

DEPARTMENT OF  
MEDIA, FILM AND COMMUNICATION



# Space, Race, Bodies

Geocorpographies of City, Nation, Empire  
8-10th December 2014  
University of Otago, New Zealand

## Conference Program and Abstracts





# Welcome

Kia Ora Delegates,

Welcome to the University of Otago for *Space, Race, Bodies: Geocorpographies of the City, Nation and Empire*. The conference is hosted by the Department of Media, Film and Communication (MFCO) and co-sponsored by the Somatechnics Research Network (University of Arizona) and the Postcolonial Studies Research Network (PSRN) and the Sexuality Research Group at the University of Otago. The title and inspiration for the conference derive from Joseph Pugliese's ground-breaking work on technologies of surveillance, law and terrorism. The conceptual merging of the corporeal body with geography—geocorpographies—draws attention to the institutional, cultural and legal forces that influence the global movement of people, capital and technology across cities and national borders. Recent debates over government surveillance and security, the partial recognition of the United Nations Declaration on the Rights of Indigenous Peoples in (post)colonial states and the ongoing plight of refugees highlight the connections and disconnections between identity and the geographical placement of bodies across cities, nations and the globe.

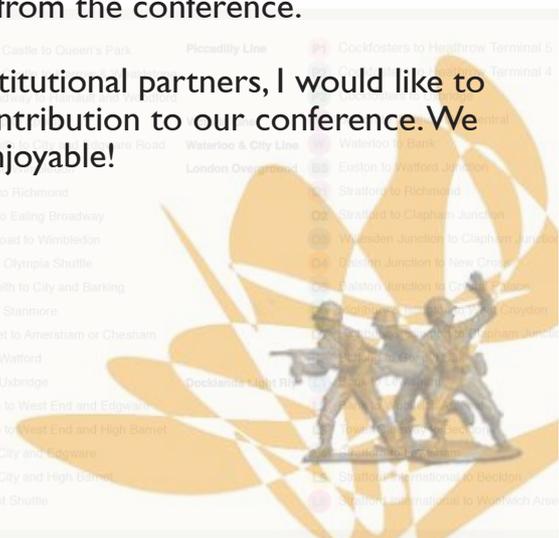
In addition, we hope to share, discuss and debate ideas and work under the broader rubric of somatechnics—a field of inquiry initiated by Associate Professor Susan Stryker and Associate Professor Nikki Sullivan and inaugurated in the first Somatechnics conference hosted by the Department of Critical and Cultural Studies at Macquarie University in 2005. Approached through somatechnics, the body is not simply a vehicle that *can* be altered by the values and discourses of its surrounding culture or potentially modified by biotechnology. Rather, the body is always already marked by culture and the historical and political processes through which we come to embody sets of knowledge about gender, sexuality, race and ability that constrain or enable the body's actions in certain ways.

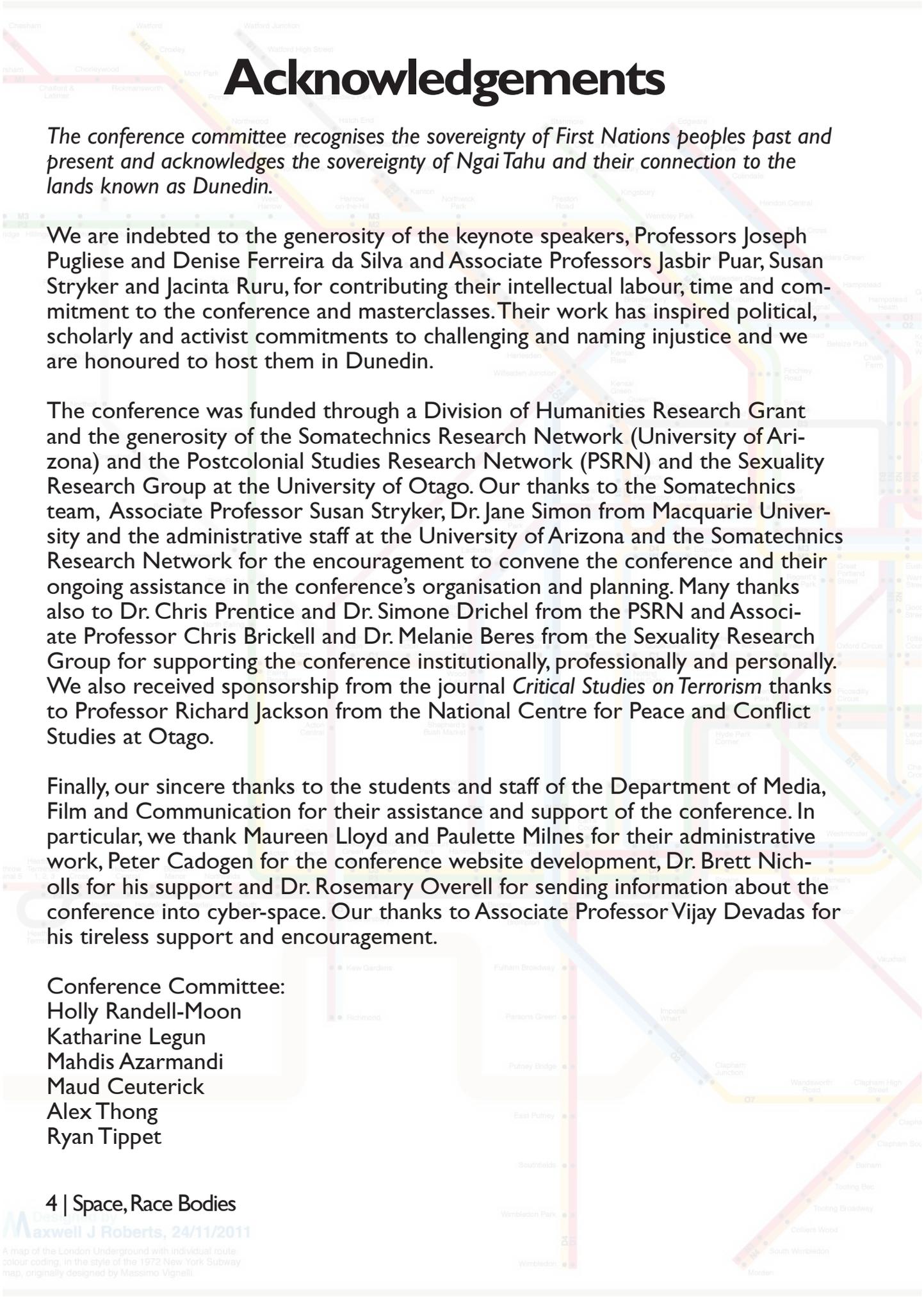
Alongside the conference, we are pleased to host a series of Masterclasses with Professors Joseph Pugliese and Denise Ferreira da Silva and Associate Professor Jacinta Ruru. The Sexuality Research Group is also hosting a masterclass with Associate Professor Susan Stryker. Accompanying Susan Stryker's keynote lecture on the first night is a wine reception and welcome for *Space, Race, Bodies* delegates. Following the conference, the *Somatechnics* journal, published by Edinburgh University Press, will feature a special issue of papers selected from the conference.

On behalf of the conference committee and our institutional partners, I would like to extend my sincere thanks and welcome for your contribution to our conference. We hope you find the events energizing, engaging and enjoyable!

Welcome to Dunedin!

Holly.





# Acknowledgements

*The conference committee recognises the sovereignty of First Nations peoples past and present and acknowledges the sovereignty of Ngai Tahu and their connection to the lands known as Dunedin.*

We are indebted to the generosity of the keynote speakers, Professors Joseph Pugliese and Denise Ferreira da Silva and Associate Professors Jasbir Puar, Susan Stryker and Jacinta Ruru, for contributing their intellectual labour, time and commitment to the conference and masterclasses. Their work has inspired political, scholarly and activist commitments to challenging and naming injustice and we are honoured to host them in Dunedin.

The conference was funded through a Division of Humanities Research Grant and the generosity of the Somatechnics Research Network (University of Arizona) and the Postcolonial Studies Research Network (PSRN) and the Sexuality Research Group at the University of Otago. Our thanks to the Somatechnics team, Associate Professor Susan Stryker, Dr. Jane Simon from Macquarie University and the administrative staff at the University of Arizona and the Somatechnics Research Network for the encouragement to convene the conference and their ongoing assistance in the conference's organisation and planning. Many thanks also to Dr. Chris Prentice and Dr. Simone Drichel from the PSRN and Associate Professor Chris Brickell and Dr. Melanie Beres from the Sexuality Research Group for supporting the conference institutionally, professionally and personally. We also received sponsorship from the journal *Critical Studies on Terrorism* thanks to Professor Richard Jackson from the National Centre for Peace and Conflict Studies at Otago.

Finally, our sincere thanks to the students and staff of the Department of Media, Film and Communication for their assistance and support of the conference. In particular, we thank Maureen Lloyd and Paulette Milnes for their administrative work, Peter Cadogen for the conference website development, Dr. Brett Nicholls for his support and Dr. Rosemary Overell for sending information about the conference into cyber-space. Our thanks to Associate Professor Vijay Devadas for his tireless support and encouragement.

Conference Committee:  
Holly Randell-Moon  
Katharine Legun  
Mahdis Azarmandi  
Maud Ceuterick  
Alex Thong  
Ryan Tippet

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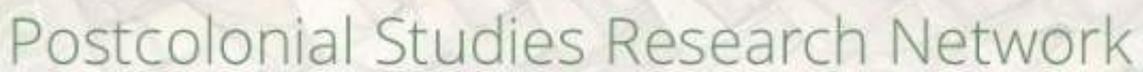
Maxwell J Roberts, 24/11/2011

A map of the London Underground with individual route colour coding, in the style of the 1972 New York Subway map, originally designed by Massimo Vignelli.

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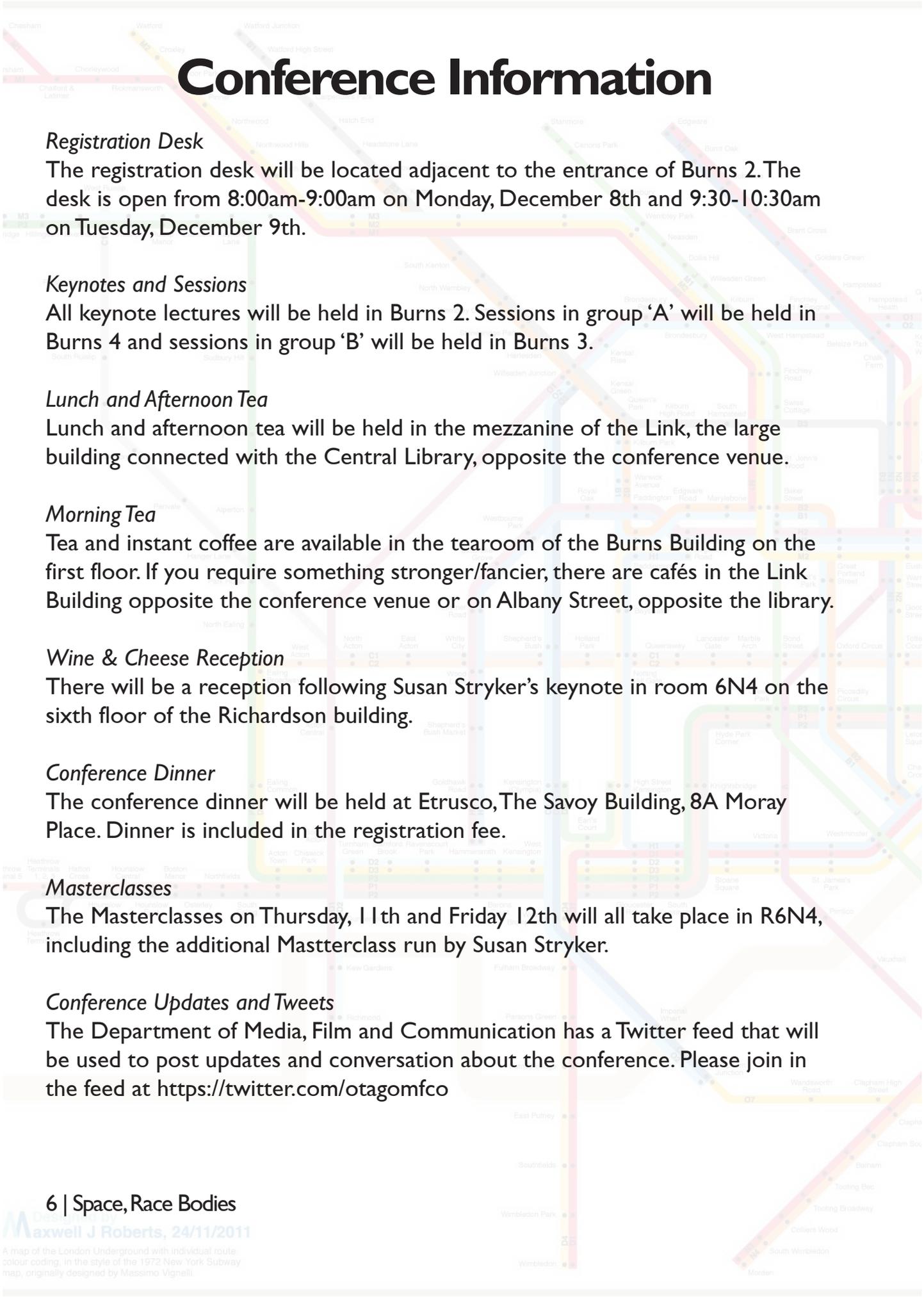
Postcolonial Studies Research Network



**sexuality research group**  
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**DEPARTMENT OF  
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# Conference Information

## *Registration Desk*

The registration desk will be located adjacent to the entrance of Burns 2. The desk is open from 8:00am-9:00am on Monday, December 8th and 9:30-10:30am on Tuesday, December 9th.

## *Keynotes and Sessions*

All keynote lectures will be held in Burns 2. Sessions in group 'A' will be held in Burns 4 and sessions in group 'B' will be held in Burns 3.

## *Lunch and Afternoon Tea*

Lunch and afternoon tea will be held in the mezzanine of the Link, the large building connected with the Central Library, opposite the conference venue.

## *Morning Tea*

Tea and instant coffee are available in the tearoom of the Burns Building on the first floor. If you require something stronger/fancier, there are cafés in the Link Building opposite the conference venue or on Albany Street, opposite the library.

## *Wine & Cheese Reception*

There will be a reception following Susan Stryker's keynote in room 6N4 on the sixth floor of the Richardson building.

## *Conference Dinner*

The conference dinner will be held at Etrusco, The Savoy Building, 8A Moray Place. Dinner is included in the registration fee.

## *Masterclasses*

The Masterclasses on Thursday, 11th and Friday 12th will all take place in R6N4, including the additional Masterclass run by Susan Stryker.

## *Conference Updates and Tweets*

The Department of Media, Film and Communication has a Twitter feed that will be used to post updates and conversation about the conference. Please join in the feed at <https://twitter.com/otagomfco>

### Conference Website

Podcasts of the keynote lectures and conference materials will be hosted on the external site at <http://spaceracebodies.webs.com>.

### WiFi

All conference delegates have guest access to the University of Otago's wifi. Access details can be found on the back of conference nametags.

### Printing and Internet Facilities

The Department of Media, Film and Communication has dedicated rooms available for printing or checking email on level 6 of the Richardson building. The University Central Library (opposite the conference venue) also has computing and photocopy facilities.

### ATM

There are two ATMs located on campus, one inside the Link building at the entrance on Cumberland Street and one just outside.

### Pharmacy

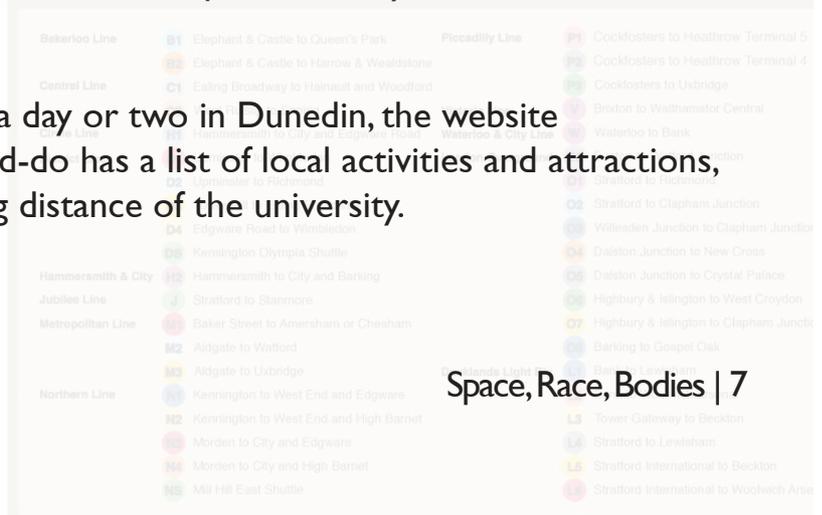
The closest pharmacy to campus is Albany Street Pharmacy at 27 Albany St.

### Security

The University of Otago has a dedicated 'Campus Watch' security team available 24/7 for emergencies. They also provide security after hours through Safety Patrol (479 5000 (Toll Free 0800 479 5000)) if you have concerns walking the campus at night. For other medical and safety emergencies, the national fire, police and ambulance number in New Zealand is 111. Dunedin also has an emergency medical centre, Dunedin Urgent Doctors, located at 95 Hanover Street, Dunedin ((03) 479 2900) which is open from 8:00am – 10:00pm seven days a week.

### Local Attractions

For out-of-towners with an extra day or two in Dunedin, the website [www.dunedinnz.com/visit/see-and-do](http://www.dunedinnz.com/visit/see-and-do) has a list of local activities and attractions, many of which are within walking distance of the university.

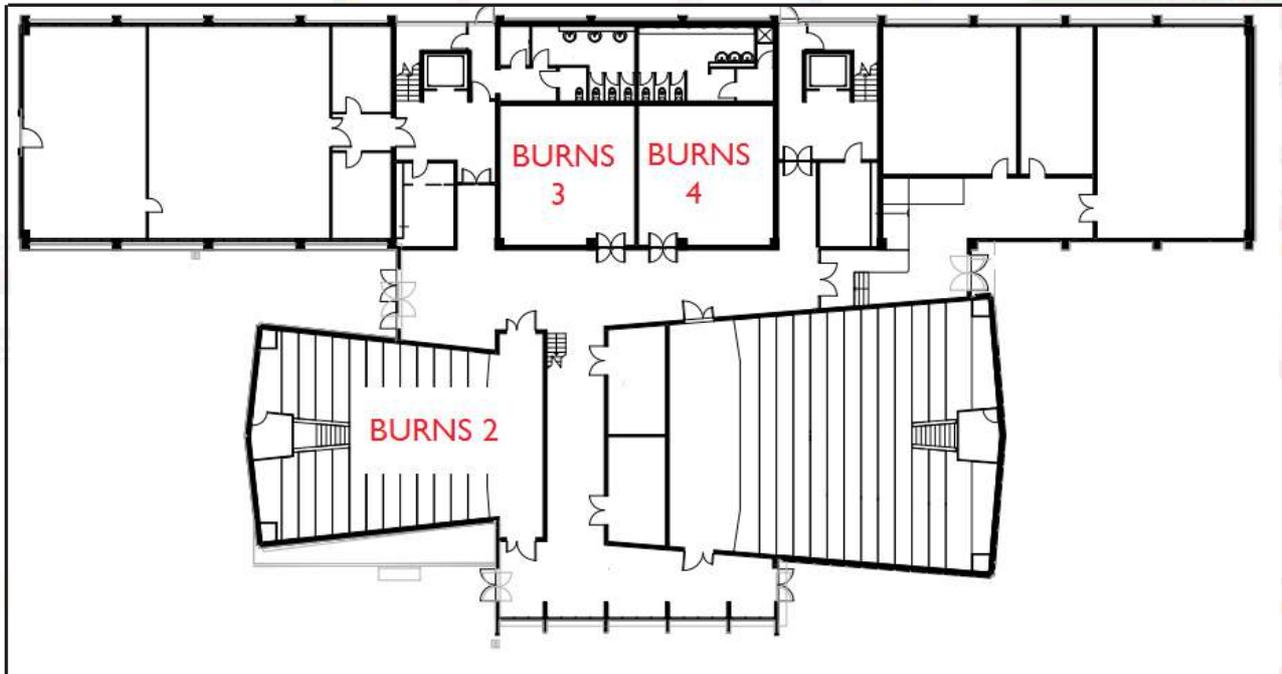


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Central Line	B2 Elephant & Castle to Harrow & Wealdstone		P2 Cockfosters to Heathrow Terminal 4
	C1 Ealing Broadway to Hainault and Woodford		P3 Cockfosters to Uxbridge
	H1 Hammersmith to City and Barking		P4 Bruton to Walkersway Central
	J1 Stratford to Stammore		P5 Waterloo to Bank
Metropolitan Line	M1 Baker Street to Amersham or Chesham		P6 Stratford to Hainault
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	M3 Aldgate to Uxbridge		P8 Willesden Junction to Clapham Junction
Northern Line	N1 Kennington to West End and Edgware		P9 Dalston Junction to New Cross
	N2 Kennington to West End and High Barnet		P10 Dalston Junction to Crystal Palace
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	Morden to City and High Barnet		P12 Highbury & Islington to Clapham Junction
	M11 Mill Hill East Shuttle		P13 Barking to Gospel Oak

# Otago University Map



## Burns Building Map



*All keynote lectures will be held in Burns 2. In each session, group 'A' will be held in Burns 4, and group 'B' will be held in Burns 3.*

Designed by  
Maxwell J Roberts, 24/11/2011

A map of the London Underground with individual route colour coding, in the style of the 1972 New York Subway map, originally designed by Massimo Vignelli.

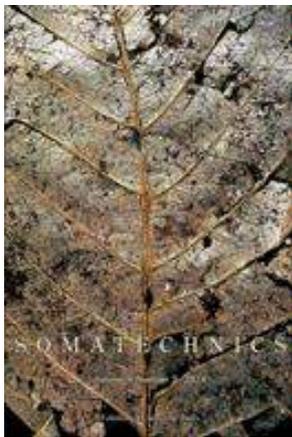
# **Somatechnics Call for Papers**

Special Issue: 'Geocorpographies of the City, Nation and Empire'

*Somatechnics*

ISSN: 2044-0138

Edited by Alex Thong, Maud Ceuterick and Mahdis Azarmandi  
(University of Otago)



A selection of papers from the conference will be included in a special issue of the journal *Somatechnics*. Delegates who are interested in submitting their presentations for the special issue are invited to email the editors a 300w abstract and 50w bio by **December 20<sup>th</sup>, 2014**. The editors will then invite full paper submissions (5,000-6,000w) on **February 1<sup>st</sup>, 2015**.

For all enquiries, please contact the corresponding editor Maud Ceuterick ([maud.ceuterick@postgrad.otago.ac.nz](mailto:maud.ceuterick@postgrad.otago.ac.nz)).

<http://www.eupublishing.com/journal/soma>



Edinburgh University Press



# CALL FOR PAPERS

## Critical Studies on Terrorism

The Editors invite original and rigorous critically-oriented research articles on any aspect of terrorism, counter-terrorism and state terrorism. In particular, they welcome research which addresses the following topics:

- The intersections between peace studies and terrorism studies
- The effectiveness of dialogue and reconciliation in ending political violence and terrorism
- The empirical evaluation of counter-terrorism policy
- The evaluation of counter-radicalisation and de-radicalisation theory and practice
- Counter-terrorism and civil liberties
- Gender dimensions of political violence, counter-terrorism and state terrorism
- The war on terror and political violence in the Global South
- Ethnographic engagement with 'terrorists'
- The causes and ideology of state terrorism
- Torture as a tool of terror
- The political-economy of the counter-terrorism industry
- The cultural construction and consumption of the terrorism discourse
- Resistance and forms of counter-hegemonic struggle against counter-terrorism and the war on terror

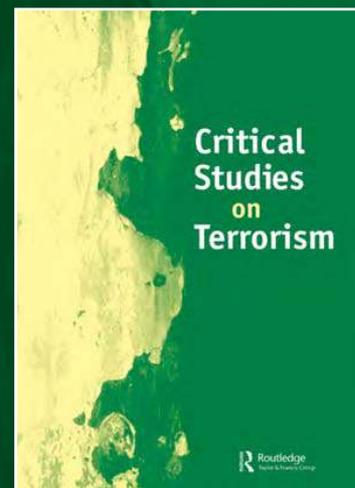
For further information, please contact the Editor-in-Chief, Richard Jackson: [richard.jackson@otago.ac.nz](mailto:richard.jackson@otago.ac.nz), or consult the journal's 'Instructions for authors' found here: [www.tandfonline.com/rter](http://www.tandfonline.com/rter).

Best  
Article  
Prize

All articles published in the journal are eligible candidates for the *Critical Studies on Terrorism* Best Article Prize.



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The journal operates the iFirst publishing system which ensures immediate online publication following article acceptance.

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# **The Somatechnics of Whiteness and Race**

Colonialism and Mestiza Privilege

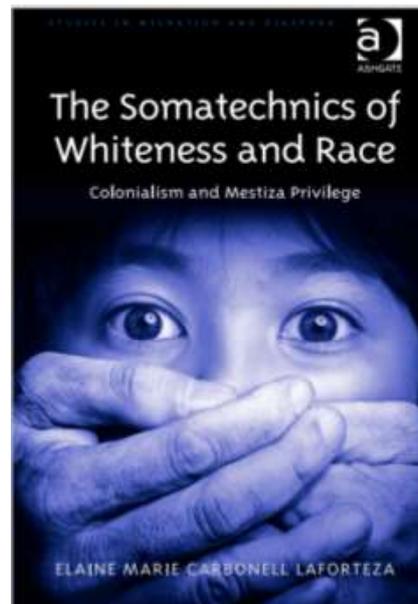
**Elaine Marie Carbonell Laforteza**

Macquarie University, Australia

Investigating the emergence of a specific mestiza/mestizo whiteness that facilitates relations between the Philippines and Western nations, this book examines the ways in which the construction of a particular form of Philippine whiteness serves to deploy positions of exclusion, privilege and solidarity.

Through Filipino, Filipino-Australian, and Filipino-American experiences, the author explores the operation of whiteness, showing how a mixed-race identity becomes the means through which racialised privileges, authority and power are embodied in the Philippine context, and examines the ways in which colonial and imperial technologies of the past frame contemporary practices such as skin-bleaching, the use of different languages, discourses of bilateral relations, secularism, development, and the movement of Filipino, Australian and American bodies between and within nations.

Drawing on key ideas expressed in critical race and whiteness studies, together with the theoretical concepts of somatechnics, biopolitics and governmentality, *The Somatechnics of Whiteness and Race* sheds light on the impact of colonial and imperial histories on contemporary international relations, and calls for a 'queering' or resignification of whiteness, which acknowledges permutations of whiteness fostered within national boundaries, as well as through various nation-state alliances and fractures. As such, it will appeal to scholars of cultural studies, sociology and politics with interests in whiteness, postcolonialism and race.



