identity. This study examines salsa dancers’ understanding of the issue of sexuality in salsa and their strategies to cope with it in a Chinese context to fill the gap in both salsa and sexuality studies. Three layers of the concept—the reference to sexuality, the sexual vibe and the display of sexiness— are developed. Results reveal that sexuality in salsa is mostly defined by dancers’ imagination and mimetic practice of the Latin exotic culture and the cosmopolitan; it contains their compliance, resistance and defiance to the Confucian tradition of the body; it is both reinforcement of and challenge to the sexual script; and it imbues a change and expansion of the urban lifestyle. The study discloses a substantial part of the current sexual culture where the Confucian tradition and Neo-liberal consumerist/ pro-sexual culture as well as respectability culture are overlapping and competing in shaping the discourse of sexuality in contemporary urban China.

**Bionote**

**Qiong Wang** is a lecturer at the Faculty of English Language and Culture at Guangdong University of Foreign Studies, Guangzhou, China. Fields of Research: gender and cultural studies; body; discourse.

**Noriko Watanabe**

Ritsumeikan University (Japan)

**Women’s Memoir as Autoethnography: Re-presenting Japan through a Blurred Genre**

**Abstract**

The last few decades have witnessed the growth of memoir genre in and beyond the Anglophone world, where ‘other’ women often gain a voice, albeit as a voice of the exotic. The phenomenal success of Arthur Golden’s *Memoirs of a Geisha* in the ‘vanishing world’ needs to be understood in this context. In contrast to earlier Orientalist writers, contemporary writers cleverly employ the first-person narrative of Japanese/Oriental women through a blurred genre of memoir/ethnography, which has influenced the cultural production by and for women in post-industrial Japan. This paper examines the ways in which the memoir genre is used to authenticate the re-presentation of “authentic” Japan in and beyond the Anglophone world and in Japan. In doing so, I will show possibilities of re-interpreting the feminine genre(s) developed by medieval Japanese women beyond the Western category of “literature” and “history” to resist or challenge the dominant representation of Japanese/Oriental women.

**Bionote**

**Noriko Watanabe** is Adjunct Lecturer at Ritsumeikan University, Kyoto. Her research interests include the role of cultural memory in re-imagining communities, re-presentations of the self and the other, and adaptation and appropriation of genres. These interrelated themes have stemmed from her own experience in Japan and Britain.

**Hannah Westley**

The American University of Paris (France)

**Reconsidering craft techniques in fine art practice in the light of new materialism**

**Abstract**

This paper reconsiders craft techniques in fine art practice through ideas of new materialism, with a focus on the work of British multimedia artist, Charlotte Hodes, which ranges from papercuts to installations and ceramics and whose signature technique is rooted in activities such as tapestry, embroidery, quilting. Karen Barad's definition of intra-action understands agency as not an inherent property of an individual but as a dynamism of forces (Barad, 2007: 141) in which all things, including matter, work together. Moving away from notions of old materialism, whose Cartesian epistemology considered matter to be inert or passive, towards new materialism, which posits matter as dynamic and relational, this paper demonstrates how the material properties of Hodes' finished artwork embody their coming-into-being, and how these objects intra-act within multiple discourses to create a space where identities are shifting and unstable, where the old dualisms (craft/art, masculine/feminine, object/subject, mind/matter) collapse and epistemological conventions are interrupted to open up new spaces for signification.

**Bionote**

**Hannah Westley** completed her PhD at Cambridge University, followed by an Entente Cordiale Scholarship for post-doctoral research. After working as a journalist for publications including *The Times, London, The Mail on Sunday* and *thelondonpaper*, she is now Associate Dean for Graduate Programs, lecturing in communication and visual culture at the American University of Paris. Her research interests include self-representation, new media, word/image relations and journalism. Recent publications include 'Now You See Me: Self-Representation in the Work of Charlotte Hodes' 2016, published by About Face (University of the Arts, London); 'Changing News Genres as a Result of Global Technological Changes' (Digital Journalism Vol. 5 (8): 986-1005. August 2017) and 'Reading the Self in Selfies' (Comparative Critical Studies Vol. 13 (3): 371-390. February 2017).

**Xin Yang**

Hong Kong Polytechnic University (China)

**Daoism in the New Culture Invention Campaign of China\_ A Macro Study Based on Statistical Analysis of Newspapers and Periodicals in Republican China**

**Abstract**

This study aims to contribute to the topic about the stigmatized status of Daoism within China modern discourse. It examines the newspapers and periodicals in Republican China, as new social media which reflect intellectual and social trends from all levels. The conventional conclusion is that "Daoism" receive more "attacks" during the "New Culture Campaign" (1915), however, by employing digitalized database and its analyzing tools, this study tries to overcome the disadvantage of manual reading with macro analysis of text, aiming to reveal a broader picture based on massive information item. It claims that the mention "peak" of Daoism is not in 1910-1920 when the "New Culture Campaign" happened, but in 1930-1940. Meanwhile, more discussion/mention is on Buddhism and Christianity when making a synchronical comparison. Thus, this study cautiously provides that Daoism can be more ignored than heavily centered/attacked.

### **Bionote**

**Xin YANG** is a current Ph.D candidate in the Department of Chinese Culture, Hong Kong Polytechnic University, under the supervision of Dr. Mark. R. E. Meulenbeld and Dr. Kevin Schoenberger, Jr. She got her MA degree in the University of Macau and BA Degree in Wuhan University, a top7 University in Mainland China. Her research interest is Daoism literature, as a rethinking of the research paradigm built on the modern disciplinary cleavage, specifically focusing on early medieval China. As a “green hand” in academia, she has published 2 papers, in *Journal of Daoist Studies* and *Translogopoeia* respectively, now working on another 2 manuscripts while finishing her thesis. She also participated in 3 international conferences, the Biennial Conference of European Association for Chinese Studies, the International Conference on Daoist Studies and the Joint Postgraduate Student Symposium by Hong Kong PolyU. In the near future, she aims to hold an academic position in a university.