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**Contents:** Introduction: the routes of mestiza whiteness; The use and limits of colonial mentality; Providing a new framework: tracking colonialism and imperialism; Somatechnologies of the mestiza/o self - skin colour and language; Mestiza/o whiteness and Anglo-Australian whiteness - post-9/11 somatechnologies of state and secularism; The biopolitical fracture: deportation and detention; Bearing witness to racialised norms: challenges and queer interventions; Epilogue: to remember and to re-member; Bibliography; Index.

*'The Somatechnics of Whiteness and Race offers revelatory and invaluable new readings on the complex intersections of race, gender, bodies, language, nation and citizenship. Nuanced, geopolitically situated and theoretically sophisticated, Laforteza's book provides a stunning new framework with which to address urgent and enduring questions about power, race, colonialism and imperialism.'* Joseph Pugliese, Macquarie University

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# Key Concept Masterclasses

All masterclasses will be held in room 6N4 on the sixth floor of the Richardson Building.

**Thursday 11th December, 09:00-11:00**

**‘Biopolitics and technology’ with Professor Joseph Pugliese**

Biopolitical regimes operate, in Foucault’s terms, to bring “life and its mechanisms into the realm of explicit calculations”. As such, biopolitical regimes are critically dependent upon a range of technological apparatuses in order to produce their power/knowledge effects. In this Masterclass, we examine the deployment of a range of technologies (including drones, biometrics, thermal and satellite imaging, and motion detectors) in a range of geopolitical contexts in order to materialise their biopolitical ramifications.

**Joseph Pugliese is the Research Director of Media, Music, Communication and Cultural Studies at Macquarie University. Some of his recent publications are *State Violence and Execution of Law: Biopolitical Caesurae of Torture, Black Sites, Drones* (2013), *Biometrics: Bodies, Technologies, Biopolitics* (2010) and “The Alleged Liveness of Live: Legal Visuality, Biometric Liveness Testing and the Metaphysics of Presence” (2013).**

**Thursday 11th December, 11:15-13:15**

**‘Reading the dead: A method for the critique of global capitalism’ with Professor Denise Ferreira da Silva**

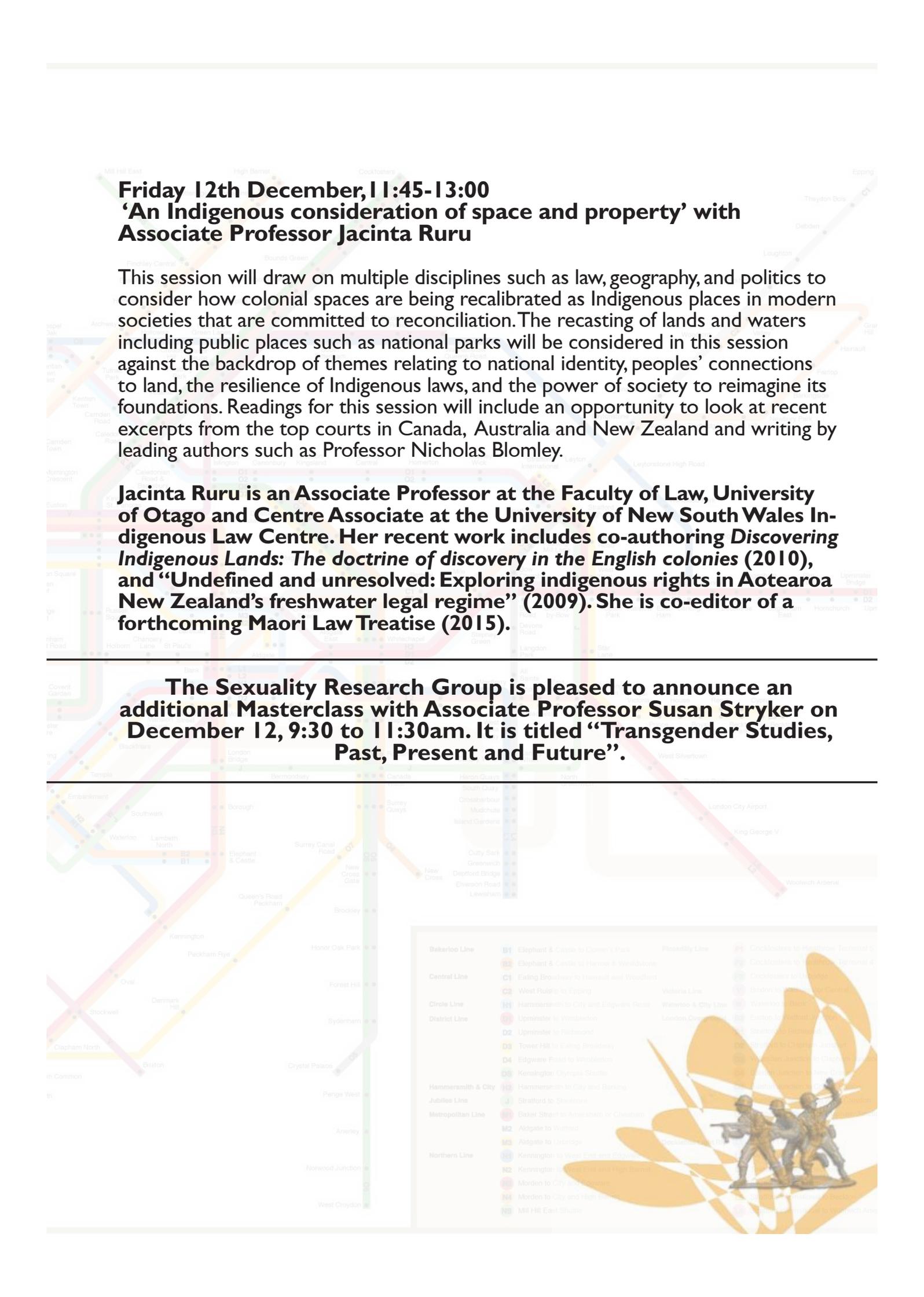
How to formulate the question of political transformation (from) without the constraints of the modern grammar? In this experiment on reading as a critical strategy and political intervention, I engage this question through a conversation that stages a confrontation between the flesh and soil and the historical materialist rendering of body and land. Beginning with the Zapatistas’ dead call for decolonisation, I trace the limits of available tools for the critique of postcolonial capitalism, in particular the reliance on resource extraction and agricultural production, in an assemblage that opens ‘thinking’ towards imaging the political without separability, determinacy, and sequentiality—that is, without the modern western onto-epistemological pillars and their effects in our political imagination.

**Denise Ferreira da Silva holds the Inaugural Chair in Ethics and is the Director of the Centre for Ethics and Politics, University of London. Some of her work includes: “To be Announced: Radical Praxis or Knowing (at) the Limits of Justice” (2013) and *Toward a Global Idea of Race* (2007).**

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Maxwell J Roberts, 24/11/2011

A map of the London Underground with individual route colour coding, in the style of the 1972 New York Subway map, originally designed by Massimo Vignelli.



**Friday 12th December, 11:45-13:00**  
**'An Indigenous consideration of space and property' with Associate Professor Jacinta Ruru**

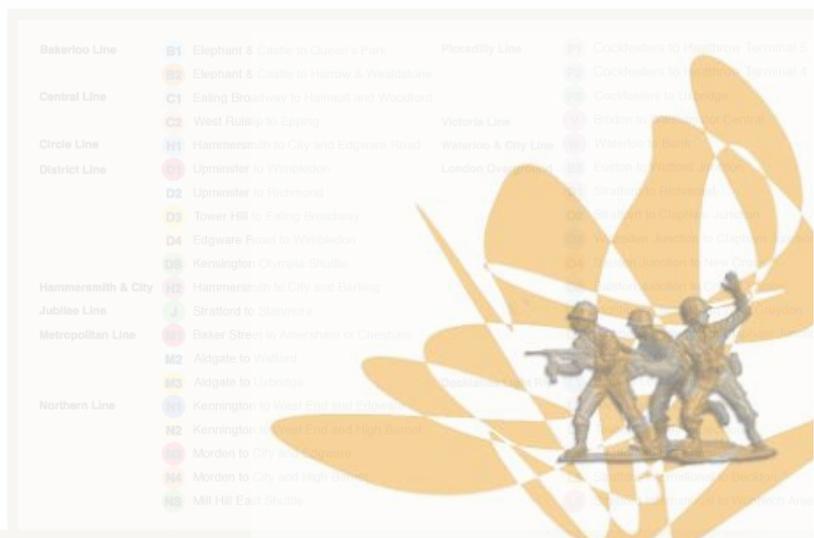
This session will draw on multiple disciplines such as law, geography, and politics to consider how colonial spaces are being recalibrated as Indigenous places in modern societies that are committed to reconciliation. The recasting of lands and waters including public places such as national parks will be considered in this session against the backdrop of themes relating to national identity, peoples' connections to land, the resilience of Indigenous laws, and the power of society to reimagine its foundations. Readings for this session will include an opportunity to look at recent excerpts from the top courts in Canada, Australia and New Zealand and writing by leading authors such as Professor Nicholas Blomley.

**Jacinta Ruru is an Associate Professor at the Faculty of Law, University of Otago and Centre Associate at the University of New South Wales Indigenous Law Centre. Her recent work includes co-authoring *Discovering Indigenous Lands: The doctrine of discovery in the English colonies* (2010), and "Undefined and unresolved: Exploring indigenous rights in Aotearoa New Zealand's freshwater legal regime" (2009). She is co-editor of a forthcoming *Maori Law Treatise* (2015).**

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**The Sexuality Research Group is pleased to announce an additional Masterclass with Associate Professor Susan Stryker on December 12, 9:30 to 11:30am. It is titled "Transgender Studies, Past, Present and Future".**

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	N94 Morden to City and Heathrow	London Overground	L98 Stratford to Highbury & Islington
	N95 Morden to City and Heathrow	London Overground	L99 Stratford to Highbury & Islington
	N96 Morden to City and Heathrow	London Overground	L100 Stratford to Highbury & Islington



# Schedule

## Monday, December 8th

09:00-09:30 **Conference Open/Introduction**

09:30-10:30 **Keynote I - Professor Joseph Pugliese**  
Chair: Dr. Holly Randell-Moon

10:40-11:00 Morning Tea

### 1A: Digital Art and Labour

11:00-12:30

Chair: Rosemary Overell

#### Natalie McGuire

Navigating Caribbean Visual Language Through Digital Art Mediums

#### Sy Taffel

Invisible Bodies and Forgotten Spaces: Materiality, Toxicity and Labour in Digital Ecologies

#### Caitlin Overington and Thao Phan

'Happiness from the skies': Understanding commercial drone technologies as reinscribing specialised, racialised, and consumer subjectivities in the city

### 1B: Gendered Bodies in Motion

11:00-12:30

Chair: Katharine Legun

#### Lara Palombo

Racial and colonial penal states and imaginaries: Hyperincarceration and diasporic female bodies

#### Sara Kinson and Kristine Ford

Contesting Representations of Refugee-Background Women as 'Problematic' and 'Needy': Opening Up Spaces of Hospitality through a focus on Capabilities

#### Rebecca Townsend

Cinema and Sexuality in Thailand's Era of Development

12:30-13:30 Lunch

### 2A: Kolonial Kiwis

13:30-15:00

Chair: Holly Randell-Moon

#### Julie Cupples and Kevin Glynn

Postcolonial Spaces of Discursive Struggle in the Convergent Media Environment

#### Avril Bell

Space, things and belonging: decolonizing community

#### Jenny Lawn

Antigone as Male Hysteria: Pakeha Settler Masculinity and the Spectacular Corpse in Carl Nixon's *Settler's Creek*

### 2B: Cartographies of Dance and Screen

13:30-15:00

Chair: Brett Nicholls

#### Jessie Czaban

Creating spaces of humanity: Contemporary Indigenous Art as an alternate mapping of colonial Queensland

#### José Miguel Díaz Rodríguez

The Body is the Trigger: Contesting Recent Spanish Colonial Discourses in the Philippines by Dancing the 'Gay María Clara'

#### Malabika Biswas

Imag(in)ing the City Space and the Body of the Subaltern in the Art of the Bengal Famine of 1943

15:00-15:35 Afternoon Tea

**3A: Terminal Bodies**

15:35-17:05

Chair: Ryan Tippet

**Sunshine Kamaloni**

What are you doing here? – The politics of race and belonging at the airport

**Sacha Knox**

Terminal bodies? The insecurity to re-imagine Africa

**Erin Harrington**

I is for 'I Don't Think So': feminist theory meets fan praxis in *The ABCs of Death*

**3B: Sport and Street**

15:35-17:05

Chair: Maud Ceuterick

**Carla Lever**

Territorial Possession: Mapping a South African Sporting Geography

**Nicole Fidalgo**

Framing young cariocas from the favelas

**Le Lucciole**

Grandmothers' Recipes for Expo 2015: my grandma taught me how to make a tickler from tires

17:15-18:15 **Keynote 2 - Associate Professor Susan Stryker**

Chair: Dr. Melanie Beres

18:15-19:00 **Wine and Cheese Reception in Richardson 6N4**

**Tuesday, December 9th**

10:30-11:30 **Keynote 3 - Professor Denise Ferreira da Silva**

Chair: Dr. Holly Randell-Moon

**4A: Make it Count: Consuming New Media**

11:40-13:10

Chair: Alex Thong

**Matthew Hill**

Contested fantasies: the political economy of strategic narratives in video games

**Brett Nicholls**

Counting Selves: mobile self-management technology, the every day, and the rise of a new ethics

**Paula Ray**

Facebook As a Platform for an Imagined Diasporic Community

**4B: Geocorpographies of Threat and Inclusion**

11:40-13:10

Chair: Sacha Knox

**Cat Johnston**

'At certain places you sort of forget you are coloured': Processes and Intersections of Belonging, Identity, and Space in the Indian Diaspora

**Vek Lewis**

Empire by other (the usual?) means: reading Australian Immigration policy via the 'coloniality of power'

**Thor Kerr**

Unifying and dividing around indigenous rights: Aboriginal heritage and the law in Western Australia

13:10-14:00 Lunch

<p><b>5A: Spectres of Remembrance</b> 14:00-16:00 Chair: David-Jack Fletcher</p> <p><b>Verita Sriratana</b> Eastern Europe, the Artful Devil of Capitalist Tourism and the Devilish Art of Historical Embalment as Utopian Dystopia in Jáchym Topol's <i>The Devil's Workshop</i></p> <p><b>Susan L. T. Ashley</b> War Memorialising and the making of heritage: the Chattri Indian Memorial, UK</p> <p><b>Madeline-Sophie Abbas</b> State of Exception, Spaces of Terror: The Concentrationary Gothic and Whiteness as Spectral Terrorist</p> <p><b>Mahdis Azarmandi</b> Christopher Columbus and the coloniality of memorialisation</p>	<p><b>5B: Advance Australia Fair</b> 14:00-16:00 Chair: Timothy Laurie</p> <p><b>Erica Rose Millar</b> Happy Objects and Grievable Lives: Producing Gender, Reproducing Australia</p> <p><b>Donald Reid</b> The threat of monoculturalism: How the Australian media frames the suburb of Lakemba</p> <p><b>Emma Sarian</b> Governments Imagining Their Citizens: Figures of Exclusion in Australian Migrant Policy</p> <p><b>David Eades</b> An Outside Look at In-Groups On Manus Island: A Media Analysis of Offshore Processing of Asylum Seekers</p>
<p>14:00-16:35 Afternoon Tea</p>	
<p>16:40-17:40 <b>Keynote 4 - Associate Professor Jacinta Ruru</b> Chair: Dr. Chris Prentice</p>	
<p>19:00 <b>Conference Dinner at Etrusco</b></p>	
<p><b>Wednesday, December 10th</b></p>	
<p><b>6A: Somatechnics of Security</b> 10:30-12:00 Chair: Holly Randell-Moon</p> <p><b>David-Jack Fletcher</b> The Somatechnics of Desire and the Biopolitics of Ageing</p> <p><b>Joshua Pocius</b> Of Bodies, Borders, and Barebacking: The Geocorpographies of HIV</p> <p><b>Jillian Kramer</b> 'Realising the great Australian dream' under the Northern Territory Intervention: 'economic security,' 'viable communities' and self-preserving force</p> <p><b>Damian Spruce</b> Border Control and the Mediterranean Neocolonial</p>	<p><b>6B: Let's Dance: Choreographing Space</b> 10:30-12:00 Chair: Mahdis Azarmandi</p> <p><b>Fraser Mckissack</b> <i>Afro Samurai</i> and the Hybrid Masculinity that Hip-hop Built</p> <p><b>Sally Gardner</b> Time, Species, Bodies: arts of dance in Aceh and Australia</p> <p><b>Rachael Gunn</b> Breaking Potential: Situating bodies, space and '143 Liverpool Street Familia' in The Downing Centre Courts</p>

12:00-13:00 Lunch	
<p><b>7A: Somatic Sounds</b> 13:00-14:30 Chair: Jordy Silverstein</p> <p><b>Catherine Hoad</b> 'Nobody wants to be a pale male in the new South Africa': Territories of resistance in Afrikaans heavy metal</p> <p><b>Timothy Laurie</b> Objectification in Popular Music: Beyond Materialism and Psychoanalysis</p> <p><b>Catherine Dale</b> Noise Annoys an Oyster: the Aesthetics of Noise on and off-line</p>	<p><b>7B: Disciplining Bodies</b> 13:00-14:30 Chair: Erica Rose Millar</p> <p><b>Simone Drichel</b> 'O my body ...': Anti-Cartesian Meditations</p> <p><b>Khalid Alhathlool</b> Hybridity: A Privilege of a few or the Necessity for All in Globalization, Amin Maalouf, a Case Study</p> <p><b>Kevin Fletcher</b> From <i>The Flintstones</i> to <i>My Little Pony</i>: Consumer Discipline and Children's Audiovisual Culture</p>
14:30-15:05 Afternoon Tea	
<p><b>8A: Women (mis)Behaving</b> 15:05-16:35 Chair: Sara Kindon</p> <p><b>Jessica Kean</b> Bogans, Teen Mums, and Bad Tenants: race, class and mononormativity in Australian public Culture</p> <p><b>Rosemary Overell</b> Miley as Tastelessly White: race and taste in contemporary pop music</p> <p><b>Maud Ceuterick</b> <i>Wadjda</i>: a Filmic Perspective on Home, Female Bodies and Mobility</p>	<p><b>8B: Religious Somatechnics</b> 15:05-16:35 Chair: Lara Palombo</p> <p><b>Jordy Silverstein</b> Spatialising Jewishness: Creating the Diasporic in a Jewish Lesbian Wedding</p> <p><b>Elaine Laforteza</b> Mainstreaming Muslims and Christian Secularism: The Philippines-Australia Nexus</p> <p><b>Holly Randell-Moon</b> "We'll never be royals": the right to life and monarchy in the UK</p>
16:40-17:40 <b>Keynote 5 - Associate Professor Jasbir K. Puar</b> Chair: Professor Richard Jackson	





# Keynote Lectures

**Professor Joseph Pugliese**

*Research Director, Media, Music, Communication and Cultural Studies,  
Macquarie University*

## Death by Metadata and Its Transliteration to Flesh

Drawing on the revelations of Edward Snowden and two former drone operators, in this paper I track the lines of convergence between the US Department of Defence (DoD) and the National Security Agency (NSA) in the conduct of the US drone kill program. In the first part of my paper, I focus on the development of new tracking technologies developed by the NSA that have been incorporated into the DoD's drone targeting program. I examine the increasing reliance on advanced mathematical formulae in order to track drone targets on kill lists and to establish a calculus of probability of hostile intent. My interest is in examining the interlocking of the NSA's metadata with the algorithmic formulae that underpin the DoD's drone program in order to conduct drone kills in which often the identities of those killed are not known. I situate what I will term the bioinformationisation of life within the geocorpographies of Pakistan and Yemen in order to disclose the transliteration of abstract metadata to flesh. In proceeding to analyse the bioinformationisation of life, I will also examine the ways in which the DoD's increasing reliance on death by metadata is inscribed by a biopolitics that is predicated on anthropocentric hierarchies of life. I conclude the paper by staging a Nietzschean critique of the unexamined aesthetic dimensions that inscribe and constitute the techno-science of drone kills. The DoD's regime of drone death by metadata, I contend, is located at the complex juncture where science folds into art. At this juncture, the apparatus of science discloses its tropic dependence on denegated aestheticising operations that work to deliver the "art of the drone kill."

**Professor Joseph Pugliese is Research Director of the Department of Media, Music, Communication and Cultural Studies, Macquarie University. His most recent book, *State Violence and the Execution of Law* has been nominated for the UK's Hart Socio-Legal Book Prize 2014, the US Law and Society Herbert Jacob Book Prize 2014, and the Council of Humanities and Social Sciences Australia Prize for a Book in the Humanities and Social Sciences 2014.**

Burns 2, 9:30am

Monday, December 7th

Designed by  
Maxwell J Roberts, 24/11/2011

A map of the London Underground with individual route colour coding, in the style of the 1972 New York Subway map, originally designed by Massimo Vignelli.

**Associate Professor Susan Stryker**  
*Director of the Institute for LGBT Studies, University of Arizona*

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

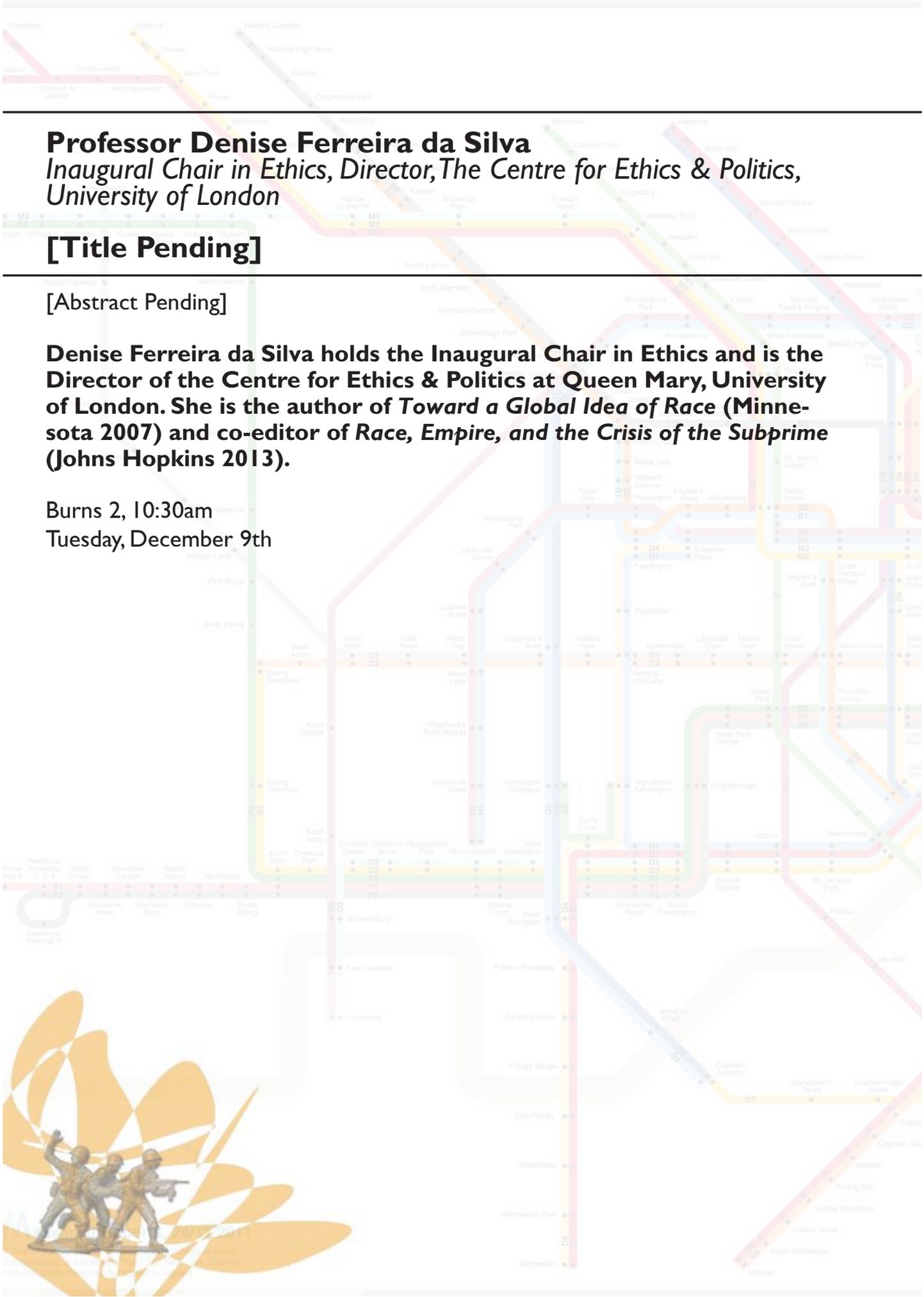
Careful attention to Foucault's biopolitical paradigm, bearing in mind some of Alexander Weheliye's recent critiques, allows us to draw connections—which have nothing to do with 'comparison' or 'analogy'—between critical race studies and transgender studies, and between bodies marked as 'of color' and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

**Susan Stryker is Associate Professor of Gender and Women's Studies, as well as Director of the Institute for LGBT Studies. She also holds a courtesy appointment as Associate Professor in the Norton School of Family and Consumer Sciences. She is an internationally recognised activist and scholar on transgender and queer topics. She won a Lambda Literary Award for the anthology *The Transgender Studies Reader* (Routledge 2006), and an Emmy Award for the documentary film *Screaming Queens: The Riot at Compton's Cafeteria* (Frameline/ITVS 2005). She is the Director of the Somatechnics Research Centre and is the founding editor (along with Professor Paisley Currah) of *TSQ: Transgender Studies Quarterly*.**

Burns 2, 5:15pm  
Monday, December 7th



Bakerloo Line	B1 Elephant & Castle to Queen's Park	Piccadilly Line	P1 Cockfosters to Heathrow Terminal 5
Central Line	C1 Ealing Broadway to Hainault and Woodford	Victoria Line	V1 Cockfosters to Uxbridge
Circle Line	C2 West Ruislip to Epping	Waterloo & City Line	W1 Brixton to Watlington Central
District Line	D1 Uxminster to Wimbledon	London Overground	O1 Waterloo to Bank
District Line	D2 Uxminster to Richmond	London Overground	O2 Euston to Watford Junction
District Line	D3 Tower Hill to Ealing Broadway	London Overground	O3 Stratford to Richmond
District Line	D4 Edgware Road to Wimbledon	London Overground	O4 Stratford to Clapham Junction
District Line	D5 Kensington Olympia Shuttle	London Overground	O5 Willesden Junction to Clapham Junction
Hammersmith & City	H1 Hammersmith to City and Barking	London Overground	O6 Dalston Junction to New Cross
Jubilee Line	J1 Stratford to Stammore	London Overground	O7 Dalston Junction to Crystal Palace
Metropolitan Line	M1 Baker Street to Amersham or Chesham	London Overground	O8 Highbury & Islington to West Croydon
Metropolitan Line	M2 Aldgate to Watford	London Overground	O9 Highbury & Islington to Clapham Junction
Metropolitan Line	M3 Aldgate to Uxbridge	London Overground	O10 Barking to Gospel Oak
Northern Line	N1 Kennington to West End and Edgware	London Overground	O11 Stratford International to Beckton
Northern Line	N2 Kennington to West End and High Barnet	London Overground	O12 Stratford International to Lewisham
Northern Line	N3 Morden to City and Edgware	London Overground	O13 Stratford International to Beckton
Northern Line	N4 Morden to City and High Barnet	London Overground	O14 Stratford International to Woolwich Arsenal
Northern Line	N5 M11 Hill East Shuttle		



**Professor Denise Ferreira da Silva**  
*Inaugural Chair in Ethics, Director, The Centre for Ethics & Politics,  
University of London*

**[Title Pending]**

**[Abstract Pending]**

**Denise Ferreira da Silva holds the Inaugural Chair in Ethics and is the Director of the Centre for Ethics & Politics at Queen Mary, University of London. She is the author of *Toward a Global Idea of Race* (Minnesota 2007) and co-editor of *Race, Empire, and the Crisis of the Subprime* (Johns Hopkins 2013).**

**Burns 2, 10:30am  
Tuesday, December 9th**



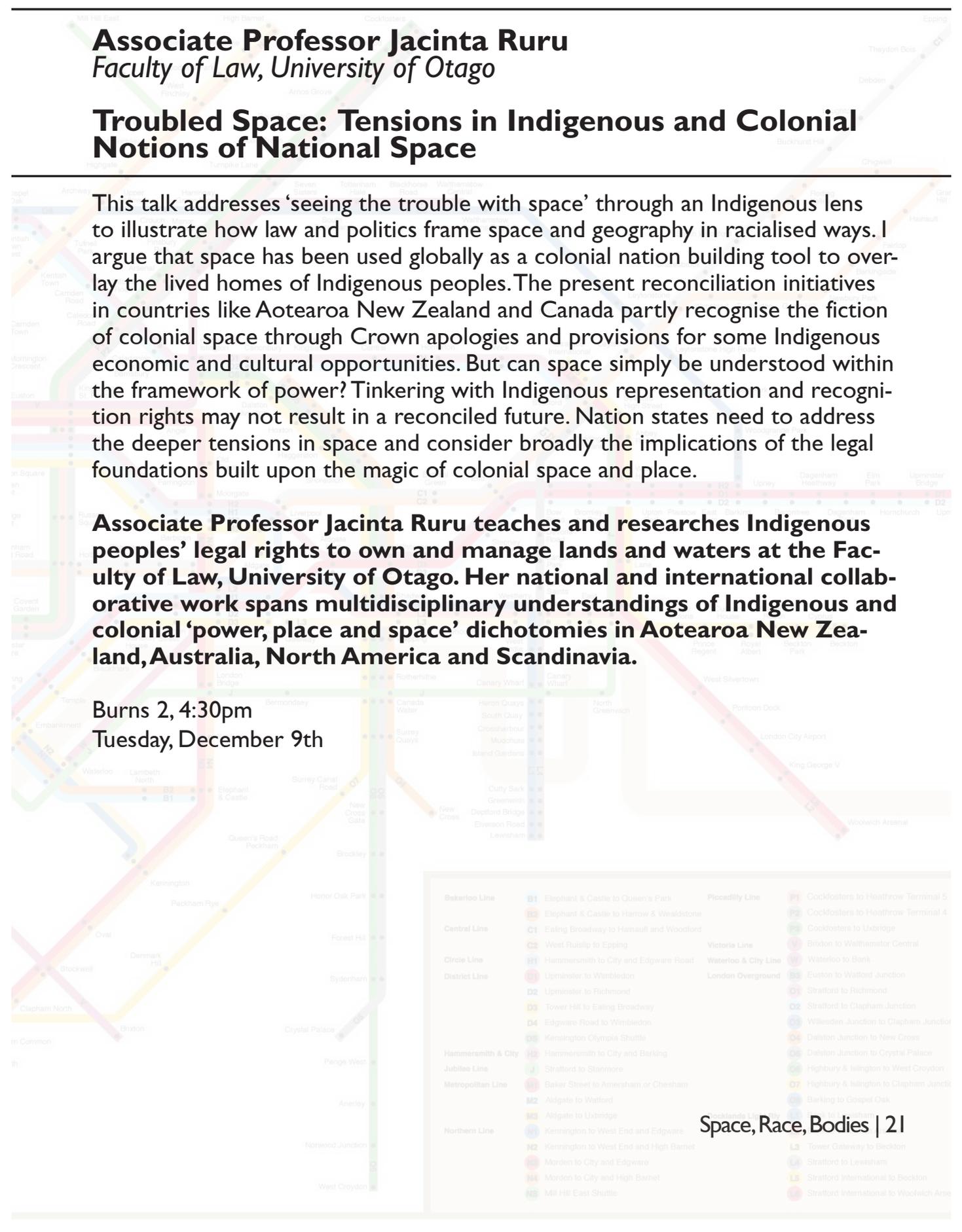
**Associate Professor Jacinta Ruru**  
*Faculty of Law, University of Otago*

## **Troubled Space: Tensions in Indigenous and Colonial Notions of National Space**

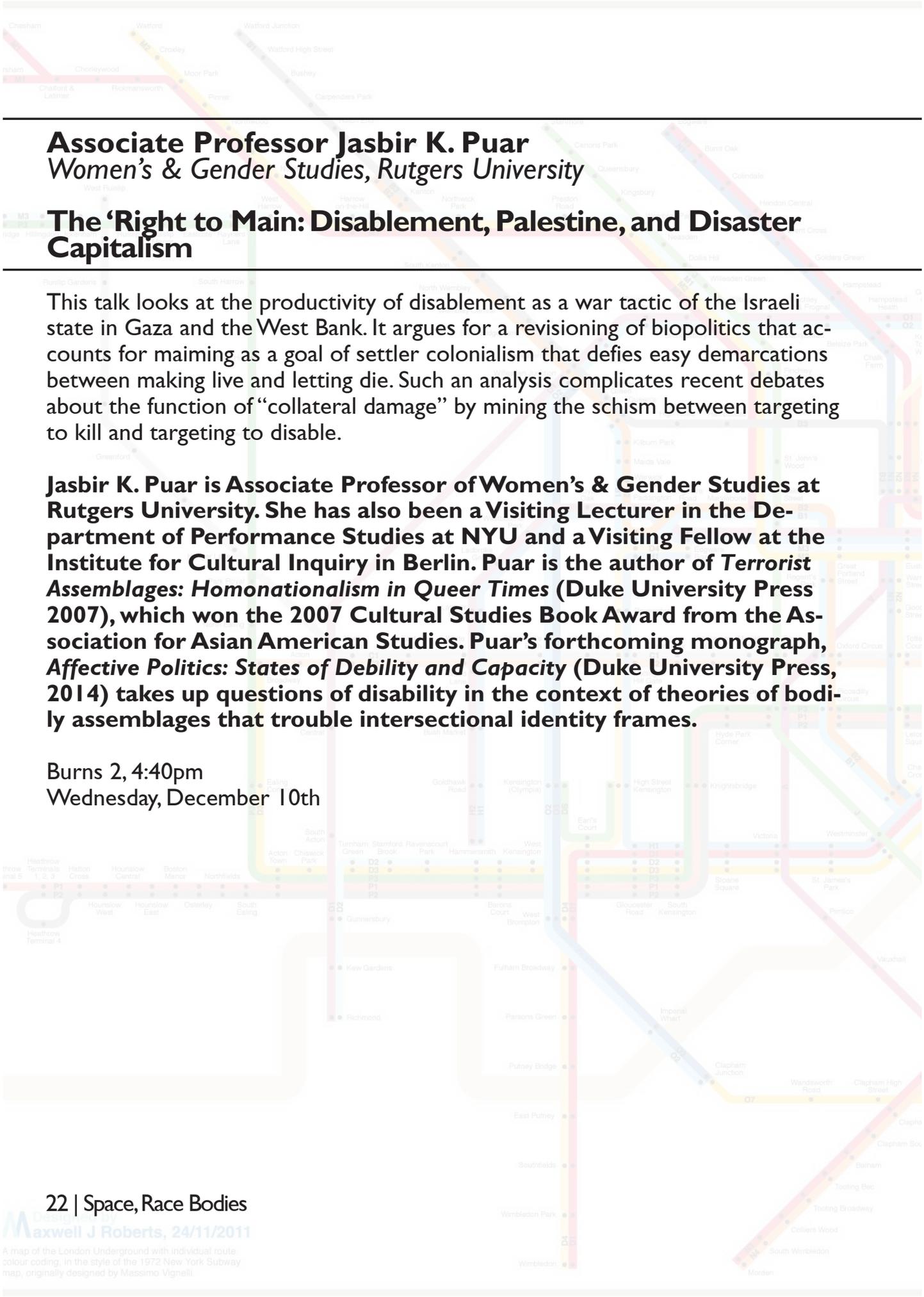
This talk addresses 'seeing the trouble with space' through an Indigenous lens to illustrate how law and politics frame space and geography in racialised ways. I argue that space has been used globally as a colonial nation building tool to overlay the lived homes of Indigenous peoples. The present reconciliation initiatives in countries like Aotearoa New Zealand and Canada partly recognise the fiction of colonial space through Crown apologies and provisions for some Indigenous economic and cultural opportunities. But can space simply be understood within the framework of power? Tinkering with Indigenous representation and recognition rights may not result in a reconciled future. Nation states need to address the deeper tensions in space and consider broadly the implications of the legal foundations built upon the magic of colonial space and place.

**Associate Professor Jacinta Ruru teaches and researches Indigenous peoples' legal rights to own and manage lands and waters at the Faculty of Law, University of Otago. Her national and international collaborative work spans multidisciplinary understandings of Indigenous and colonial 'power, place and space' dichotomies in Aotearoa New Zealand, Australia, North America and Scandinavia.**

Burns 2, 4:30pm  
Tuesday, December 9th



Bakerloo Line	B1 Elephant & Castle to Queen's Park	Piccadilly Line	P1 Cockfosters to Heathrow Terminal 5
Central Line	C1 Ealing Broadway to Hainault and Woodford		P2 Cockfosters to Heathrow Terminal 4
Circle Line	C2 West Ruislip to Epping	Victoria Line	V1 Brixton to Walthamstow Central
District Line	D1 Upminster to Wimbledon	Waterloo & City Line	W1 Waterloo to Bank
	D2 Upminster to Richmond	London Overground	O1 Stratford to Waltham Junction
	D3 Tower Hill to Ealing Broadway		O2 Stratford to Clapham Junction
	D4 Edgware Road to Wimbledon		O3 Willesden Junction to Clapham Junction
	D5 Kensington Olympia Shuttle		O4 Dalston Junction to New Cross
Hammersmith & City	H1 Hammersmith to City and Edgware Road		O5 Dalston Junction to Crystal Palace
Jubilee Line	J1 Stratford to Stammore		O6 Highbury & Islington to West Croydon
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	M3 Aldgate to Uxbridge		
Northern Line	N1 Kennington to West End and Edgware		
	N2 Kennington to West End and High Barnet		
	N3 Morden to City and Edgware		
	N4 Morden to City and High Barnet		
	N5 M111 East Shuttle		



**Associate Professor Jasbir K. Puar**  
*Women's & Gender Studies, Rutgers University*

## The 'Right to Main: Disablement, Palestine, and Disaster Capitalism

This talk looks at the productivity of disablement as a war tactic of the Israeli state in Gaza and the West Bank. It argues for a revisioning of biopolitics that accounts for maiming as a goal of settler colonialism that defies easy demarcations between making live and letting die. Such an analysis complicates recent debates about the function of "collateral damage" by mining the schism between targeting to kill and targeting to disable.

**Jasbir K. Puar is Associate Professor of Women's & Gender Studies at Rutgers University. She has also been a Visiting Lecturer in the Department of Performance Studies at NYU and a Visiting Fellow at the Institute for Cultural Inquiry in Berlin. Puar is the author of *Terrorist Assemblages: Homonationalism in Queer Times* (Duke University Press 2007), which won the 2007 Cultural Studies Book Award from the Association for Asian American Studies. Puar's forthcoming monograph, *Affective Politics: States of Debility and Capacity* (Duke University Press, 2014) takes up questions of disability in the context of theories of bodily assemblages that trouble intersectional identity frames.**

Burns 2, 4:40pm  
Wednesday, December 10th

# Session Abstracts

## Session 1A: Digital Art and Labour Burns 4, Monday 11:00-12:30 Chair: Rosemary Overell

**Natalie McGuire**

**Navigating Caribbean Visual Languages through Digital Art Mediums**  
*University of Auckland*

The carefully constructed, yet diverse and disparate nature of postcolonial Caribbean culture (a culture essentially built from migration into and out from the region) has left it vulnerable to adaptation and re-appropriation. More specifically, its vulnerability has left island societies unable to scale the barriers of what a contemporary Caribbean identity is. In manifestation, this has hindered the development of the arts. Commercially successful art often communicates the ideal and picturesque, leaving little space for artists working with other themes to be visible and celebrated.

However, via digital mediums, contemporary Caribbean artists are able to break through this mold, or 'get off the donkey cart', to use local vernacular, and create a new space for cultural discourse. This digital space transcends the physical region of the Caribbean and flows into the diaspora. As Krista Thompson states: 'If we can understand something more of the complicated, unique, and multiple histories surrounding the "learning of looking" in the region, we could develop more in-depth analyses of artists working in the Caribbean and the complex visual grammars they work through and against. So how can the "learning of looking" and these "visual grammars" be unpacked?

This purpose of this paper is therefore two-fold:

- It proposes to dissect how through the use of digital mediums in contemporary Caribbean art practice, the visual language of Caribbean culture is expanding.
- Weaved throughout the first aspect, is the suggestion of altering the term 'Caribbean Identity' to 'Caribbean Existence' in cultural theory, facilitated by the digital space. 'Identity' to a Caribbean creative now arguably generates connotations of restriction and expectation; the term 'existence' is more flexible, a living organism that transcends geographical ties and creates a platform where 'diaspora' is no longer a separate entity to the experience of those living in the islands, but an internal and external exchange.

**Natalie McGuire is a Barbadian Art Writer who has recently completed her MA at The University of Auckland, with a thesis deconstructing Caribbean diasporic representation in museums. She is on the board of the Fresh Milk Arts Platform in Barbados, the committee of the West Indian Society in Auckland, and has regularly contributed to publications such as ARC Magazine and AICA Southern Caribbean.**



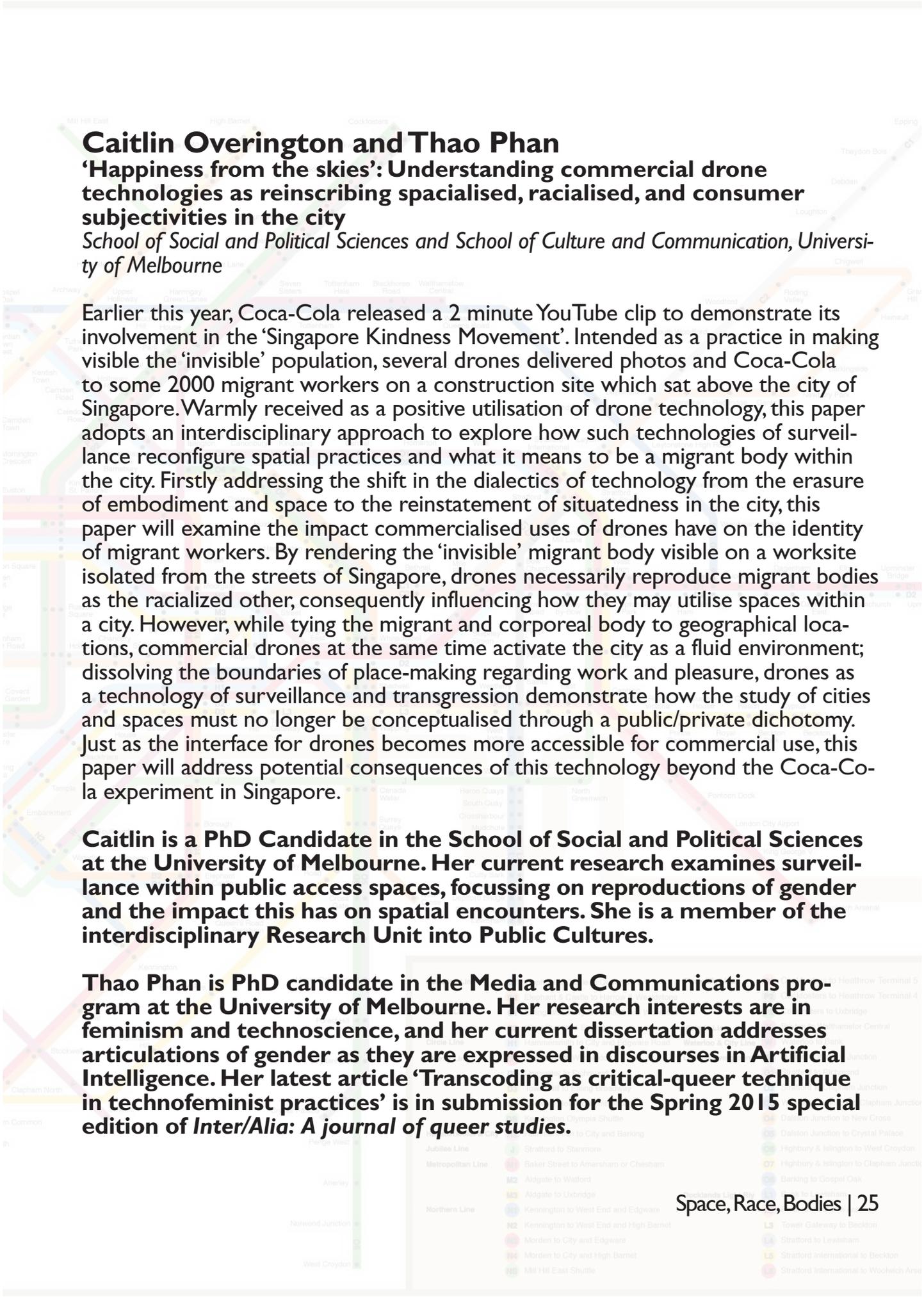
## Sy Taffel

### Invisible Bodies and Forgotten Spaces: Materiality, Toxicity and Labour in Digital Ecologies

*School of English and Media Studies, Massey University*

Discourses surrounding digital media technologies have long focussed upon relationships between bodies, spaces, and technologies. Whilst posthuman and cyborgian tropes have been integral to conceptualising entanglements of flesh and silicon, code and carbon, the vast majority of such work focusses upon the end-users of technology. Similarly, attention upon digital technology and spatial transformations have primarily centred upon the sites of technological consumption. This paper explores various social and ecological costs attributable to digital technologies which are borne by bodies and occur in spaces largely excluded from these discussions which are involved in technological production and waste disposal rather than consumption: from the Congolese children responsible for mining coltan, to the Chinese migrant workers who assemble brand-name products in informational sweatshops, and Ghanaian electronics waste workers who earn US\$1 a day treating highly toxic e-waste. In each case, behind the digital devices which are increasingly pervasive in contemporary culture, we find a range of complex ethical and political issues relating to bodily harms enacted upon humans and nonhumans overwhelmingly located in spaces far removed from the sites of technological consumption.

**Sy Taffel is currently a lecturer in media studies at Massey University, Aotearoa New Zealand, having completed a PhD in Digital Media Ecologies at the University of Bristol. His research interests include political ecologies of digital media, media activism, pervasive/locative media, and peer-to-peer production.**



## Caitlin Overington and Thao Phan

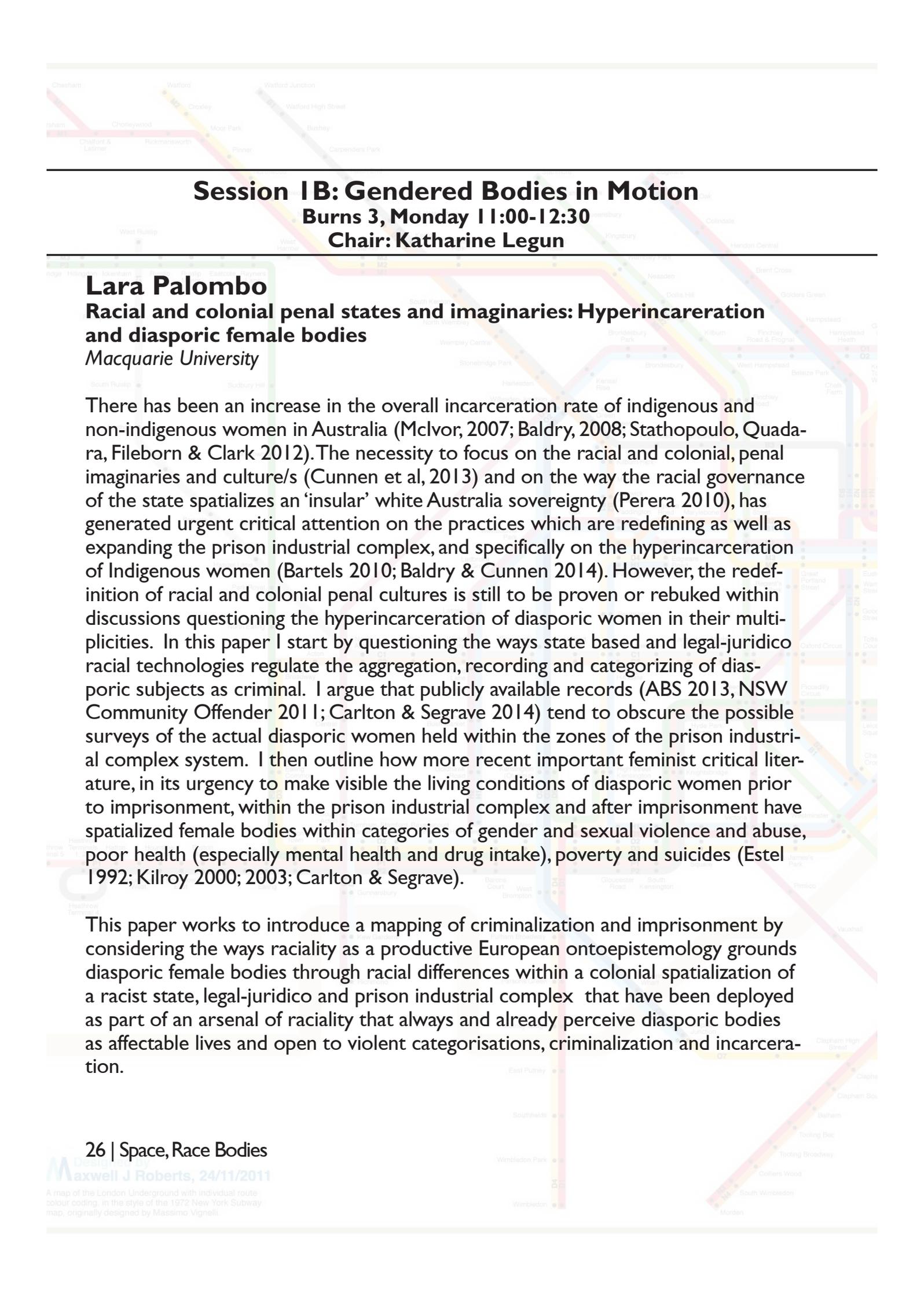
### **‘Happiness from the skies’: Understanding commercial drone technologies as reinscribing spacialised, racialised, and consumer subjectivities in the city**

*School of Social and Political Sciences and School of Culture and Communication, University of Melbourne*

Earlier this year, Coca-Cola released a 2 minute YouTube clip to demonstrate its involvement in the ‘Singapore Kindness Movement’. Intended as a practice in making visible the ‘invisible’ population, several drones delivered photos and Coca-Cola to some 2000 migrant workers on a construction site which sat above the city of Singapore. Warmly received as a positive utilisation of drone technology, this paper adopts an interdisciplinary approach to explore how such technologies of surveillance reconfigure spatial practices and what it means to be a migrant body within the city. Firstly addressing the shift in the dialectics of technology from the erasure of embodiment and space to the reinstatement of situatedness in the city, this paper will examine the impact commercialised uses of drones have on the identity of migrant workers. By rendering the ‘invisible’ migrant body visible on a worksite isolated from the streets of Singapore, drones necessarily reproduce migrant bodies as the racialized other, consequently influencing how they may utilise spaces within a city. However, while tying the migrant and corporeal body to geographical locations, commercial drones at the same time activate the city as a fluid environment; dissolving the boundaries of place-making regarding work and pleasure, drones as a technology of surveillance and transgression demonstrate how the study of cities and spaces must no longer be conceptualised through a public/private dichotomy. Just as the interface for drones becomes more accessible for commercial use, this paper will address potential consequences of this technology beyond the Coca-Cola experiment in Singapore.

**Caitlin is a PhD Candidate in the School of Social and Political Sciences at the University of Melbourne. Her current research examines surveillance within public access spaces, focussing on reproductions of gender and the impact this has on spatial encounters. She is a member of the interdisciplinary Research Unit into Public Cultures.**

**Thao Phan is PhD candidate in the Media and Communications program at the University of Melbourne. Her research interests are in feminism and technoscience, and her current dissertation addresses articulations of gender as they are expressed in discourses in Artificial Intelligence. Her latest article ‘Transcoding as critical-queer technique in technofeminist practices’ is in submission for the Spring 2015 special edition of *Inter/Alia: A journal of queer studies*.**



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## Session 1B: Gendered Bodies in Motion

Burns 3, Monday 11:00-12:30

Chair: Katharine Legun

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**Lara Palombo**

**Racial and colonial penal states and imaginaries: Hyperincarceration and diasporic female bodies**

*Macquarie University*

There has been an increase in the overall incarceration rate of indigenous and non-indigenous women in Australia (McIvor, 2007; Baldry, 2008; Stathopoulos, Quadaara, Fileborn & Clark 2012). The necessity to focus on the racial and colonial, penal imaginaries and culture/s (Cunnen et al, 2013) and on the way the racial governance of the state spatializes an 'insular' white Australia sovereignty (Perera 2010), has generated urgent critical attention on the practices which are redefining as well as expanding the prison industrial complex, and specifically on the hyperincarceration of Indigenous women (Bartels 2010; Baldry & Cunnen 2014). However, the redefinition of racial and colonial penal cultures is still to be proven or rebuked within discussions questioning the hyperincarceration of diasporic women in their multiplicities. In this paper I start by questioning the ways state based and legal-juridico racial technologies regulate the aggregation, recording and categorizing of diasporic subjects as criminal. I argue that publicly available records (ABS 2013, NSW Community Offender 2011; Carlton & Segrave 2014) tend to obscure the possible surveys of the actual diasporic women held within the zones of the prison industrial complex system. I then outline how more recent important feminist critical literature, in its urgency to make visible the living conditions of diasporic women prior to imprisonment, within the prison industrial complex and after imprisonment have spatialized female bodies within categories of gender and sexual violence and abuse, poor health (especially mental health and drug intake), poverty and suicides (Estel 1992; Kilroy 2000; 2003; Carlton & Segrave).

This paper works to introduce a mapping of criminalization and imprisonment by considering the ways raciality as a productive European ontoepistemology grounds diasporic female bodies through racial differences within a colonial spatialization of a racist state, legal-juridico and prison industrial complex that have been deployed as part of an arsenal of raciality that always and already perceive diasporic bodies as affectable lives and open to violent categorisations, criminalization and incarceration.

26 | Space, Race Bodies

Maxwell J Roberts, 24/11/2011

A map of the London Underground with individual route colour coding, in the style of the 1972 New York Subway map, originally designed by Massimo Vignelli.

# Sara Kindon and Kristine Ford

## Contesting Representations of Refugee-Background Women as 'Problematic' and 'Needy' : Opening Up Spaces of Hospitality through a focus on Capabilities

Victoria University of Wellington

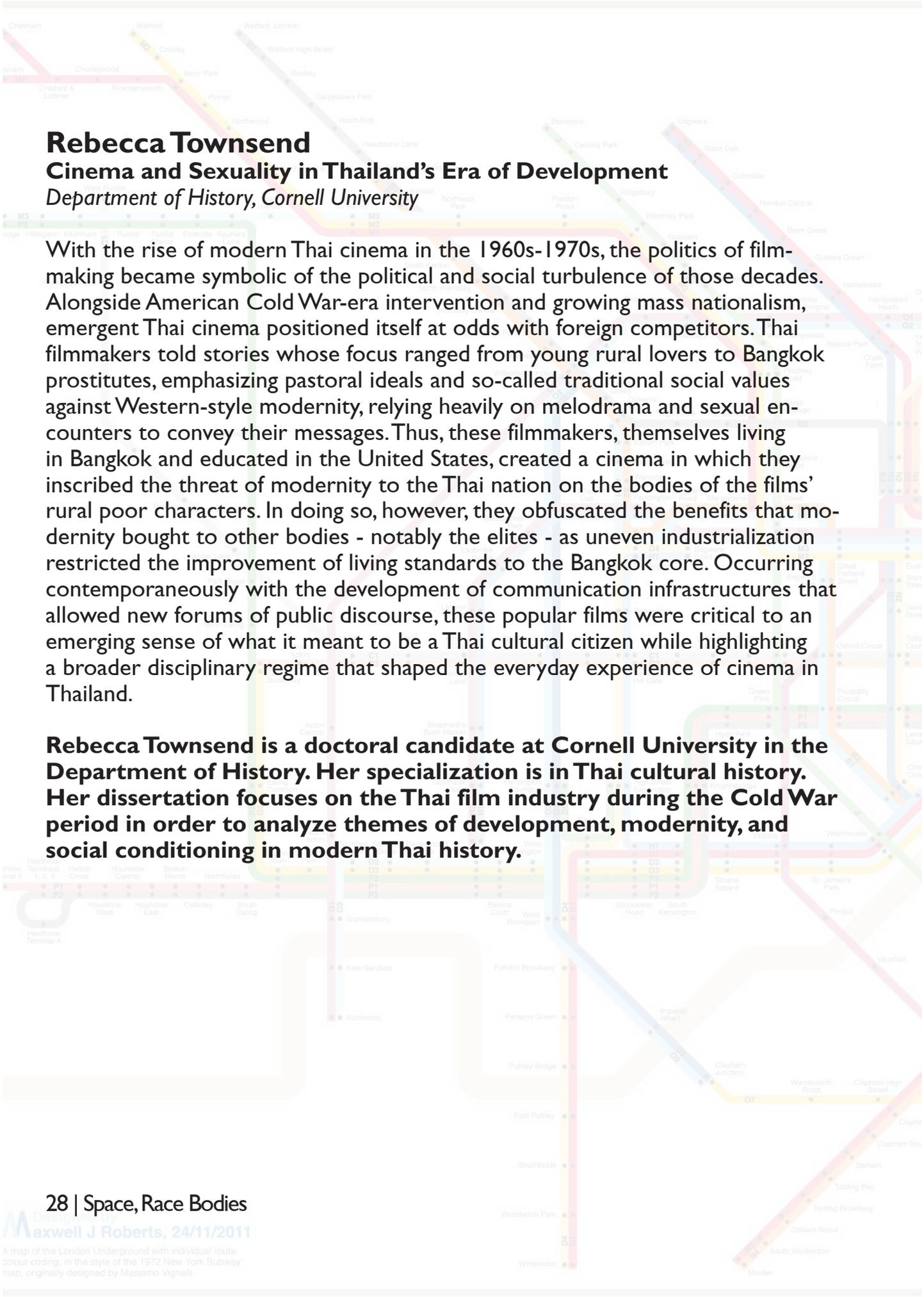
This paper analyses how power operates discursively within the western biomedical model and explores its effects on women with refugee backgrounds and healthcare services in Aotearoa New Zealand. It investigates the tendency of current medical discourse to typecast women (and men) with refugee backgrounds as having considerable health needs, which predicated the (over-) representation of them as exclusively 'problematic' and 'needy' throughout refugee and healthcare related literature. This analysis offers insights into how some geopolitical spaces of refugee resettlement in Aotearoa New Zealand perpetuate conditions of violence through their desire to contain these 'problematic' and 'needy' bodies. Focusing on maternal healthcare literature and services in Aotearoa New Zealand, the paper also introduces alternative narratives to the needs-based focus in the effort to constitute a more fair and just discourse, and in an effort to open up spaces of greater hospitality. This work may be useful here and further afield for those negotiating the politics of representation and seeking better health outcomes for people within refugee background communities.

**Associate Professor Sara Kindon is a social geographer with particular interests in the politics of the contact zone in applied research and development practice.**

**Ms Kristine Ford graduated with a Masters of Development Studies from Victoria University of Wellington in 2012 and currently works for Presbyterian Support.**



Bakerloo Line	B1 Elephant & Castle to Queen's Park	Piccadilly Line	P1 Cockfosters to Heathrow Terminal 5
Central Line	C1 Ealing Broadway to Hainault and Woodford	Victoria Line	V1 Cockfosters to Uxbridge
Circle Line	C2 West Ruislip to Epping	Waterloo & City Line	W1 Brixton to Whitehall Central
District Line	D1 Hammersmith to City and Edgware Road	London Overground	O1 Waterloo to Bank
District Line	D2 Upminster to Wimbledon		O2 Easton to Waltham Junction
District Line	D3 Upminster to Richmond		O3 Stratford to Richmond
District Line	D4 Tower Hill to Ealing Broadway		O4 Stratford to Clapham Junction
District Line	D5 Edgware Road to Wimbledon		O5 Willesden Junction to Clapham Junction
District Line	D6 Kensington Olympia Shuttle		O6 Dalston Junction to New Cross
District Line	D7 Hammersmith to City and Barking		O7 Dalston Junction to Crystal Palace
District Line	D8 Stratford to Stammore		O8 Highbury & Islington to West Croydon
Jubilee Line	J1 Baker Street to Amersham or Chesham		O9 Highbury & Islington to Clapham Junction
Metropolitan Line	M1 Aldgate to Waltham		O10 Barking to Gospel Oak
Metropolitan Line	M2 Aldgate to Uxbridge		O11 Lower Gateway to Beckton
Northern Line	N1 Kennington to West End and Edgware		O12 Stratford to Lewisham
Northern Line	N2 Kennington to West End and High Barnet		O13 Stratford International to Beckton
Northern Line	N3 Morden to City and Edgware		O14 Stratford International to Woolwich Arsenal
Northern Line	N4 Morden to City and High Barnet		
Northern Line	N5 M11 Hill East Shuttle		



## Rebecca Townsend

### Cinema and Sexuality in Thailand's Era of Development

*Department of History, Cornell University*

With the rise of modern Thai cinema in the 1960s-1970s, the politics of film-making became symbolic of the political and social turbulence of those decades. Alongside American Cold War-era intervention and growing mass nationalism, emergent Thai cinema positioned itself at odds with foreign competitors. Thai filmmakers told stories whose focus ranged from young rural lovers to Bangkok prostitutes, emphasizing pastoral ideals and so-called traditional social values against Western-style modernity, relying heavily on melodrama and sexual encounters to convey their messages. Thus, these filmmakers, themselves living in Bangkok and educated in the United States, created a cinema in which they inscribed the threat of modernity to the Thai nation on the bodies of the films' rural poor characters. In doing so, however, they obfuscated the benefits that modernity bought to other bodies - notably the elites - as uneven industrialization restricted the improvement of living standards to the Bangkok core. Occurring contemporaneously with the development of communication infrastructures that allowed new forums of public discourse, these popular films were critical to an emerging sense of what it meant to be a Thai cultural citizen while highlighting a broader disciplinary regime that shaped the everyday experience of cinema in Thailand.

**Rebecca Townsend is a doctoral candidate at Cornell University in the Department of History. Her specialization is in Thai cultural history. Her dissertation focuses on the Thai film industry during the Cold War period in order to analyze themes of development, modernity, and social conditioning in modern Thai history.**

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**Session 2A: Kolonial Kiwis**  
**Burns 4, Monday 13:30-15:00**  
**Chair: Holly Randell-Moon**

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**Julie Cupples and Kevin Glynn**  
**Postcolonial Spaces of Discursive Struggle in the Convergent Media Environment**

*University of Edinburgh and Massey University*

In the current conjuncture defined by neoliberalism, securitization, surveillance and the resurgence of indigenous politics, both imperializing power and decoloniality have found new ways to reinvent themselves. This paper examines discursive practices and participatory digital cultures forming around the Maori Television Service (MTS) in Aotearoa New Zealand. It explores in particular their capacity to challenge the epistemic violence inflicted through colonization upon indigenous ways of knowing and being. In postcolonial settler nations, indigenous iconographies are appropriated and commodified to promote state or corporate agendas, while indigenous peoples fighting for cultural and political rights are often characterized as “terrorists” or, in Charles Hale’s terms, “*indios insurrectos*.” We focus on two incidents: police “terror raids” on Tuhoë in Te Urewera in 2007, and controversies over public pronouncements by Air New Zealand in 2013 about a company policy that prohibits employment of people with ta moko. Both events revealed racialized mediascapes that became sites of contestation between competing visions of national identity, belonging and participation played out in particular on and through the bodies of indigenous people. We explore the forms of indigenous citizenship active within the convergent media environment to assess the contribution they can make to the formation of (counter)modernities.

**Julie Cupples teaches geography at the University of Edinburgh. She is author of *Latin American Development* (Routledge) and co-editor of *Mediated Geographies/Geographies of Media* (forthcoming). She is co-PI on a project entitled “Geographies of Media Convergence,” which is supported by the Marsden Fund of the Royal Society of New Zealand.**

**Kevin Glynn teaches media studies at Massey University. He has published widely in media and cultural studies and is author of *Tabloid Culture* (Duke University Press). He is co-PI on a project entitled “Geographies of Media Convergence,” which is supported by the Marsden Fund of the Royal Society of New Zealand.**

## Avril Bell

### Space, things and belonging: decolonizing community

University of Auckland

Research projects lead to serendipitous developments. Three years ago I set out to research Pakeha engagements with iwi seeking co-governance relationships over community resources, asking – how are Pakeha responding to newly empowered iwi actors, post-Treaty settlements? I am exploring this question through the case of the development of Te Ahu, a community complex in Kaitiaki, and in the course of this research have been exposed to a new line of inquiry related to the transformative and agential power of spaces and things. Both Maori and Pakeha partners in this project have seen themselves involved in building community, not just a community building. A significant part of the success of this development depends on the power of particular spaces and things within Te Ahu. In this paper I want to begin to explore ways to think about the agential power of spaces and things in decolonizing projects.

**Avril Bell is a senior lecturer in Sociology at the University of Auckland. Her research centres on the relationships between settler and indigenous peoples, and particularly the ongoing legacies of colonization and practices of decolonization. She is the author of *Relating Indigenous and Settler Identities: Beyond Domination* (2014).**

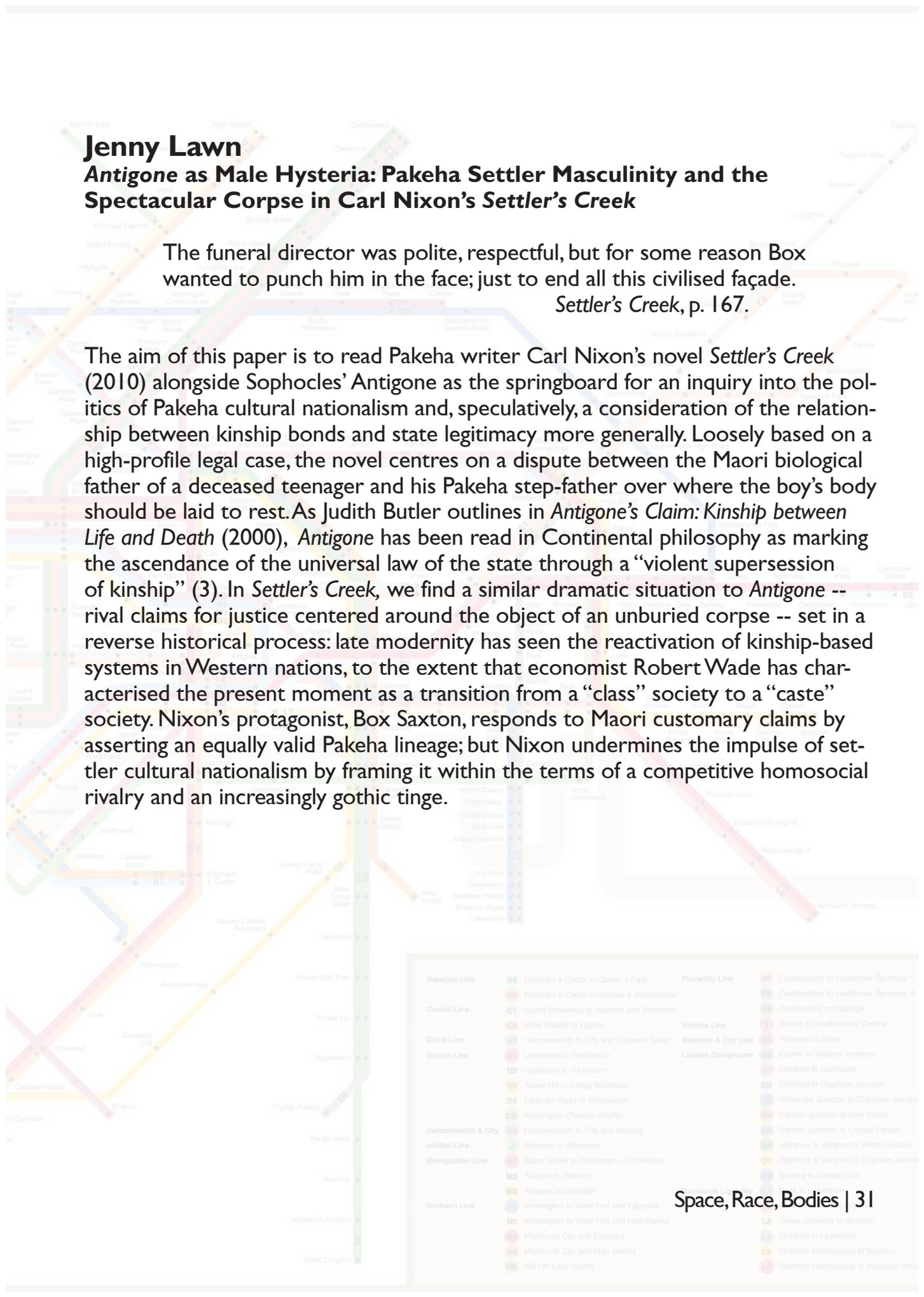
# Jenny Lawn

## Antigone as Male Hysteria: Pakeha Settler Masculinity and the Spectacular Corpse in Carl Nixon's *Settler's Creek*

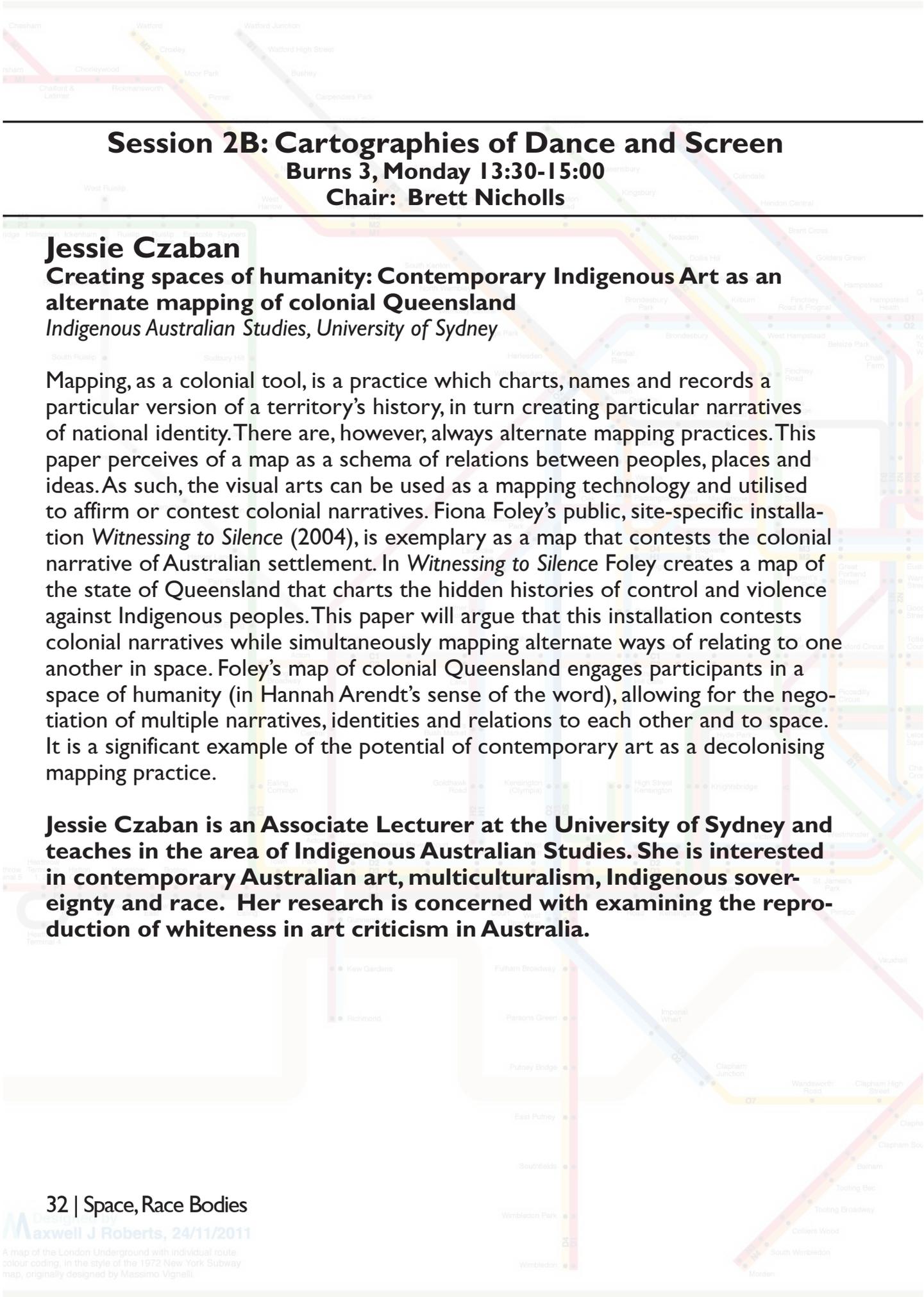
The funeral director was polite, respectful, but for some reason Box wanted to punch him in the face; just to end all this civilised façade.

*Settler's Creek*, p. 167.

The aim of this paper is to read Pakeha writer Carl Nixon's novel *Settler's Creek* (2010) alongside Sophocles' *Antigone* as the springboard for an inquiry into the politics of Pakeha cultural nationalism and, speculatively, a consideration of the relationship between kinship bonds and state legitimacy more generally. Loosely based on a high-profile legal case, the novel centres on a dispute between the Maori biological father of a deceased teenager and his Pakeha step-father over where the boy's body should be laid to rest. As Judith Butler outlines in *Antigone's Claim: Kinship between Life and Death* (2000), *Antigone* has been read in Continental philosophy as marking the ascendance of the universal law of the state through a "violent supersession of kinship" (3). In *Settler's Creek*, we find a similar dramatic situation to *Antigone* -- rival claims for justice centered around the object of an unburied corpse -- set in a reverse historical process: late modernity has seen the reactivation of kinship-based systems in Western nations, to the extent that economist Robert Wade has characterised the present moment as a transition from a "class" society to a "caste" society. Nixon's protagonist, Box Saxton, responds to Maori customary claims by asserting an equally valid Pakeha lineage; but Nixon undermines the impulse of settler cultural nationalism by framing it within the terms of a competitive homosocial rivalry and an increasingly gothic tinge.



Bakerloo Line	B1 Elephant & Castle to Queen's Park	Piccadilly Line	P1 Cockfosters to Heathrow Terminal 5
Central Line	C1 Elephant & Castle to Harrow & Wealdstone	P2 Cockfosters to Heathrow Terminal 4	
Circle Line	C2 Ealing Broadway to Hainault and Woodford	P3 Cockfosters to Uxbridge	
District Line	D1 West Ruislip to Epping	P4 Brixton to Walthamstow Central	
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District Line	D11 Aldgate to Walford	P14 Highbury & Islington to Clapham Junction	
District Line	D12 Aldgate to Uxbridge	P15 Barking to Gospel Oak	
District Line	D13 Kennington to West End and Edgware	P16 Stratford to Lewisham	
District Line	D14 Kennington to West End and High Barnet	P17 Stratford International to Beckton	
District Line	D15 Morden to City and Edgware	P18 Stratford to Lewisham	
District Line	D16 Morden to City and High Barnet	P19 Stratford International to Beckton	
District Line	D17 M11 Hill East Shuttle	P20 Stratford International to Woolwich Arsenal	



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## Session 2B: Cartographies of Dance and Screen

Burns 3, Monday 13:30-15:00  
Chair: Brett Nicholls

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### Jessie Czaban

#### Creating spaces of humanity: Contemporary Indigenous Art as an alternate mapping of colonial Queensland

*Indigenous Australian Studies, University of Sydney*

Mapping, as a colonial tool, is a practice which charts, names and records a particular version of a territory's history, in turn creating particular narratives of national identity. There are, however, always alternate mapping practices. This paper perceives of a map as a schema of relations between peoples, places and ideas. As such, the visual arts can be used as a mapping technology and utilised to affirm or contest colonial narratives. Fiona Foley's public, site-specific installation *Witnessing to Silence* (2004), is exemplary as a map that contests the colonial narrative of Australian settlement. In *Witnessing to Silence* Foley creates a map of the state of Queensland that charts the hidden histories of control and violence against Indigenous peoples. This paper will argue that this installation contests colonial narratives while simultaneously mapping alternate ways of relating to one another in space. Foley's map of colonial Queensland engages participants in a space of humanity (in Hannah Arendt's sense of the word), allowing for the negotiation of multiple narratives, identities and relations to each other and to space. It is a significant example of the potential of contemporary art as a decolonising mapping practice.

**Jessie Czaban is an Associate Lecturer at the University of Sydney and teaches in the area of Indigenous Australian Studies. She is interested in contemporary Australian art, multiculturalism, Indigenous sovereignty and race. Her research is concerned with examining the reproduction of whiteness in art criticism in Australia.**

# José Miguel Díaz Rodríguez

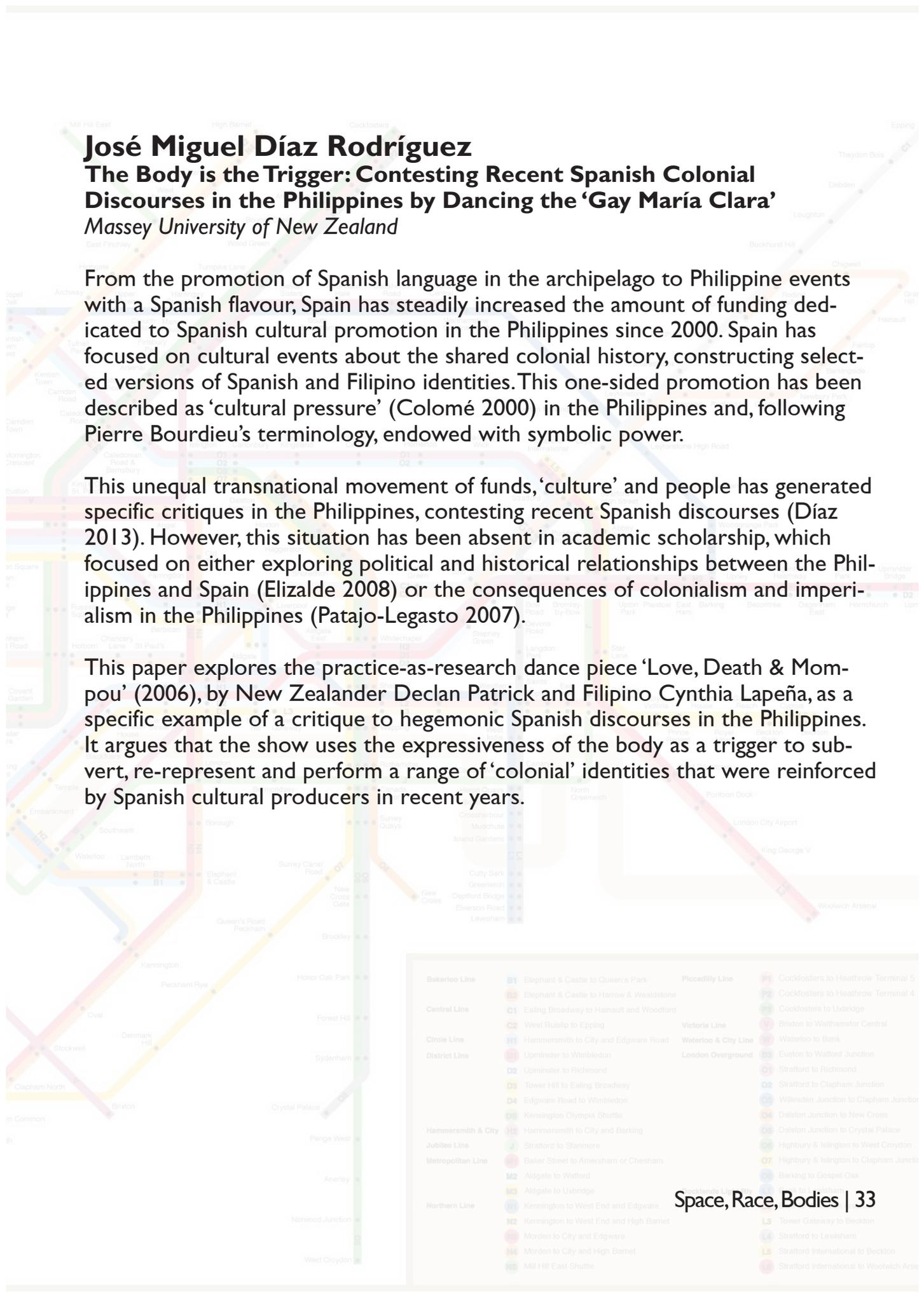
## The Body is the Trigger: Contesting Recent Spanish Colonial Discourses in the Philippines by Dancing the 'Gay María Clara'

Massey University of New Zealand

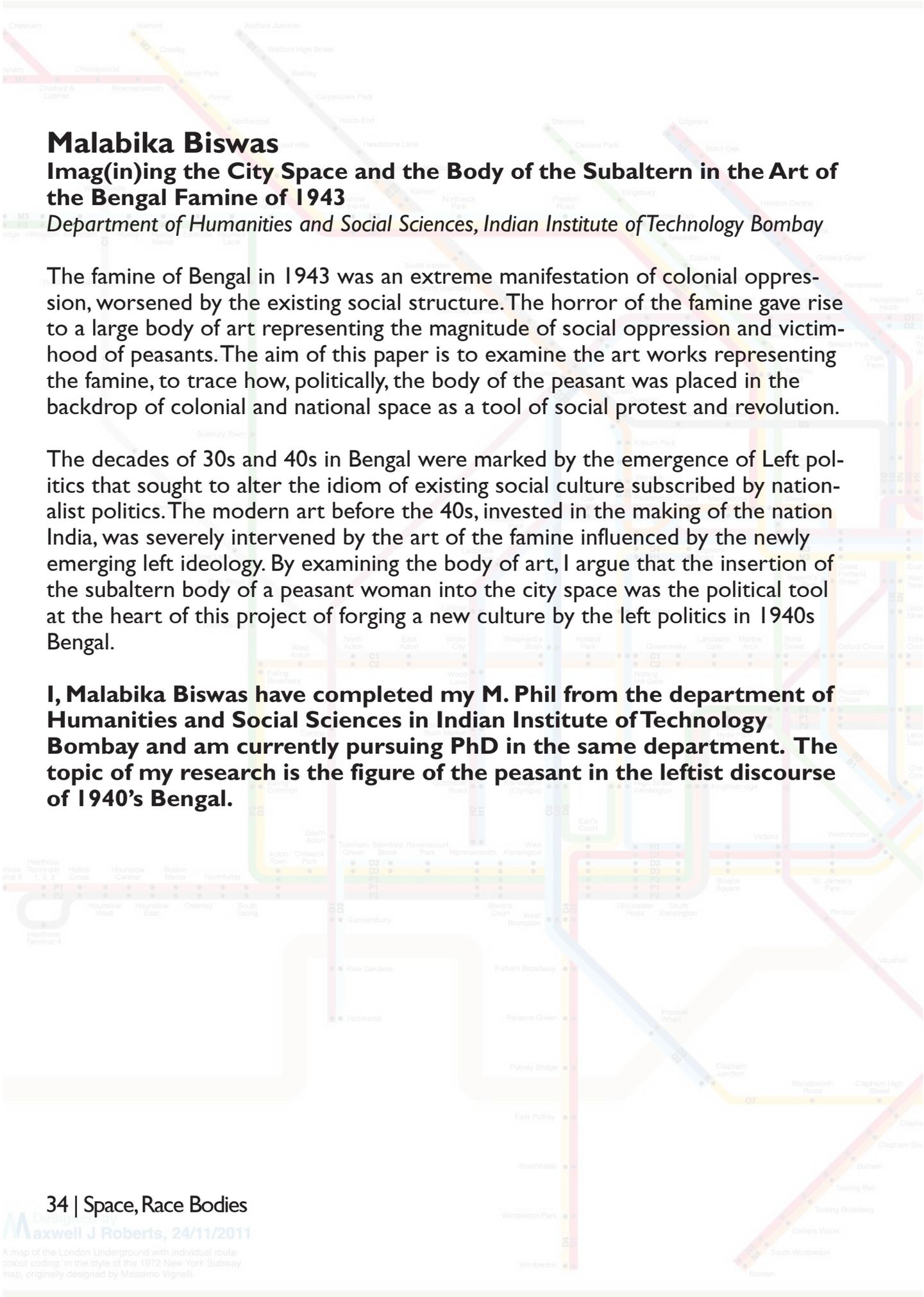
From the promotion of Spanish language in the archipelago to Philippine events with a Spanish flavour, Spain has steadily increased the amount of funding dedicated to Spanish cultural promotion in the Philippines since 2000. Spain has focused on cultural events about the shared colonial history, constructing selected versions of Spanish and Filipino identities. This one-sided promotion has been described as 'cultural pressure' (Colomé 2000) in the Philippines and, following Pierre Bourdieu's terminology, endowed with symbolic power.

This unequal transnational movement of funds, 'culture' and people has generated specific critiques in the Philippines, contesting recent Spanish discourses (Díaz 2013). However, this situation has been absent in academic scholarship, which focused on either exploring political and historical relationships between the Philippines and Spain (Elizalde 2008) or the consequences of colonialism and imperialism in the Philippines (Patajo-Legasto 2007).

This paper explores the practice-as-research dance piece 'Love, Death & Mompou' (2006), by New Zealander Declan Patrick and Filipino Cynthia Lapeña, as a specific example of a critique to hegemonic Spanish discourses in the Philippines. It argues that the show uses the expressiveness of the body as a trigger to subvert, re-represent and perform a range of 'colonial' identities that were reinforced by Spanish cultural producers in recent years.



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Hammersmith & City	H1 Upminster to Richmond		O2 Stratford to Watford Junction
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	N3 Stratford to Stammore		O7 Highbury & Islington to West Croydon
	N4 Baker Street to Amersham or Chesham		O8 Highbury & Islington to Clapham Junction
	N5 Aldgate to Watford		O9 Barking to Gospel Oak
	N6 Aldgate to Uxbridge		O10 Barking to Gospel Oak
	N7 Kennington to West End and Edgware		O11 Stratford International to Beckton
	N8 Kennington to West End and High Barnet		O12 Stratford to Lewisham
	N9 Morden to City and Edgware		O13 Stratford International to Beckton
	N10 Morden to City and High Barnet		O14 Stratford International to Woolwich Arsenal
	N11 Mill Hill East Shuttle		



## Malabika Biswas

### Imag(in)ing the City Space and the Body of the Subaltern in the Art of the Bengal Famine of 1943

*Department of Humanities and Social Sciences, Indian Institute of Technology Bombay*

The famine of Bengal in 1943 was an extreme manifestation of colonial oppression, worsened by the existing social structure. The horror of the famine gave rise to a large body of art representing the magnitude of social oppression and victimhood of peasants. The aim of this paper is to examine the art works representing the famine, to trace how, politically, the body of the peasant was placed in the backdrop of colonial and national space as a tool of social protest and revolution.

The decades of 30s and 40s in Bengal were marked by the emergence of Left politics that sought to alter the idiom of existing social culture subscribed by nationalist politics. The modern art before the 40s, invested in the making of the nation India, was severely intervened by the art of the famine influenced by the newly emerging left ideology. By examining the body of art, I argue that the insertion of the subaltern body of a peasant woman into the city space was the political tool at the heart of this project of forging a new culture by the left politics in 1940s Bengal.

**I, Malabika Biswas have completed my M. Phil from the department of Humanities and Social Sciences in Indian Institute of Technology Bombay and am currently pursuing PhD in the same department. The topic of my research is the figure of the peasant in the leftist discourse of 1940's Bengal.**

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## Session 3A: Terminal Bodies

Burns 4, Monday 15:30-17:00  
Chair: Ryan Tippet

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### Sunshine Kamaloni

#### What are you doing here? –The politics of race and belonging at the airport

Monash University

What does it feel like to be a black woman in the airport? The particularity of this question allows me to interrogate the specificity of my embodied racial experience in a space of global flows. I aim to illustrate how the airport as a space produces racialised particularities of experience. Significantly, the exactness of the experiences in the airport is a result of the clear and specific ways race is mobilised through the use of explicit sets of procedures and processes of documenting bodies. The airport is set up in a way that differentiates bodies and orders them according to specific characteristics like nationality and region. I argue that embedded within these characteristics is the notion of race. However, the airport as a space is also one of globalised exchanges, migration, proximity, boundaries, control, people/body processing as well as policing and surveillance. I contend that these contrasting elements produce an ambiguity within the space which in turn flows into our embodied experience of the space complicating the specificity of the racial experiences. In essence this paper will offer an ideological and experiential analysis of the airport as a space. This analysis will be framed within a discussion of how race is mapped onto spaces. I use the airport and my embodied experience of its space as a map to highlight concerns about belonging in the world today.

**Sunshine Kamaloni (BA Hons) is a doctoral candidate. Her thesis, *Visible invisibilities: race, bodies & space in a colour-blind world* interrogates the mechanisms that sustain the continuity of race in the 21st century with a particular focus on the intersection of spatial practices, racialisation, embodiment and experiential reflection. She is interested in how people experience race in ordinary, everyday spaces and how they can create a sense of resistance and agency from those experiences. Her other research interests include culture and agency, representation and bodies.**



## Sacha Knox

### Terminal bodies? The insecurity to reimagine Africa

Human Sciences Research Council, Africa Institute of South Africa

This paper takes up productive tensions and confusions generated through the notion of 'terminal bodies' in order to suggest ways in which we may move beyond disciplining tendencies (and tendencies towards 'disciplines') or what Fanon would refer to as a shrivelled up and empty 'hard core of culture' (1959). The word 'terminal' simultaneously refers to the finite, to a specific conclusion or end point; in botany, to a bud or inflorescence; and otherwise, may imply a kind of thoroughfare, a liminal space (as in a train terminal). The word 'bodies' also has multiple connotations, it may, for example, refer to the human and to the nonhuman; to the animate and the inanimate; it may also imply the collective (a race, a class, a gender, a nation) or the individual. This confluence of potentialities bulks against instrumental operations where the function of 'representation' is collapsed into that of 'representative' (Axel, 1999). Strung together however, these words also imply something sick, something in danger; an image used to point to the constructed nature of anxieties mobilised in service of strategic geopolitical interventions into a variety of African contexts, while simultaneously conveying a sense of urgency, a sense of the violence that results from the exclusionary and constraining 'process of figuring the nation in exemplary human form' (Comaroff in Axel, 1999). Drawing on an ethics of becoming and placing this in critical intimacy (Spivak) with perspectives of Afrikology, this paper seeks to unsettle current regimes of security, proposing that an embrace of insecurity (fear, anxiety, uncertainty etc.) may be a necessary movement in order to re/imagine - and therefore re/create - transformational alternatives.

**Sacha Knox is a research specialist for the Africa Institute of South Africa (AISA), a programme within the Human Sciences Research Council (HSRC), where she works within the Governance and Security Unit. Her research interests lie in peacebuilding processes, critical complexity, dynamical systems theory, embodied perspectives, the politics of representation, the relationship between politics and aesthetics, nationalism, affect, decolonial and non-hegemonic knowledge systems, Afrikology and Afro-centric perspectives, the politics of intervention, post-structuralism, interdisciplinary approaches, and queer ecologies.**

# Erin Harrington

## I is for 'I Don't Think So': feminist theory meets fan praxis in *The ABCs of Death*

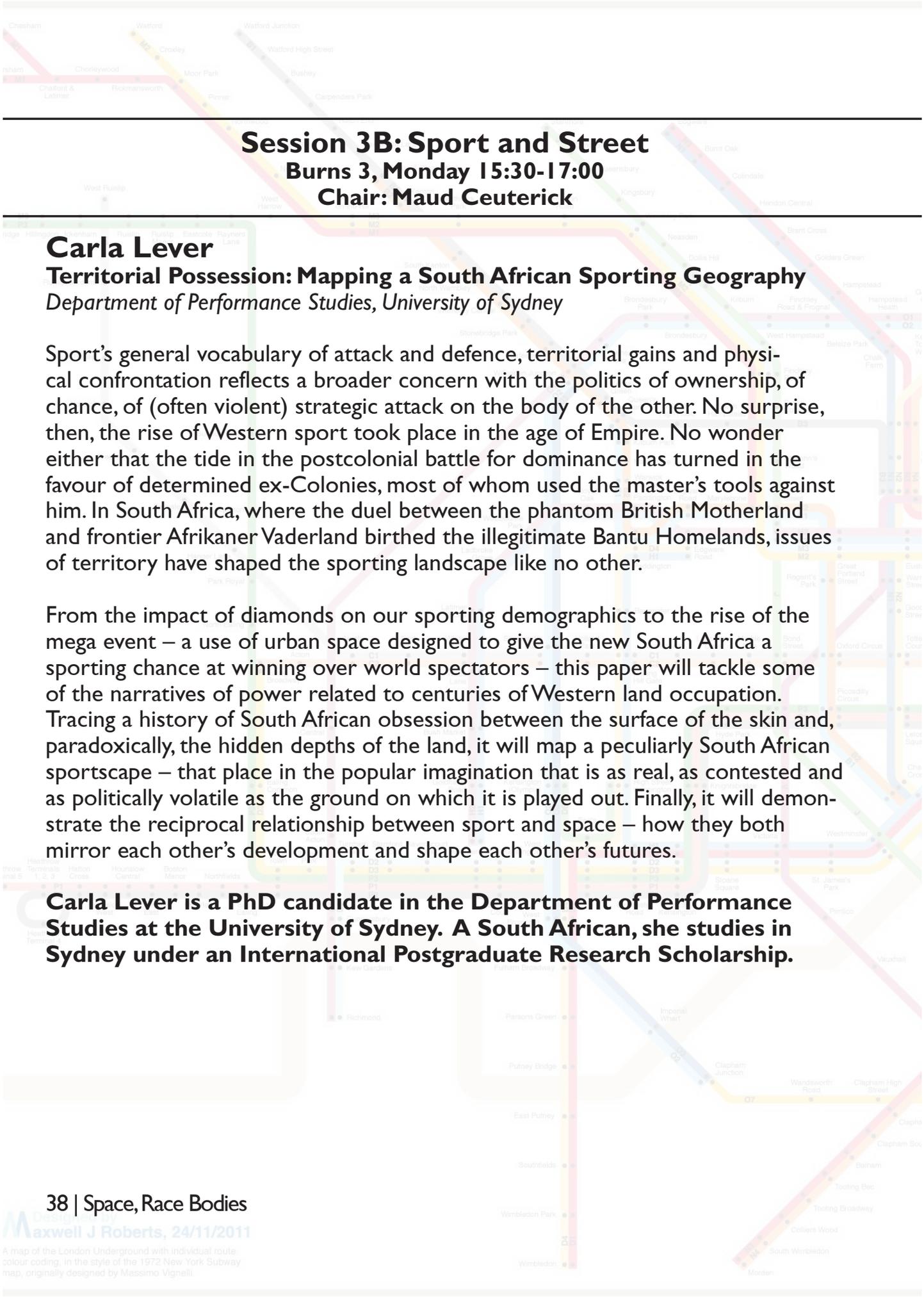
Department of Cultural Studies, University of Canterbury

The horror anthology film *The ABCs of Death* (2012) is a truly international endeavour: produced by an American and a New Zealander, it features 26 short films - each a 'different way to die' inspired by a letter of the alphabet - in a variety of languages from directors across 15 countries. Despite this cultural diversity and the films' overall eclecticism, the collection is remarkably consistent in terms of its attitude towards women and women's bodies. Here, the representation of normative femininity and female-ness becomes intertwined with highly sexualised, increasingly spectacular and theatrical expressions of violence and terror, in a form that feels both rhythmic and relentless. In this talk I present a content analysis of the 26 shorts from the perspective of feminist theories of horror and embodiment and transnational discussions about genre. I contextualise this within an account of the visceral and embodied experience of watching the film with a group of horror-loving women, a discursive space in which the tension between gender politics, visual pleasure and oppositional viewing practices comes to the fore.

**Erin Harrington has a PhD in Cultural Studies from the University of Canterbury, where she teaches across the fields of popular and visual culture, drama and critical theory. Her research interests centre on horror, gender and embodiment.**



Bakerloo Line	B1 Elephant & Castle to Queen's Park	Piccadilly Line	P1 Cockfosters to Heathrow Terminal 5
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	M3 Aldgate to Uxbridge		O9 Barking to Gospel Oak
Northern Line	N1 Kennington to West End and Edgware		L1 Lower Gateway to Beckton
	N2 Kennington to West End and High Barnet		L2 Stratford to Lewisham
	N3 Morden to City and Edgware		L3 Stratford International to Beckton
	N4 Morden to City and High Barnet		L4 Stratford International to Woolwich Arsenal
	N5 Mill Hill East Shuttle		



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## Session 3B: Sport and Street

Burns 3, Monday 15:30-17:00  
Chair: Maud Ceuterick

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**Carla Lever**

**Territorial Possession: Mapping a South African Sporting Geography**

*Department of Performance Studies, University of Sydney*

Sport's general vocabulary of attack and defence, territorial gains and physical confrontation reflects a broader concern with the politics of ownership, of chance, of (often violent) strategic attack on the body of the other. No surprise, then, the rise of Western sport took place in the age of Empire. No wonder either that the tide in the postcolonial battle for dominance has turned in the favour of determined ex-Colonies, most of whom used the master's tools against him. In South Africa, where the duel between the phantom British Motherland and frontier Afrikaner Vaderland birthed the illegitimate Bantu Homelands, issues of territory have shaped the sporting landscape like no other.

From the impact of diamonds on our sporting demographics to the rise of the mega event – a use of urban space designed to give the new South Africa a sporting chance at winning over world spectators – this paper will tackle some of the narratives of power related to centuries of Western land occupation. Tracing a history of South African obsession between the surface of the skin and, paradoxically, the hidden depths of the land, it will map a peculiarly South African sportscape – that place in the popular imagination that is as real, as contested and as politically volatile as the ground on which it is played out. Finally, it will demonstrate the reciprocal relationship between sport and space – how they both mirror each other's development and shape each other's futures.

**Carla Lever is a PhD candidate in the Department of Performance Studies at the University of Sydney. A South African, she studies in Sydney under an International Postgraduate Research Scholarship.**

# Nicole Fidalgo

## Framing young cariocas from the favelas

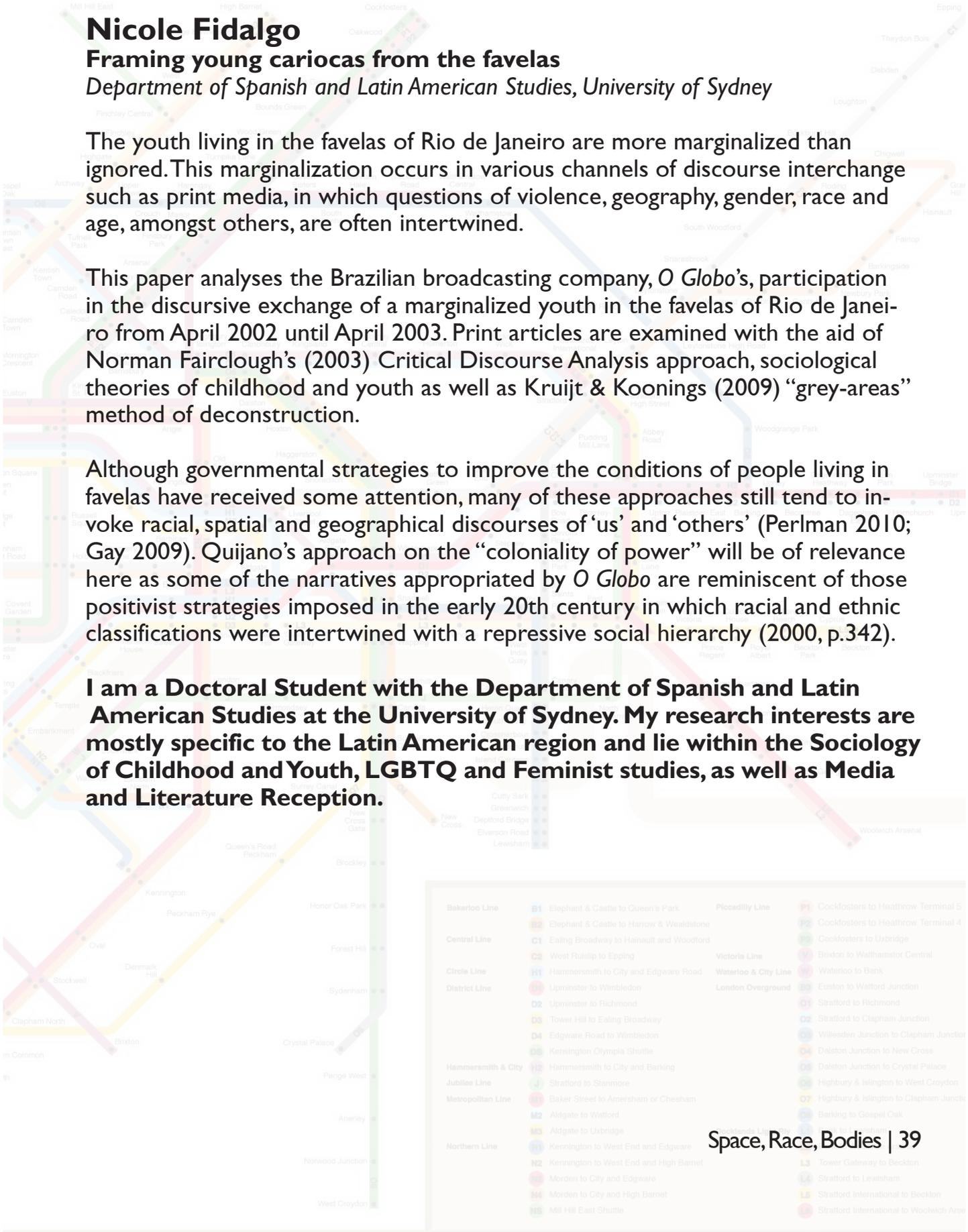
Department of Spanish and Latin American Studies, University of Sydney

The youth living in the favelas of Rio de Janeiro are more marginalized than ignored. This marginalization occurs in various channels of discourse interchange such as print media, in which questions of violence, geography, gender, race and age, amongst others, are often intertwined.

This paper analyses the Brazilian broadcasting company, *O Globo's*, participation in the discursive exchange of a marginalized youth in the favelas of Rio de Janeiro from April 2002 until April 2003. Print articles are examined with the aid of Norman Fairclough's (2003) Critical Discourse Analysis approach, sociological theories of childhood and youth as well as Kruijt & Koonings (2009) "grey-areas" method of deconstruction.

Although governmental strategies to improve the conditions of people living in favelas have received some attention, many of these approaches still tend to invoke racial, spatial and geographical discourses of 'us' and 'others' (Perlman 2010; Gay 2009). Quijano's approach on the "coloniality of power" will be of relevance here as some of the narratives appropriated by *O Globo* are reminiscent of those positivist strategies imposed in the early 20th century in which racial and ethnic classifications were intertwined with a repressive social hierarchy (2000, p.342).

**I am a Doctoral Student with the Department of Spanish and Latin American Studies at the University of Sydney. My research interests are mostly specific to the Latin American region and lie within the Sociology of Childhood and Youth, LGBTQ and Feminist studies, as well as Media and Literature Reception.**



Bakerloo Line	B1 Elephant & Castle to Queen's Park	Piccadilly Line	P1 Cockfosters to Heathrow Terminal 5
Central Line	C1 Ealing Broadway to Hainault and Woodford		P2 Cockfosters to Heathrow Terminal 4
Circle Line	C2 West Ruislip to Epping	Victoria Line	V1 Brixton to Walthamstow Central
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	D4 Edgware Road to Wimbledon		O3 Stratford to Clapham Junction
	D5 Kensington Olympia Shuttle		O4 Willesden Junction to Clapham Junction
Hammersmith & City	H1 Hammersmith to City and Barking		O5 Dalston Junction to New Cross
Jubilee Line	J1 Stratford to Stanmore		O6 Dalston Junction to Crystal Palace
Metropolitan Line	M1 Baker Street to Amersham or Chesham		O7 Highbury & Islington to West Croydon
	M2 Aldgate to Walford		O8 Highbury & Islington to Clapham Junction
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	N3 Morden to City and Edgware		
	N4 Morden to City and High Barnet		
	N5 Mill Hill East Shuttle		

## Le Lucciole

### Grandmothers' Recipes for Expo 2015: my grandma taught me how to make a tickler from tires

This paper will analyze the discourse that Expo 2015 is carrying out around the political questions of lgbti\* subjects and women. In this respect, Expo has proposed two projects addressed to these two categories of subjects: the first is the realization of a gay street in Milan and the second is the project Women-For-Expo. The central question posed by Expo in relation to these issues concerns the logic of exclusion and normalization of certain subjects to justify the inclusion of others. This analysis will try to unveil the ways through which expo 2015 contributes to the construction of an hegemonic discourse aiming to reinforce specific stereotypes of feminine and gay subjects that are functional to the current logics of power in the specific Italian context.

In fact, on one hand the realization of a gay street simplifies the complexity of the lgbti\* problematic and exploits it in order to serve a logic of economic profit as well as to propagate a gay image normative and exclusive toward migrants and all other queer subjects. On the other hand, Women-For-Expo contributes to the discourse of the *French feminism* by presenting an image of woman naturally devoted to specific tasks such as the care of the family and the nourishing, while excluding other feminine subjects who do not identify with that model.

**Le Lucciole is a collective engaged in the analysis of feminist and gender related issues. Horizontal, democratic and participative practices are the focus of the collective which defines itself as anti-fascist, anti-racist, anti-sexist and anti-capitalist. Le Lucciole collaborates with the recovered space Ri-make in Milan.**

# Session 4A: Make it Count: Consuming New Media Burns 4, Tuesday 11:40-13:10pm Chair: Alex Thong

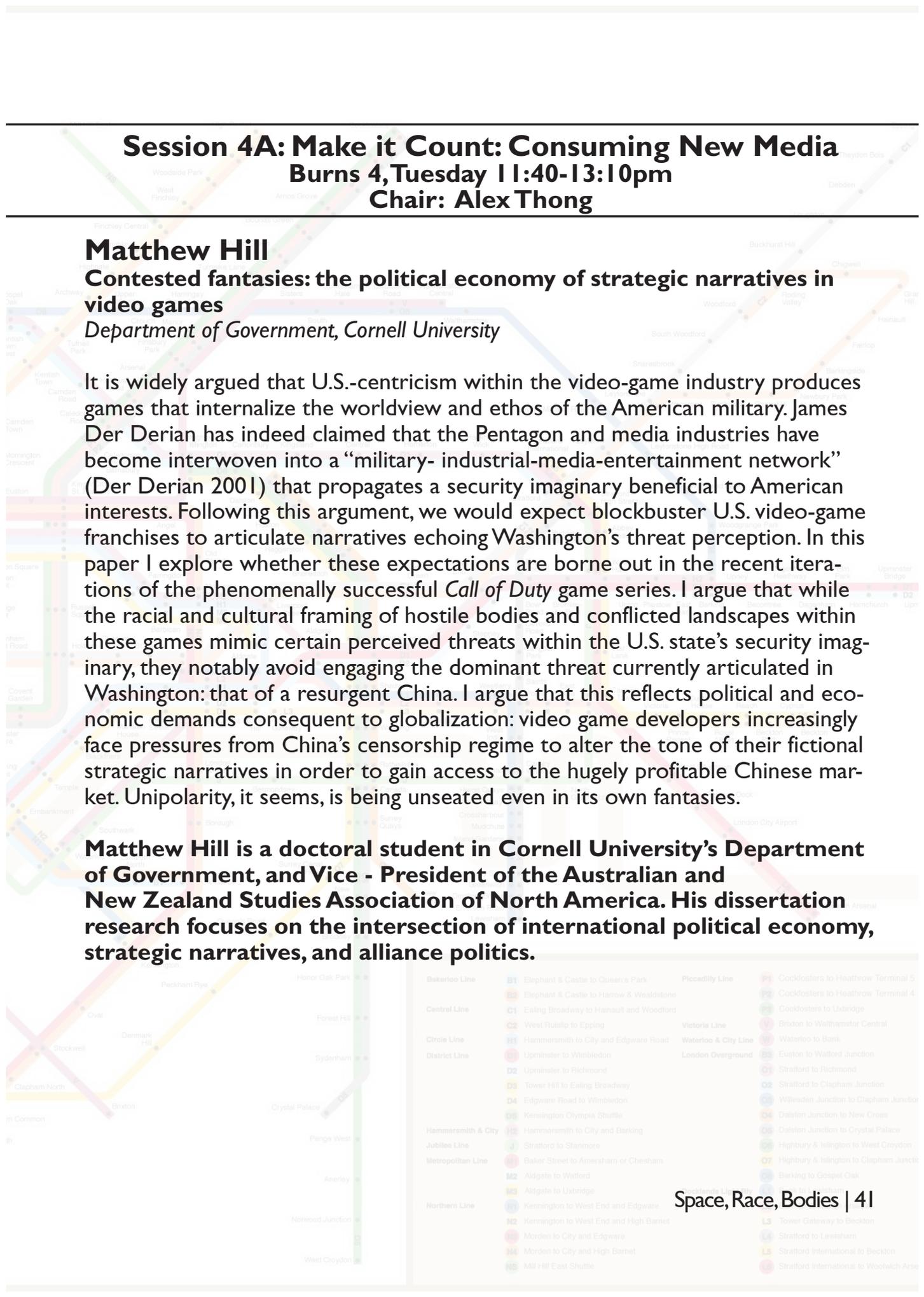
## Matthew Hill

### Contested fantasies: the political economy of strategic narratives in video games

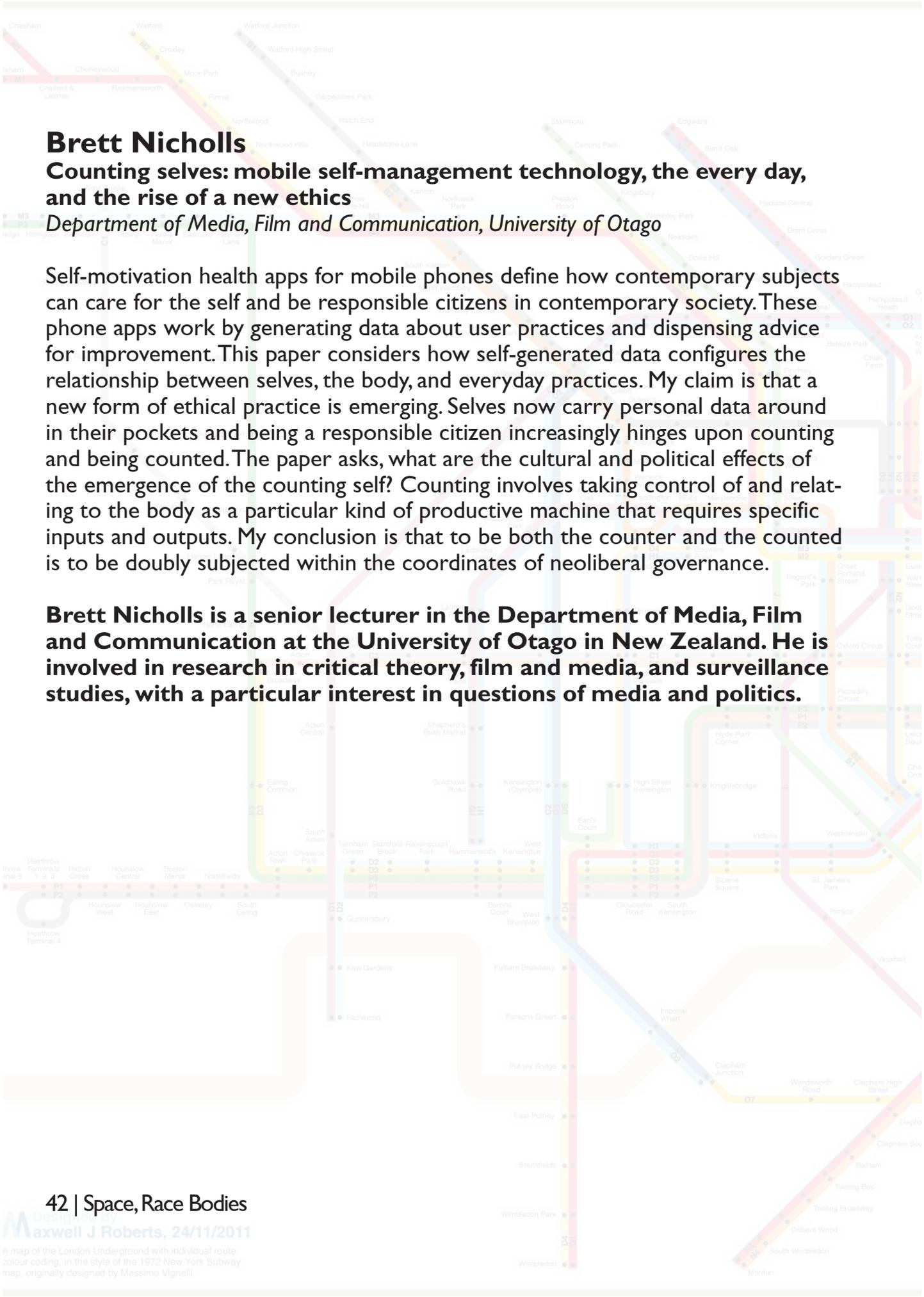
Department of Government, Cornell University

It is widely argued that U.S.-centricism within the video-game industry produces games that internalize the worldview and ethos of the American military. James Der Derian has indeed claimed that the Pentagon and media industries have become interwoven into a “military- industrial-media-entertainment network” (Der Derian 2001) that propagates a security imaginary beneficial to American interests. Following this argument, we would expect blockbuster U.S. video-game franchises to articulate narratives echoing Washington’s threat perception. In this paper I explore whether these expectations are borne out in the recent iterations of the phenomenally successful *Call of Duty* game series. I argue that while the racial and cultural framing of hostile bodies and conflicted landscapes within these games mimic certain perceived threats within the U.S. state’s security imaginary, they notably avoid engaging the dominant threat currently articulated in Washington: that of a resurgent China. I argue that this reflects political and economic demands consequent to globalization: video game developers increasingly face pressures from China’s censorship regime to alter the tone of their fictional strategic narratives in order to gain access to the hugely profitable Chinese market. Unipolarity, it seems, is being unseated even in its own fantasies.

**Matthew Hill is a doctoral student in Cornell University’s Department of Government, and Vice - President of the Australian and New Zealand Studies Association of North America. His dissertation research focuses on the intersection of international political economy, strategic narratives, and alliance politics.**



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## Brett Nicholls

### Counting selves: mobile self-management technology, the every day, and the rise of a new ethics

*Department of Media, Film and Communication, University of Otago*

Self-motivation health apps for mobile phones define how contemporary subjects can care for the self and be responsible citizens in contemporary society. These phone apps work by generating data about user practices and dispensing advice for improvement. This paper considers how self-generated data configures the relationship between selves, the body, and everyday practices. My claim is that a new form of ethical practice is emerging. Selves now carry personal data around in their pockets and being a responsible citizen increasingly hinges upon counting and being counted. The paper asks, what are the cultural and political effects of the emergence of the counting self? Counting involves taking control of and relating to the body as a particular kind of productive machine that requires specific inputs and outputs. My conclusion is that to be both the counter and the counted is to be doubly subjected within the coordinates of neoliberal governance.

**Brett Nicholls is a senior lecturer in the Department of Media, Film and Communication at the University of Otago in New Zealand. He is involved in research in critical theory, film and media, and surveillance studies, with a particular interest in questions of media and politics.**

# Paula Ray

## Facebook as a Platform for an Imagined Diasporic Community

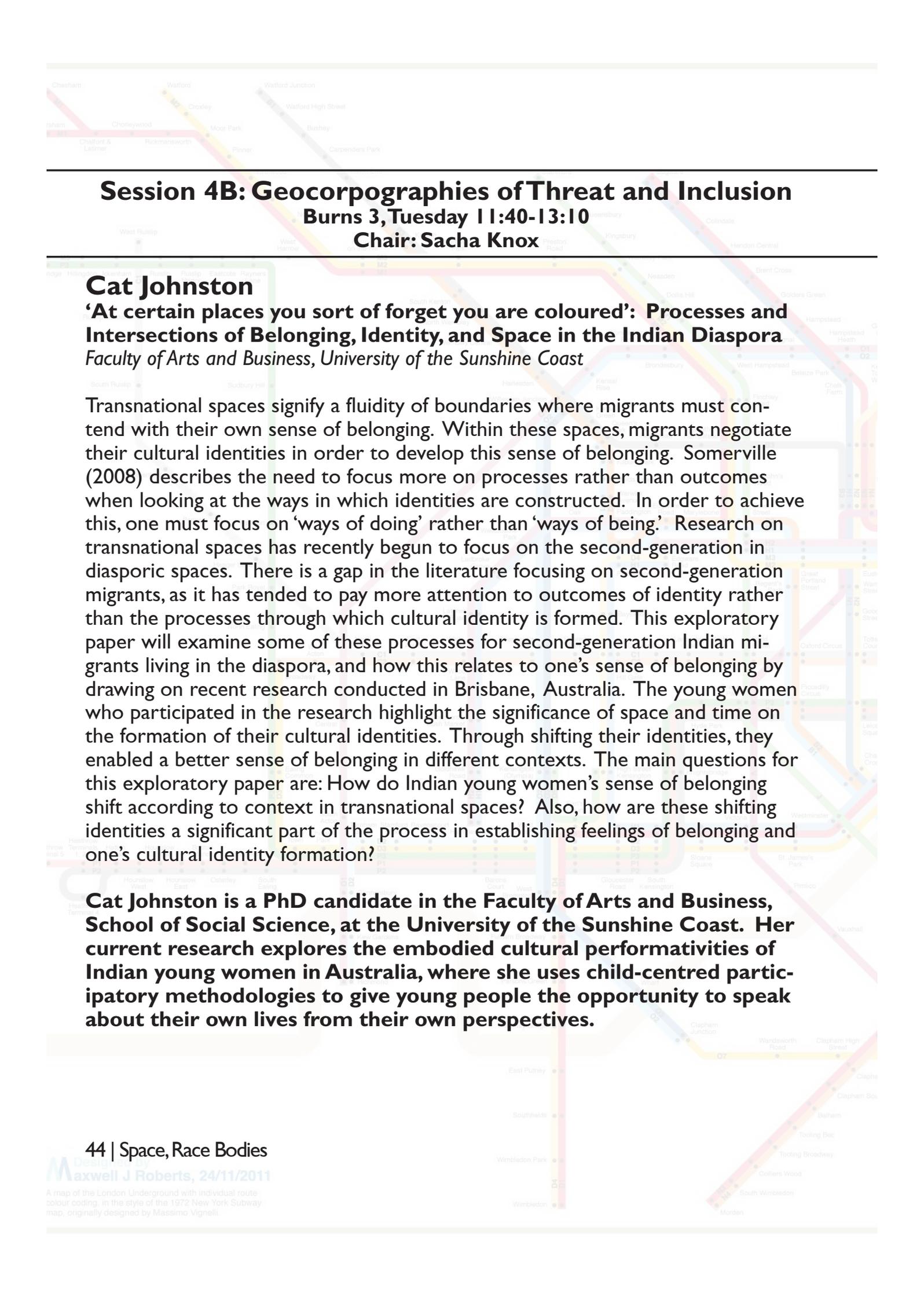
University of Auckland

Overcoming geographically determined territorial boundaries, Facebook as a communication platform offers to take Benedict Anderson's concept of the "imagined community" (2006, p.xi) a step forward, particularly in the form of Facebook groups that encourage civic engagement. For example, the Facebook group 'Stop Honour Killings in India' is coordinated by a non-resident Indian who has organised a campaign against an India-centric injustice, and the group's membership predominantly consists of Indians residing within the country. In this way, the interactions on the virtual platform of FB groups have rendered space relative, by facilitating communication across all time zones and uniting the dispersed actors into collectives.

As Anderson (2006) says, "nation-ness is the most universally legitimate value in the political life of our time" (p.3), but nation-ness can be experienced well beyond the nation. In the case of Facebook, the more sophisticated and intertwined a networks' mesh is, the less inclined the activists feel towards supporting the central governing system, or the nation-state. Nonetheless, this FB group's members, like others', are brought together by an identification with India. These FB groups are communities that are structured around what Anderson describes as "deep, horizontal comradeship" (2006, p.224). The discussions these FB groups engage in within the "diasporic public sphere" (Appadurai, 1996, p.22) encourage civic awareness that is achieved through participation within the community.

As members of the virtual community, they develop a diasporic identity, whether or not they are resident outside the nation. What further prompts this identity formation is the use of distinctive cyber language and expressions that are unique to these communities, and are understood not only by the members of these specific communities but also other communities within the same diaspora who exhibit a similar demography. Digital spaces can thus give birth to virtual communities that come together around civic responsibilities defined both by and beyond the nation.





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## Session 4B: Geocorpographies of Threat and Inclusion

Burns 3, Tuesday 11:40-13:10

Chair: Sacha Knox

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### Cat Johnston

#### **'At certain places you sort of forget you are coloured': Processes and Intersections of Belonging, Identity, and Space in the Indian Diaspora**

*Faculty of Arts and Business, University of the Sunshine Coast*

Transnational spaces signify a fluidity of boundaries where migrants must contend with their own sense of belonging. Within these spaces, migrants negotiate their cultural identities in order to develop this sense of belonging. Somerville (2008) describes the need to focus more on processes rather than outcomes when looking at the ways in which identities are constructed. In order to achieve this, one must focus on 'ways of doing' rather than 'ways of being.' Research on transnational spaces has recently begun to focus on the second-generation in diasporic spaces. There is a gap in the literature focusing on second-generation migrants, as it has tended to pay more attention to outcomes of identity rather than the processes through which cultural identity is formed. This exploratory paper will examine some of these processes for second-generation Indian migrants living in the diaspora, and how this relates to one's sense of belonging by drawing on recent research conducted in Brisbane, Australia. The young women who participated in the research highlight the significance of space and time on the formation of their cultural identities. Through shifting their identities, they enabled a better sense of belonging in different contexts. The main questions for this exploratory paper are: How do Indian young women's sense of belonging shift according to context in transnational spaces? Also, how are these shifting identities a significant part of the process in establishing feelings of belonging and one's cultural identity formation?

**Cat Johnston is a PhD candidate in the Faculty of Arts and Business, School of Social Science, at the University of the Sunshine Coast. Her current research explores the embodied cultural performativities of Indian young women in Australia, where she uses child-centred participatory methodologies to give young people the opportunity to speak about their own lives from their own perspectives.**

## Vek Lewis

### Empire by other (the usual?) means: reading Australian Immigration policy via the ‘coloniality of power’

University of Sydney

“The Department of Immigration and Citizenship helps build Australia’s future through the well-managed entry and settlement of people”.

Peruvian Aníbal Quijano proposes the concept of “the coloniality of power” to refer to “(1) a classification of people aided by ‘culture’ – in close connection with racism and capitalism; (2) institutional structures which perform this role; (3) the definition of spaces appropriate to the process; and (4) an epistemological perspective to organize the new matrix of power and channel the production of knowledge” (Domingues 2009: 117).

This paper examines the politics of migration as they have played out in successive Australian governments’ reworking of visa regimes and application processes as well as via the spectre of the refugee, which has prompted the current Abbott government to change the paradigm of citizenship to one of Border Protection. While the practices and policies around asylum seekers are subject to political critique and action, recent migration policy changes have not received the same scrutiny. Quijano’s framework serves to make important interconnections apparent in a settler colonial state enmeshed in the circuits of global capitalism.

**Dr Vek Lewis, Senior Lecturer in Latin American Studies at University of Sydney, authored *Crossing Sex and Gender in Latin America* (New York: Palgrave, 2010) and has published in academic journals ranging from *Sexualities* (UK) to *PORTAL*, as well as *Revista Cuicuilco* and *Journal of Intercultural Studies*.**



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## Thor Kerr

### Unifying and dividing around indigenous rights: Aboriginal heritage and the law in Western Australia

*Department of Communication and Cultural Studies, Curtin University*

The Western Australia Government in June released draft amendments to the Aboriginal Heritage Act 1972. The legislation determines processes for qualifying and disqualifying Aboriginal sites and objects from state heritage protection. Expressions of support for the amendments have come from resource companies and related associations, but many more expressions of concern have been submitted to government by Aboriginal groups and broader organizations. The concerns are clustered around the amendments' disempowerment of Aboriginal people in favour of a senior bureaucrat, who could declare unilaterally – without reasoning or review – “there is no Aboriginal site on the land”. This radical shift in authorization through the proposed amendments comes after Aboriginal groups cited state recognition of Aboriginal heritage while facing police contingents in the north and south of Western Australia. This paper examines how representations of indigenous rights can unify Aboriginal and non-Aboriginal people in spatial contests. It also investigates how authorized voices of popular media can work to divide supporters of indigenous rights from broader citizenry. This research is directed at furthering understandings of obstructions to recognition of indigenous rights in settler states.

**Thor Kerr is a lecturer in the Department of Communication and Cultural Studies in Curtin University's School of Media, Culture and Creative Arts. His research focusses on media and public representation in negotiations of urban space particularly in relation to Aboriginal sovereignty, whiteness and green built environments.**

## Session 5A: Spectres of Remembrance

Burns 4, Tuesday 14:00-16:00

Chair: David-Jack Fletcher

### Verita Sriratana

#### Eastern Europe, the Artful Devil of Capitalist Tourism and the Devilish Art of Historical Embalmment as Utopian Dystopia in Jáchym Topol's *The Devil's Workshop*

Department of English, Chulalongkorn University

As the imagination of utopia depends upon that of dystopia, the conceptualisation of dystopia can also be possible when it is based on a critique of its antithesis. However, this dichotomy, when applied to Eastern Europe, becomes deceptively simplistic. While socialism in Eastern Europe thrives on relentless critiques of the utopia of liberal-democratic Western Europe, the Communist regime never sought to project and present itself as a totalitarian dystopia. Moreover, the imagination of Western European utopia, in turn, contributed to the end of Communism in Eastern Europe. The image of utopia, the good democratic place of the idealist nowhere, forever overlaps and transposes into that of dystopia, the bad Fascist/Communist place of the historical nowhere, and vice versa. I propose that the literary treatment of Eastern Europe as a “utopian dystopia in becoming” in Jáchym Topol's *The Devil's Workshop* (*Chladnou zemí*), originally published in Czech in 2009 and translated in English in 2013, depicts the legacies of Nazi and Communist oppression on Czech and Belarusian histories in the neo-colonial world of the EU and capitalist tourism industry, where the dystopian nightmares of the holocaust and the hagiography of embalmed Communist heroes become desirable commodities of the whitewashed past, dystopian utopia.

**Verita Sriratana, a former recipient of the Anandamahidol Foundation Scholarship and of the Slovak National Scholarship, is a lecturer at the Department of English, Faculty of Arts, Chulalongkorn University. Her forthcoming book *Particular Modernity/Modernism: Locating Modernist Moments in Czech and Slovak Literature* will be published by Comenius University in Bratislava.**



## Susan L.T. Ashley

### War memorialising and the making of heritage: the Chattri Indian Memorial, UK

Northumbria University

The Chattri Memorial is a public site that hosts and embodies official and unofficial ideas about war. Standing on the edge of Brighton, UK, the Memorial was built in 1921 to honour Indian soldiers who fought on the Western Front during WWI. As both a sacred *place* and a space of socio-cultural *processes*, the monument is an enduring testament of past values of war heroism, but also more ephemeral practices of ritual and pilgrimage, including the annual memorial service held since the 1950s. The Chattri is a real and imagined space of war history. People hold, and may share, an affective sense of ‘heritage’ that is generated, reflected, affirmed or unsettled in this place. As a public space and process, war heritage here is an interaction of landscape, monument, racialised bodies, narratives, experiences and memories as divergently understood by Indian descendants, local residents, ethnic organisations, military officials, and individuals performing a variety of identity roles. The paper will document the many facets of the heritage production and consumption at work within war memorialisation here on several temporal and social scales, and theorise the changing nature of ‘value’ implied in the material and immaterial spaces, forms and practices at play.

**Dr Ashley is Senior Lecturer in Cultural Management at Northumbria University, Newcastle, UK. She is a cultural studies scholar interested in the ‘democratisation’ of cultural institutions, especially in relation to access and expression by minority groups. She recently published the edited volume *Diverse Spaces: Identity, Heritage and Community in Canadian Public Culture*.**

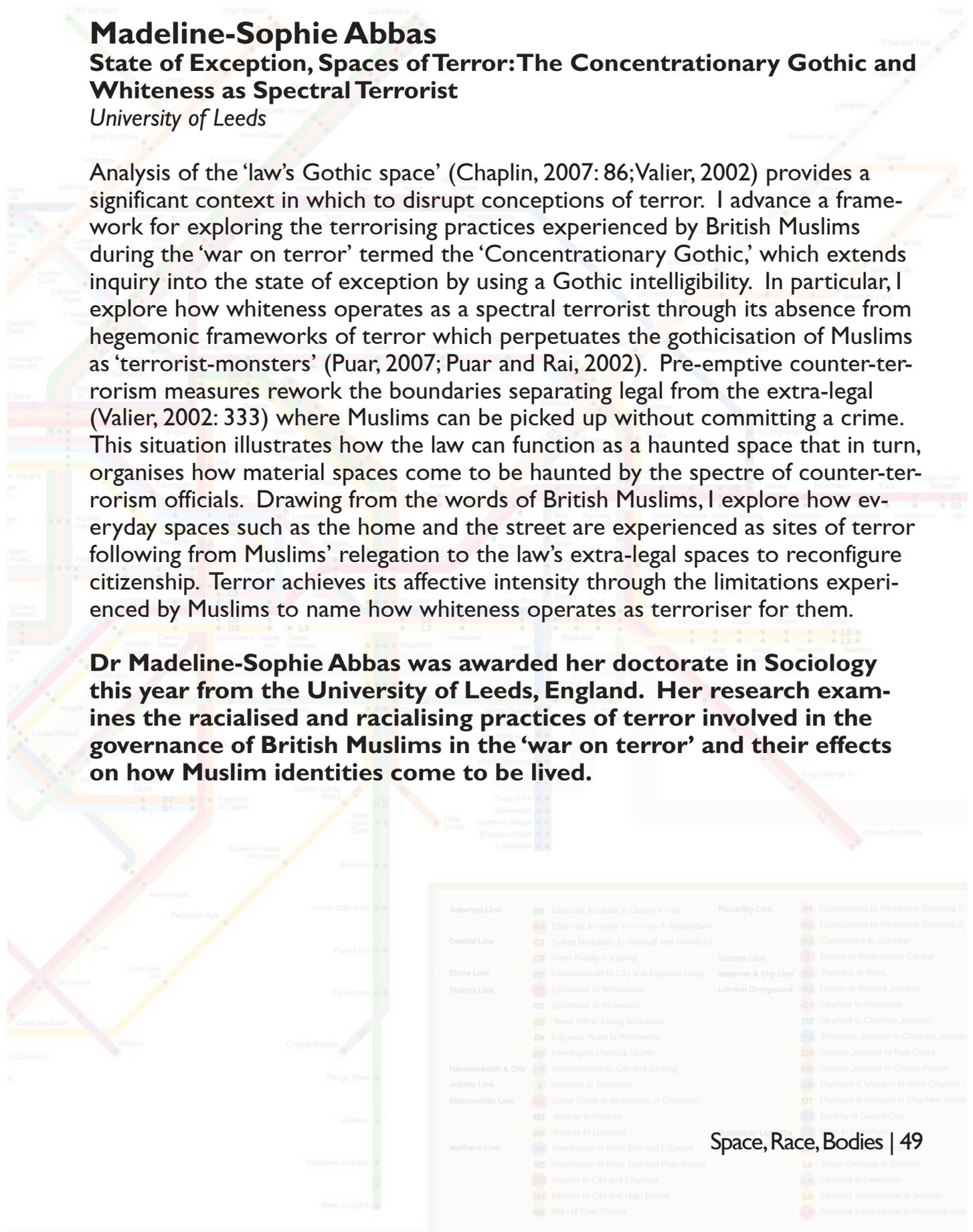
# Madeline-Sophie Abbas

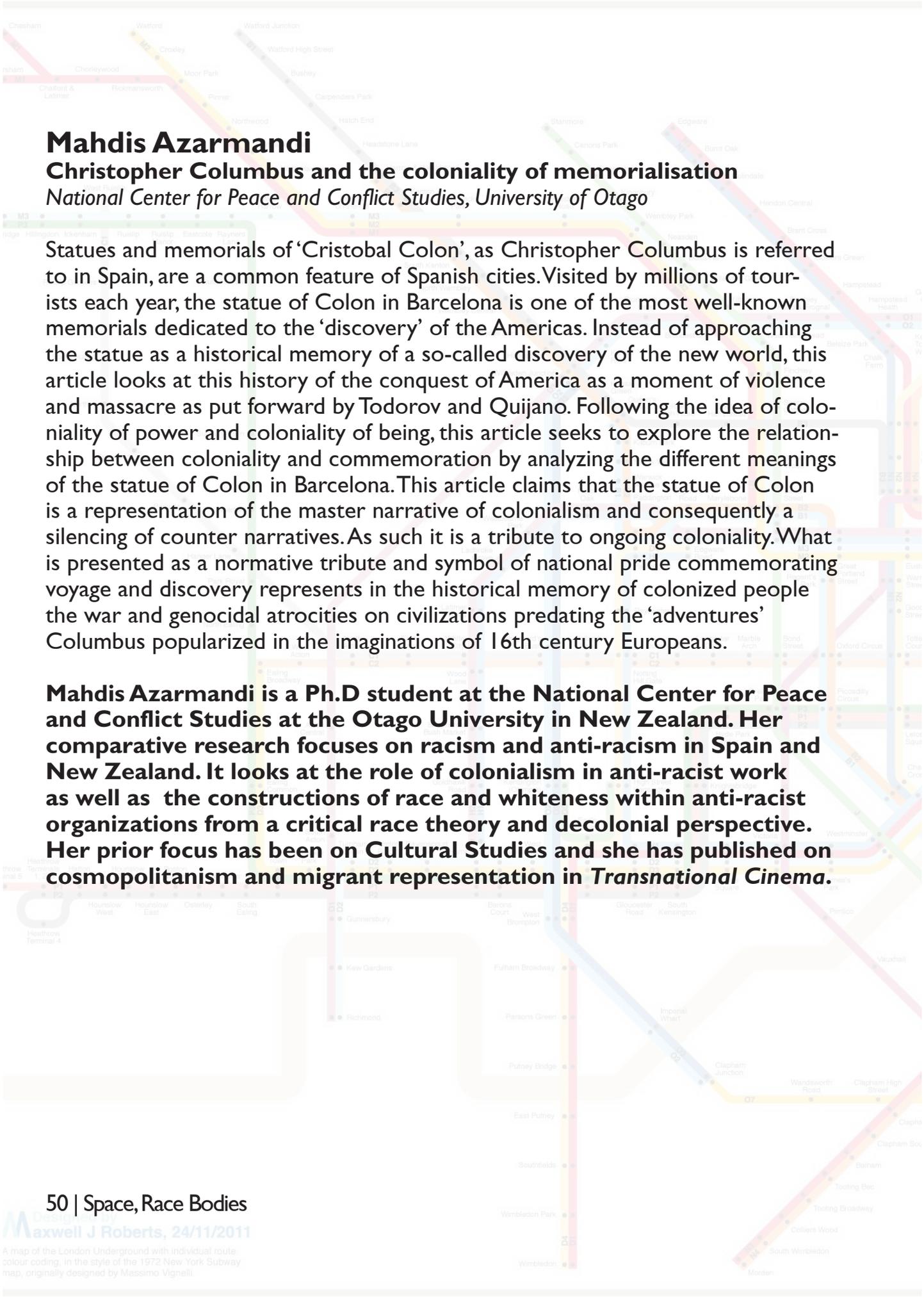
## State of Exception, Spaces of Terror: The Concentratory Gothic and Whiteness as Spectral Terrorist

University of Leeds

Analysis of the 'law's Gothic space' (Chaplin, 2007: 86; Valier, 2002) provides a significant context in which to disrupt conceptions of terror. I advance a framework for exploring the terrorising practices experienced by British Muslims during the 'war on terror' termed the 'Concentratory Gothic,' which extends inquiry into the state of exception by using a Gothic intelligibility. In particular, I explore how whiteness operates as a spectral terrorist through its absence from hegemonic frameworks of terror which perpetuates the gothicisation of Muslims as 'terrorist-monsters' (Puar, 2007; Puar and Rai, 2002). Pre-emptive counter-terrorism measures rework the boundaries separating legal from the extra-legal (Valier, 2002: 333) where Muslims can be picked up without committing a crime. This situation illustrates how the law can function as a haunted space that in turn, organises how material spaces come to be haunted by the spectre of counter-terrorism officials. Drawing from the words of British Muslims, I explore how everyday spaces such as the home and the street are experienced as sites of terror following from Muslims' relegation to the law's extra-legal spaces to reconfigure citizenship. Terror achieves its affective intensity through the limitations experienced by Muslims to name how whiteness operates as terroriser for them.

**Dr Madeline-Sophie Abbas was awarded her doctorate in Sociology this year from the University of Leeds, England. Her research examines the racialised and racialising practices of terror involved in the governance of British Muslims in the 'war on terror' and their effects on how Muslim identities come to be lived.**





## Mahdis Azarmandi

### Christopher Columbus and the coloniality of memorialisation

National Center for Peace and Conflict Studies, University of Otago

Statues and memorials of 'Cristobal Colon', as Christopher Columbus is referred to in Spain, are a common feature of Spanish cities. Visited by millions of tourists each year, the statue of Colon in Barcelona is one of the most well-known memorials dedicated to the 'discovery' of the Americas. Instead of approaching the statue as a historical memory of a so-called discovery of the new world, this article looks at this history of the conquest of America as a moment of violence and massacre as put forward by Todorov and Quijano. Following the idea of coloniality of power and coloniality of being, this article seeks to explore the relationship between coloniality and commemoration by analyzing the different meanings of the statue of Colon in Barcelona. This article claims that the statue of Colon is a representation of the master narrative of colonialism and consequently a silencing of counter narratives. As such it is a tribute to ongoing coloniality. What is presented as a normative tribute and symbol of national pride commemorating voyage and discovery represents in the historical memory of colonized people the war and genocidal atrocities on civilizations predating the 'adventures' Columbus popularized in the imaginations of 16th century Europeans.

**Mahdis Azarmandi is a Ph.D student at the National Center for Peace and Conflict Studies at the Otago University in New Zealand. Her comparative research focuses on racism and anti-racism in Spain and New Zealand. It looks at the role of colonialism in anti-racist work as well as the constructions of race and whiteness within anti-racist organizations from a critical race theory and decolonial perspective. Her prior focus has been on Cultural Studies and she has published on cosmopolitanism and migrant representation in *Transnational Cinema*.**

**Session 5B: Advance Australia Fair**  
**Burns 3, Tuesday 14:00-16:00**  
**Chair: Timothy Laurie**

**Erica Rose Millar**

**Happy Objects and Grievable Lives: Producing Gender; Reproducing Australia**

*University of Melbourne*

This paper traces two intersecting economies of emotion that, together, align white, heterosexual women's normative desire for children of their own with the biopolitics of the nation. The paper begins by tracing an emotional economy of pregnancy choice, where pregnancy ending in motherhood is interpreted as 'having', and saturated with happiness, and pregnancy ending in abortion manifests as loss, and marked by grief and distress. The emotional economy of abortion choice produces a normative, maternal femininity, regulating gendered subjects and subjectivities. Yet when considered at the level of the national imaginary, only the babies of white, heterosexual women manifest as 'happy' and hence 'grievable' objects for the nation. Pregnancy binds white women to the nation through a shared orientation towards the white foetus as a happy object. This shared orientation is a point where biopolitics and discipline intersect to construct and interpellate white female subjects, giving them a belongingness to the Australian nation specific to their gender, race, and sexuality, a belongingness that carries with it a circumscribed inclusion in the nation, and the exclusion and disavowal of other reproductive bodies.

**Erica Millar is an interdisciplinary gender historian whose work focuses on the gendered and biopolitical dimensions of abortion and reproduction. Her PhD was awarded the Australian Women's and Gender Studies Prize for most outstanding thesis from an Australian university. She currently teaches history at La Trobe and Melbourne Universities.**



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## Donald Reid

### The threat of monoculturalism: How the Australian media frames the suburb of Lakemba

*Journalism, Media & Communication, University of Tasmania*

Throughout much of 2014 there has been a significant and global media response to the increasing prominence of the Islamic militant force known as the Islamic State of Iraq and al-Sham (ISIS). In Australia, as in a number of other western nations, media and political discourses have focussed on domestic Muslim communities as sites for support and possible recruitment of ISIS followers. This paper examines the Australian media's framing of Muslim communities living in the Sydney suburb of Lakemba, notably the way in which the concept of multiculturalism has been adopted as a normalising and reactionary technology. In August Lakemba was dubbed 'monocultural Muslimland' by the tabloid Daily Telegraph, with reporter Tim Blair citing the lack of patronage of a local pub and extremist literature being sold in a small bookstore as evidence of Lakemba's dominant cultural narrative. Since the publication of Blair's story other publications have defended the Lakemba community as representative of harmonious diversity. The objective of this paper is therefore to examine the framing of Lakemba as both a symbolic and material site of contemporary Australia's ethnic mix and, as such, how the community has become an unwitting manifestation of conflicting interpretations of multiculturalism.

**Donald Reid is a lecturer in the Journalism, Media and Communications program at the University of Tasmania. His research interests include: the transformation of the political and rhetorical concept of the nation state in the era of globalization; the role and operations of public service media in the neoliberal environment; and the impact of social media on the public relations industry.**

# Emma Sarian

## Governments Imagining Their Citizens: Figures of Exclusion in Australian Migrant Policy

Macquarie University

The title of this paper - governments ‘imagining’ their citizens - is chosen with two particular aims in mind: first, to suggest that governments act not only as political institutions but also cultural ones, and that state power likewise can be considered in terms of cultural effects. The second aim, as a consequence, is to suggest that citizenship’s role in defining inclusion within a national space can also be understood in terms of cultural technologies of power. This particular focus is adopted in order to make sense of the ways in which the formally inclusive institution of Australian citizenship has long served to exclude migrant subjects and bodies from the physical and symbolic space of the nation. Using Foucault’s notion of governmentality together with Butler’s concept of performativity, this paper seeks to trace the ways in which the liberal political rationality utilised by constructions of ‘inclusive’ citizenship reproduces the discourse of Whiteness, focusing particularly on Australian migrant policy. More than this, it suggests that such state articulations of citizenship, in deploying this liberal governmentality, work as tools to regulate the population through the resignification of bodies in terms of the self-regulating, invisible White subject and its regulated, conspicuous Other.

**Emma is a Master of Research candidate in Modern History at Macquarie University. Her main areas of interests include biopower, racial embodiment and the history of liberalism. Emma’s research is primarily focused on modern Australian political culture, with a particular emphasis on the impact of neoliberalism.**



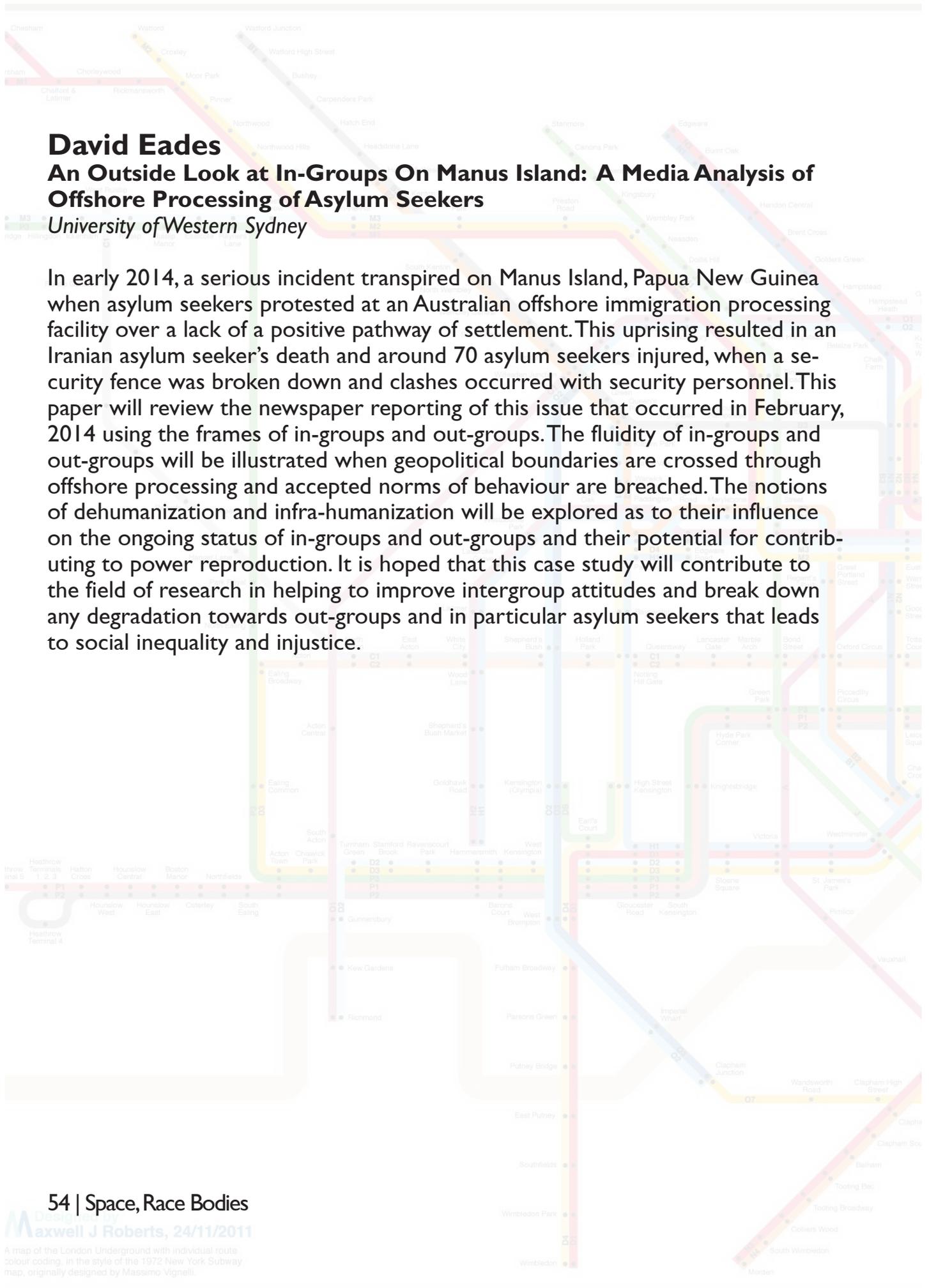
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## David Eades

# An Outside Look at In-Groups On Manus Island: A Media Analysis of Offshore Processing of Asylum Seekers

University of Western Sydney

In early 2014, a serious incident transpired on Manus Island, Papua New Guinea when asylum seekers protested at an Australian offshore immigration processing facility over a lack of a positive pathway of settlement. This uprising resulted in an Iranian asylum seeker's death and around 70 asylum seekers injured, when a security fence was broken down and clashes occurred with security personnel. This paper will review the newspaper reporting of this issue that occurred in February, 2014 using the frames of in-groups and out-groups. The fluidity of in-groups and out-groups will be illustrated when geopolitical boundaries are crossed through offshore processing and accepted norms of behaviour are breached. The notions of dehumanization and infra-humanization will be explored as to their influence on the ongoing status of in-groups and out-groups and their potential for contributing to power reproduction. It is hoped that this case study will contribute to the field of research in helping to improve intergroup attitudes and break down any degradation towards out-groups and in particular asylum seekers that leads to social inequality and injustice.



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**Session 6A: Somatechnics of Security**  
**Burns 4, Wednesday 10:30-12:00**  
**Chair: Holly Randell-Moon**

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**David-Jack Fletcher**  
**The Somatechnics of Desire and the Biopolitics of Ageing**  
*Macquarie University*

Within the field of gerontology, *biogerontology* has recently emerged as a sub-branch driven by the goal of medicalising old age as a health condition that requires critical intervention. In the course of this paper, I examine how this emergent discipline is underpinned by humanist ideologies of perpetual youth. Developments in anti-ageing technologies have furthered this discourse, firmly positioning the elderly as existing within a disease state. The resulting anti-ageing technologies are inextricably connected to notions of desire and freedom, which this paper will frame as somatechnologies for their ability to shape and influence both the individual body and that of the body politic.

Indeed, the various ways in which old age is framed as disease is embedded within these concepts of freedom and desire in order to allow the elderly to become complicit in their own medicalisation, which is how I am able to frame them as somatechnic in nature. Significantly, it is the resulting deployment of anti-ageing somatechnologies that make these discourses so powerful in what I label a gerontological hygiene movement.

This paper will apply the Foucauldian theory of biopolitics to the work of anti-ageing scientist Aubrey De Gray, arguably the worlds leading biogerontology researcher, to examine the ways in which scientific medical discourse (in)forms notions of acceptable ageing and corporeal homogeneity.

Furthermore, investigations into the cure for ageing posits that old age has become – now more than ever before – a site of contestation and crisis, resulting not only in this movement of gerontological hygiene, but also in the resettlement of many elderly individuals into designated medicalised quarantine sites; here, again, we are able to see the complicity of the elderly in the ways in which many desire to be moved to these sites under the guise of maintaining freedom, furthering the notion of somatechnics in this gerontological hygiene movement.

Framed through a neo-eugenic lens, ultimately this paper examines notions of freedom and desire as somatechnologies of biopolitical governance that shape notions of old age as a disease state, resulting in the deployment of anti-ageing technologies and medicalised quarantine sites.



**Joshua Pocius**  
**Of Bodies, Borders, and Barebacking: The Geocorpographies of HIV**  
*School of Culture and Communications, University of Melbourne*

With the introduction of pre-exposure prophylaxis (PrEP) and preliminary findings of the PARTNER study, the lived experience of seropositivity for many (mostly gay, urban, middle-class and white) people in high-income countries has been subject to rapid shifts in terms of both treatment and prevention. Whilst the corporeal borders between seronegative and seropositive subjects in these contexts appear to be dissipating, the broad disparity in HIV prevention and treatment options on either side of geopolitical borders is revealed, and perfectly illustrates the racialised and sexualised dimensions of access to antiretrovirals.

As the viral inscription on bodies is recalibrated to adjust to the contemporary spatialised realities of HIV, the meaning of HIV is revealed as both volatile and ambulatory. This paper presents a close analysis of a short sequence of a Treasure Island Media pornographic film entitled *Teenage Truvada Whore* to explore the changing cultural meanings of HIV through the concepts of viral fraternity and viral corpography. Introducing the conceptual framework of e(Rx)otics – the confluence of erotics, exotics, and pharmaceuticals – the geocorporeal restrictions on those who are afforded access to certain forms of sexual risk and those who are not are drawn into focus.

**Joshua Pocius is a PhD candidate and tutor in the School of Culture and Communication at The University of Melbourne. His PhD thesis, *From (Epidemic) Time to (Endemic) Time: The Spatiotemporality of HIV/AIDS Screen Fiction* interrogates screen-mediated fiction at the temporal schism of the transition from AIDS-as-epidemic to HIV-as-endemic.**

## Jillian Kramer

### ‘Realising the great Australian dream’ under the Northern Territory Intervention: ‘economic security,’ ‘viable communities’ and self-preserving force

Macquarie University

In this paper, I pursue the racial arsenal that scripts the Northern Territory Intervention as a means to ‘realise the great Australian dream’ in targeted Aboriginal communities. In particular, I want to expose how race always already legitimates the economic-juridical apparatuses (re)produced by this policy in the name of ‘home ownership,’ ‘real jobs’ and ‘economic security.’ I argue that these apparatuses must be conceptualised as constitutive of what Denise Ferreira da Silva identifies as the settler-colonial state’s self-preserving force. In the face of unceded Aboriginal sovereignty over country, they attempt to ‘secure’ white possession of the continent. For example, the income quarantining, ‘meaningful employment’ and land (re)acquisition apparatuses are significant in this context. Administered by colonial law, they (re)produce post-9/11 biopolitical regimes of governmentality that render Aboriginal subjects and their land co-extensive. They not only attempt to (re)assert white authority under the auspices of installing the ‘rule of law’ in external territories, but also implicate targeted Aboriginal communities within market-oriented logics of ‘economic inclusion’ and ‘homeland security.’ In line with da Silva, race operates as an a priori to ensure the settler-colonial state’s self-preservation; it (re)constructs this policy as a ‘necessary’ means to obliterate threats to white sovereignty and ‘prosperity.’

**Jillian Kramer is completing a PhD in cultural studies at Macquarie University. Her thesis uses the critical race, whiteness and critical legal studies frameworks. It aims to explore how the colonial laws and, in particular, the Northern Territory Intervention attempt to (re)assert, legitimise and secure white sovereignty.**



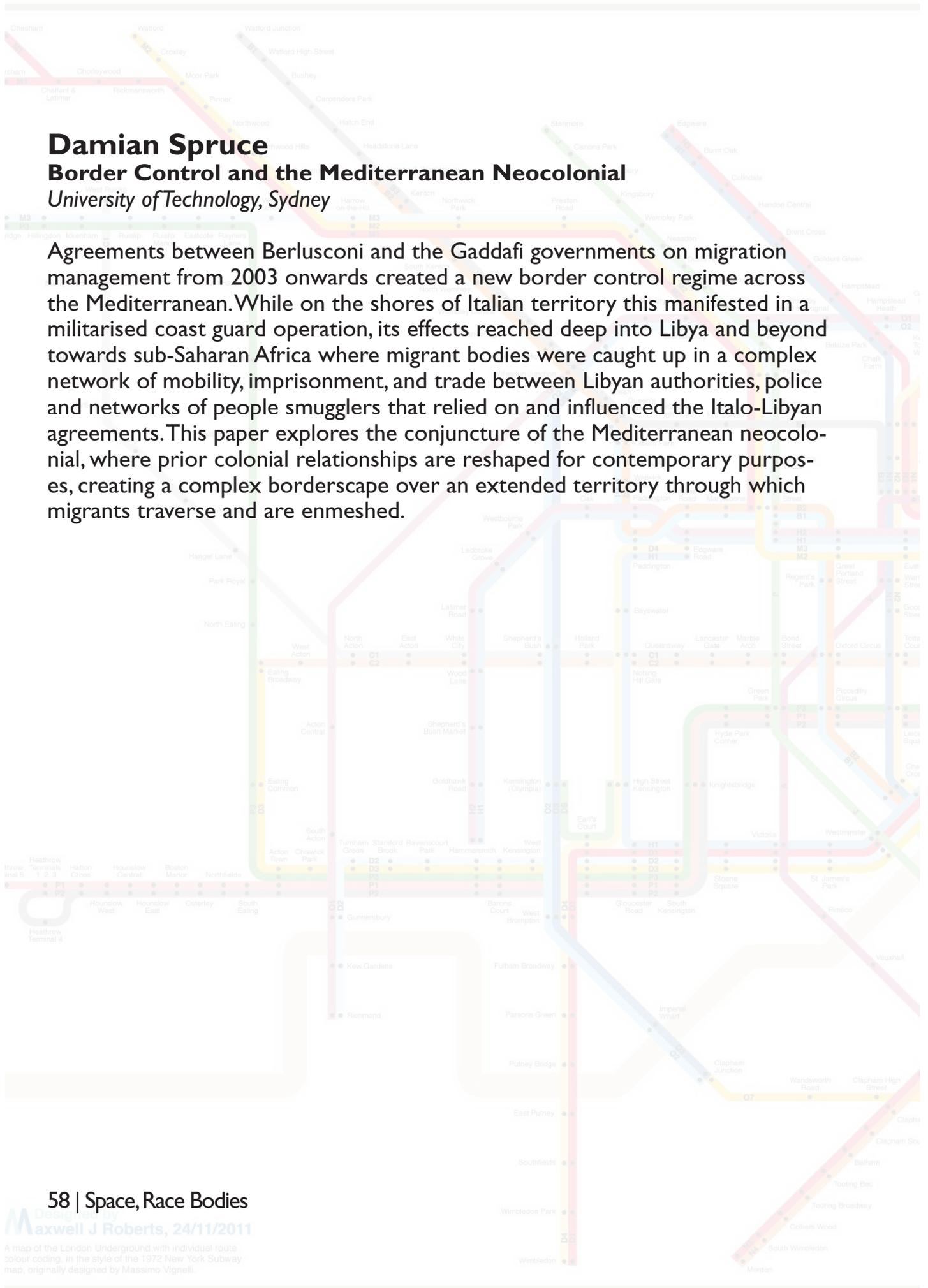
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# Damian Spruce

## Border Control and the Mediterranean Neocolonial

University of Technology, Sydney

Agreements between Berlusconi and the Gaddafi governments on migration management from 2003 onwards created a new border control regime across the Mediterranean. While on the shores of Italian territory this manifested in a militarised coast guard operation, its effects reached deep into Libya and beyond towards sub-Saharan Africa where migrant bodies were caught up in a complex network of mobility, imprisonment, and trade between Libyan authorities, police and networks of people smugglers that relied on and influenced the Italo-Libyan agreements. This paper explores the conjuncture of the Mediterranean neocolonial, where prior colonial relationships are reshaped for contemporary purposes, creating a complex borderscape over an extended territory through which migrants traverse and are enmeshed.



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## Session 6B: Let's Dance: Choreographing Space

Burns 3, Wednesday 10:30-12:00  
Chair: Mahdis Azarmandi

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**Fraser Mckissack**

***Afro Samurai* and the Hybrid Masculinity that Hip-hop Built**  
University of Auckland

This paper explores the relationship between hip-hop, masculine identities, and the black samurai in Takashi Okazaki's animated series *Afro Samurai*. The black samurai demonstrates what I call bilateral cultural sampling. 'Colouring' the samurai in *Afro Samurai* takes place within an alternate reality in which Japan's feudal past is suffused with the advanced technologies necessary to manufacture hip-hop: headphones, turntables, and amplifiers. The styling of the series directly participates in the techniques of sampling central to hip-hop's distinct sound and it offers an opening into discussions of race in Japan, which has historically had a checkered history with race relations. The alternate reality visualizes a history in which African American hip-hop culture plays a significant role in the cultural history of Japan, which is an interesting visual statement considering the proliferation of discourses in Japan centred on the notion of Japan's cultural and ethnic homogeneity. Sampling, therefore, becomes a meaningful technique beyond the music that indicates the reciprocal borrowing that occurs when nationalized, masculine tropes interact in global markets. However, these same techniques are exploited by the villains of the show who represent the (predominately) white commercialization of music and masculine identities. Manufactured, inauthentic bodies are placed in conflict with the authentic fusion of the hip-hop inspired black samurai, to suggest that racial sampling must somehow exist outside of the forces of global capitalism that enabled a show like *Afro Samurai* to exist in the first place.

At stake in the series is the possibility of constructing an authentic non-white masculine archetype capable of defying the perceived supremacy of Anglo-American culture, which is amalgamated into the form of a demonic cowboy in the show. By drawing on a history of African American and Japanese interactions that began in the late 19th century *Afro Samurai* embraces the organic cultural hybridity that can occur when disparate cultural forms collide on screen – a collision made possible through bilateral cultural sampling in the digital age. Sampling inspires an imagined space beyond national boundaries, a space that exists outside of time, where racial identities can be rearticulated, sampled, and reorganized to enable the construction of a hybrid hegemonic masculinity independent of Anglo-American dominance.



## Sally Gardner

### Time, Species, Bodies: arts of dance in Aceh and Australia

School of Communication and Creative Arts, Deakin University

My paper discusses two different body performance practices: the seudati of Aceh and the work of Australian choreographer, Russell Dumas in order to question conventional distinctions between Western art and so-called 'ethnic' performance forms. I have had experience of both of these forms as a dancer. Seudati has been discussed in English language literature mainly from the point of view of 'ethnomusicology' where it is known as a 'standing body percussion' music and dance form. It is commonly presented in terms of being a vehicle for Islamic teachings, through the songs and prayers that accompany it. The movements of seudati, however, relate to the (currently banned) cock fight and more generally to bird-like movement values (and thus to animist currents). The dance can be thought of as a kind of archive at the body level and as representing a significant statement about human-avian relations. Seudati embodies a high degree of continuity through time but, simultaneously, it is also open to change in changing social and historical circumstances and as bodies themselves change. The choreographer, Russell Dumas, understands his own dance practice in similar terms. Known for his singular modernist and so-called pure dance sensibility Dumas focuses on the dancer as one who must dance in the present moment, but who also encounters and embodies long-standing continuities in the work. Dumas is concerned with the ways that dance material changes as it endures (sometimes over decades), and the opportunities for re-readings of the ('same') dance by different audiences through time. Like the seudati, Dumas's dance is new, renewed and traditional. Both these dance forms can be seen as technologies: they themselves are constantly transformed in current social and political circumstances (including in the ways they are read and used by current spectators) but they are also transforming because they contain embodied knowledge, memory and perceptions that might otherwise be lost or hidden.

A wider frame for this paper is that, in Australia, ways of thinking beyond conventional oppositions between Western 'concert' and 'ethnic' dance and performance forms has made little headway and thus we remain, in the field of dance at least, in a colonial condition, conceptually and practically speaking.

**Dr Sally Gardner is a Senior Lecturer in the School of Communication and Creative Arts at Deakin University in Melbourne. A former dancer, she is co-editor of *Writings on Dance* journal ([www.writingsondance.com](http://www.writingsondance.com)) and is a regular contributor to other arts and humanities publications and forums.**

60 | Space, Race Bodies

Maxwell J Roberts, 24/11/2011

A map of the London Underground with individual route colour coding, in the style of the 1972 New York Subway map, originally designed by Massimo Vignelli.

# Rachael Gunn

## Breaking Potential: Situating bodies, space and '143 Liverpool Street Familia' in The Downing Centre Courts

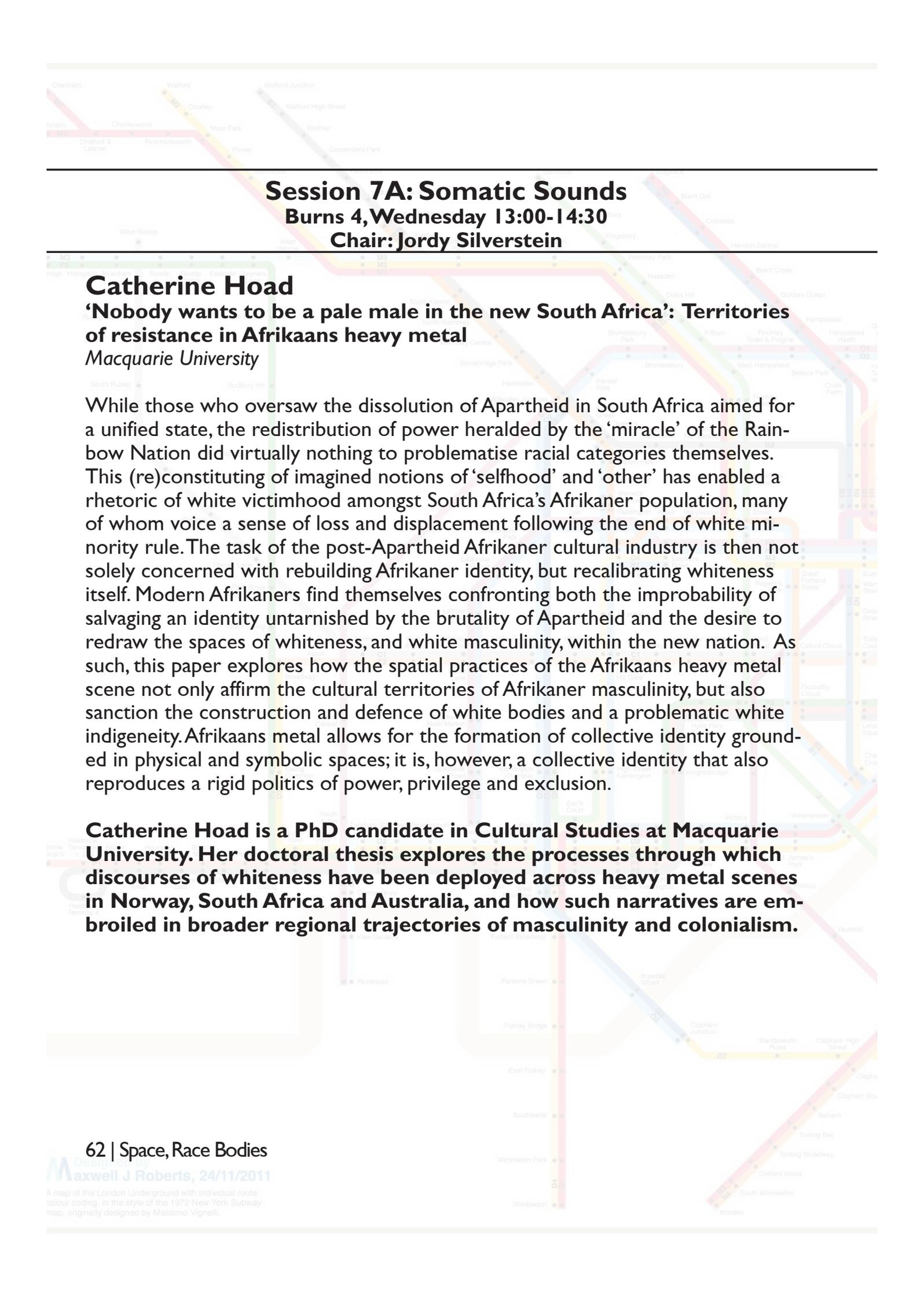
Media, Music, Communications and Cultural Studies, Macquarie University

In this paper, I draw on my participation as a b-girl (female breakdancer/breaker) in Sydney crew '143 Liverpool Street Familia' to examine how the regulation of space and bodies is coextensive, and to highlight the fundamental role breaking can play in facilitating transgressive 'territorialisations.' The Downing Centre Courts in the Sydney CBD have long been the training site of '143 Liverpool Street Familia.' By day, the milieu of government sanctioned coercion is reconfigured by night into one of bodily potential. The catalyst of this transformation is the breaking refrain; minoritarian musics audibly mark the space's difference. Dance facilitates a creative transformation of the urban environment; a (re)territorialisation that liberates interned and regulated bodies. Such regulations, for example, racialise and gender bodies and thus impact 'what we think a body can do.' While this liberating transformation is only ephemeral, importantly it highlights the resistant-potential to not only (re)imagine normative conceptions of the body, but also to (re)conceptualise the relationship between bodies and space. It momentarily and contingently undermines public discourses around 'right to space.' In this paper I highlight how the regulation and transformation of space and bodies interlock, and utilise Deleuzian ideas of virtual possibility to expose breaking's transgressive-potential.

**Rachael Gunn is completing a PhD in the department of Media, Music, Communications and Cultural Studies at Macquarie University. Her thesis uses Deleuze and Guattarian theory to examine the socio-cultural forces that impact upon 'what a body can do.' It explores the political-potential of dance, specifically breaking (breakdancing), in (re) thinking the body's affective capacities. Her thesis draws on her participation in Sydney's breaking culture.**



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	N11 Morden to City and High Barnet		L15 Stratford International to Beckton
	N12 M11 Hill East Shuttle		L16 Stratford International to Woolwich Area



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**Session 7A: Somatic Sounds**  
**Burns 4, Wednesday 13:00-14:30**  
**Chair: Jordy Silverstein**

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**Catherine Hoad**

**‘Nobody wants to be a pale male in the new South Africa’: Territories of resistance in Afrikaans heavy metal**  
*Macquarie University*

While those who oversaw the dissolution of Apartheid in South Africa aimed for a unified state, the redistribution of power heralded by the ‘miracle’ of the Rainbow Nation did virtually nothing to problematise racial categories themselves. This (re)constituting of imagined notions of ‘selfhood’ and ‘other’ has enabled a rhetoric of white victimhood amongst South Africa’s Afrikaner population, many of whom voice a sense of loss and displacement following the end of white minority rule. The task of the post-Apartheid Afrikaner cultural industry is then not solely concerned with rebuilding Afrikaner identity, but recalibrating whiteness itself. Modern Afrikaners find themselves confronting both the improbability of salvaging an identity untarnished by the brutality of Apartheid and the desire to redraw the spaces of whiteness, and white masculinity, within the new nation. As such, this paper explores how the spatial practices of the Afrikaans heavy metal scene not only affirm the cultural territories of Afrikaner masculinity, but also sanction the construction and defence of white bodies and a problematic white indigeneity. Afrikaans metal allows for the formation of collective identity grounded in physical and symbolic spaces; it is, however, a collective identity that also reproduces a rigid politics of power, privilege and exclusion.

**Catherine Hoad is a PhD candidate in Cultural Studies at Macquarie University. Her doctoral thesis explores the processes through which discourses of whiteness have been deployed across heavy metal scenes in Norway, South Africa and Australia, and how such narratives are embroiled in broader regional trajectories of masculinity and colonialism.**

# Timothy Laurie

## Objectification in Popular Music: Beyond Materialism and Psychoanalysis

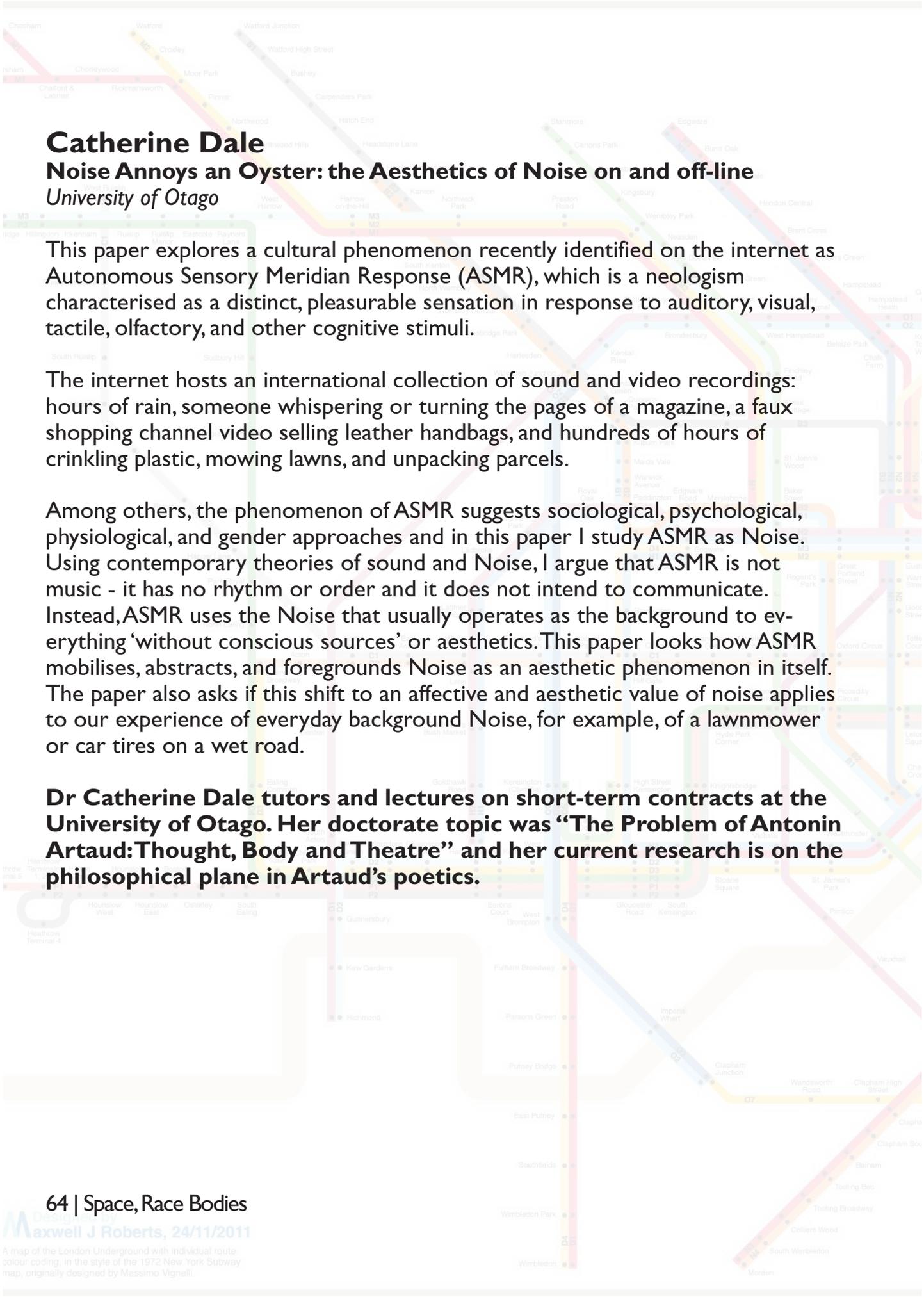
University of Melbourne

This paper critically examines strengths and limitations in two contemporary feminist approaches to objects and popular music. The first builds on a well-established psychoanalytic critique of sexual objectification in relation to women's bodies in popular culture, with a particular focus on distinctions between the object and the subject, the passive and the active, the looked upon and the one who looks. The second draws from emergent scholarship on material objects and everyday practices, including critical work on object-attachments, queer objects, and both non-human and post-human material worlds. These approaches to "objectification" have seemingly conflicting implications for the study of gender and music: psychoanalysis prioritises latent productions of deferred and unattainable pleasures, while new materialisms foreground manifest encounters with the unexpected – samples, events, mobile listening technologies, and so on. However, race and nationality remain partial objects within these competing accounts of objectification. Reading the music video for Nicki Minaj's *Anaconda* (2014) alongside its online critical reception, parodies and reworkings, this paper identifies slippages between musical bodies as objects and attachments to musical objects, and suggests that these slippages are being re-framed through playful, although not inconsequential, deployments of racial affiliation and fantastic localisations.

**Timothy Laurie is a Lecturer in Cultural Studies at the University of Melbourne. His research on popular culture has been published in *Feminist Media Studies*, *Social Identities*, and *Cultural Studies Review*, among others. He is currently researching interdisciplinary approaches to popular music, with a focus on gender and sexuality in sound and performance.**



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## Catherine Dale

### Noise Annoys an Oyster: the Aesthetics of Noise on and off-line

University of Otago

This paper explores a cultural phenomenon recently identified on the internet as Autonomous Sensory Meridian Response (ASMR), which is a neologism characterised as a distinct, pleasurable sensation in response to auditory, visual, tactile, olfactory, and other cognitive stimuli.

The internet hosts an international collection of sound and video recordings: hours of rain, someone whispering or turning the pages of a magazine, a faux shopping channel video selling leather handbags, and hundreds of hours of crinkling plastic, mowing lawns, and unpacking parcels.

Among others, the phenomenon of ASMR suggests sociological, psychological, physiological, and gender approaches and in this paper I study ASMR as Noise. Using contemporary theories of sound and Noise, I argue that ASMR is not music - it has no rhythm or order and it does not intend to communicate. Instead, ASMR uses the Noise that usually operates as the background to everything 'without conscious sources' or aesthetics. This paper looks how ASMR mobilises, abstracts, and foregrounds Noise as an aesthetic phenomenon in itself. The paper also asks if this shift to an affective and aesthetic value of noise applies to our experience of everyday background Noise, for example, of a lawnmower or car tires on a wet road.

**Dr Catherine Dale tutors and lectures on short-term contracts at the University of Otago. Her doctorate topic was "The Problem of Antonin Artaud: Thought, Body and Theatre" and her current research is on the philosophical plane in Artaud's poetics.**





## Khalid Alhathloul

### Hybridity: A Privilege of a few or the Necessity for All in Globalization, Amin Maalouf, a Case Study

Saud University

This paper critically engages with Amin Maalouf's (1949-) understanding of identity in the 'era of globalization'. Maalouf's intervention in the contentious discussion of identity consists of four principle points. Firstly, identity is composite. Secondly, identity is constructed through dialogic process. Thirdly, the understanding of identity today is predominately 'tribal.' Finally there is a need for the prevalence of the universal in the 'era of globalization.' Maalouf's analysis rightly transcends the limitation of essentialist and singular conceptions of identity – in particular- cultural identity – in today's 'postcolonial' world; however, his proposed alternative, and the assumptions upon which it rests, are equally problematic, especially for 'postcolonial' societies and immigrants/migrants in 'Western' countries. Maalouf's perspective on hybridity is riddled with contradictions: above all, the contradiction between understanding hybridity as a foundational position and as a deconstructive force of fixed identities and naturalized categories. This confusion arises when, on the one hand, cultures are understood as bounded and territorialized and, on the other, individuals are thought to belong simultaneously to these different, bounded cultures in full composite terms. In the first place there is an argument for sustaining purity, while the subsequent stage of identity formation advocates hybridity. In effect, Maalouf rejects purity as well as hybridity by appearing to sustain the two at the same time. He cannot maintain this contradiction except through individualizing the conception of identity. This paper argues that while Maalouf is able to problematize notions of 'essentialist' identities – what he dubs as 'murderous identities' - and presents a moderately plausible case for 'hybridity,' he fails to depart from a hegemonic and reified notion of a 'universal' or 'cosmopolitan' definition of identity which in effect operates as a code for Eurocentric ideas of identity and being. Thus, Maalouf's 'speaking for' postcolonial and migrant people/cultures and 'speaking back' against neo-conservative world-view is never quite able to escape the latter's ideological moorings.

**I am a teacher assistant at the English department, Al-Imam Muhammed Ibn Saud University, Riyadh, Saudi Arabia. I hold a PhD degree from Warwick University, UK, in English comparative literature, obtained in 2013. My research interests include postcolonial studies, world literature, cultural theory, modernity and modernism and Arabic fiction.**

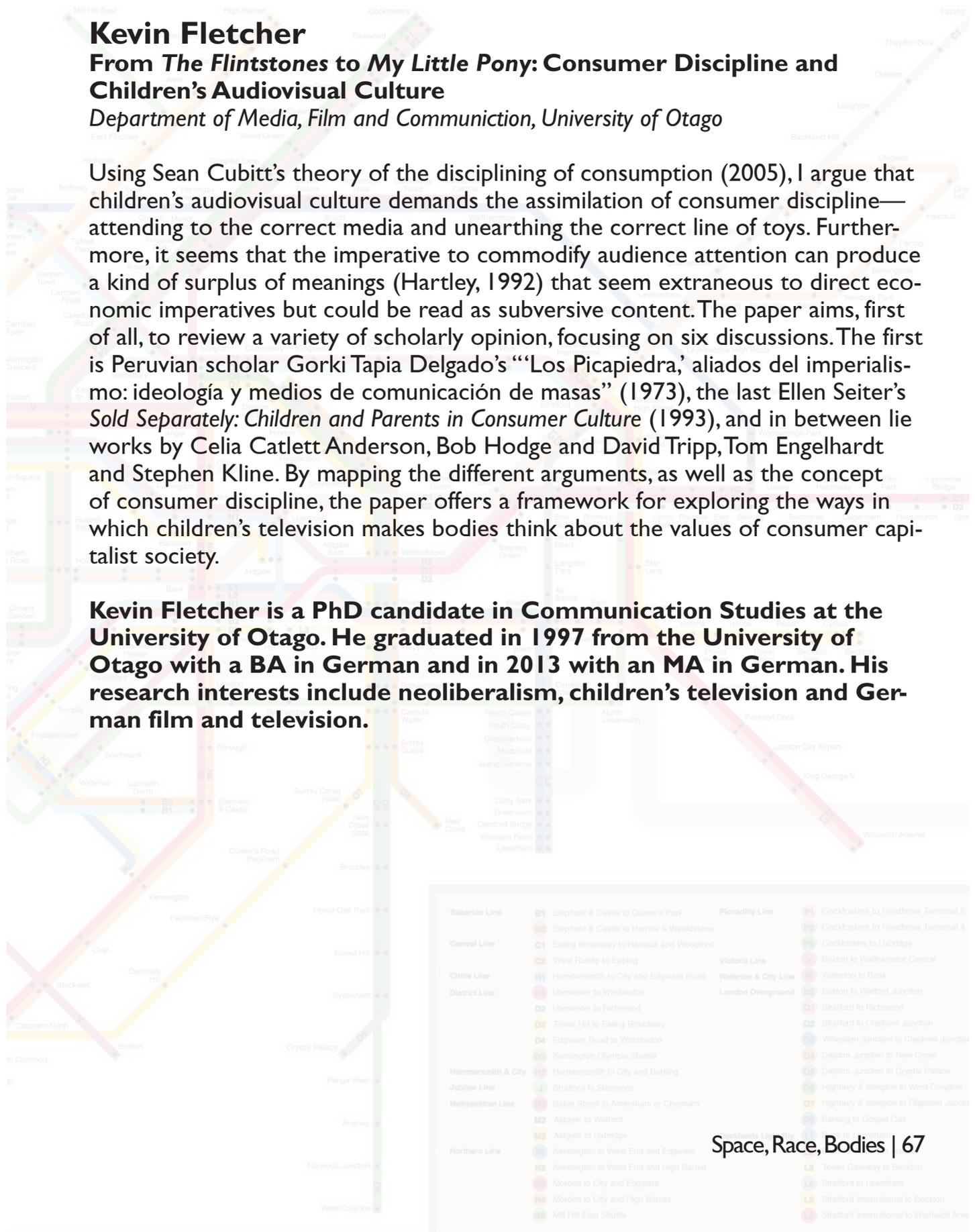
# Kevin Fletcher

## From *The Flintstones* to *My Little Pony*: Consumer Discipline and Children’s Audiovisual Culture

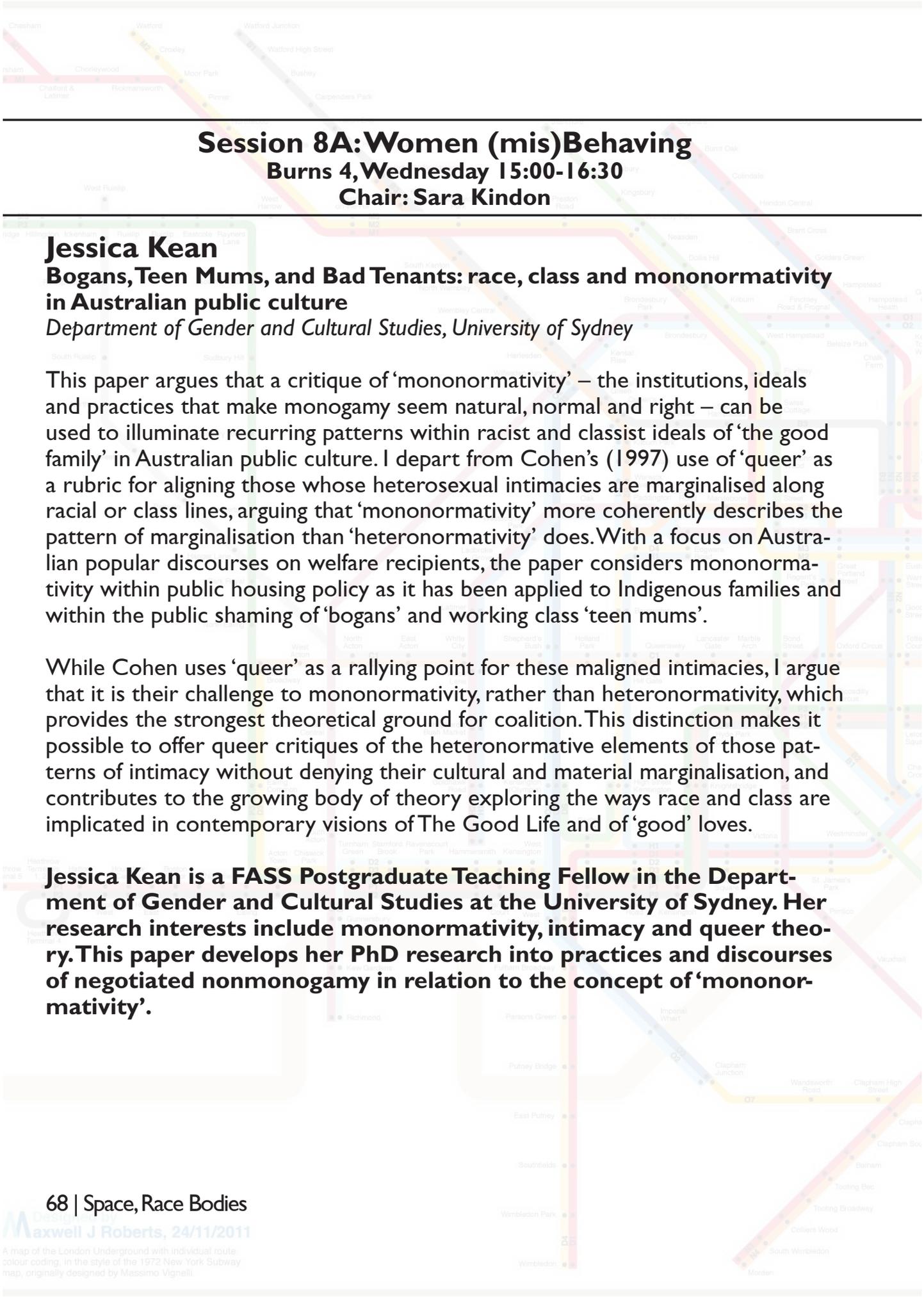
Department of Media, Film and Communication, University of Otago

Using Sean Cubitt’s theory of the disciplining of consumption (2005), I argue that children’s audiovisual culture demands the assimilation of consumer discipline—attending to the correct media and unearthing the correct line of toys. Furthermore, it seems that the imperative to commodify audience attention can produce a kind of surplus of meanings (Hartley, 1992) that seem extraneous to direct economic imperatives but could be read as subversive content. The paper aims, first of all, to review a variety of scholarly opinion, focusing on six discussions. The first is Peruvian scholar Gorki Tapia Delgado’s “‘Los Picapiedra,’ aliados del imperialismo: ideología y medios de comunicación de masas” (1973), the last Ellen Seiter’s *Sold Separately: Children and Parents in Consumer Culture* (1993), and in between lie works by Celia Catlett Anderson, Bob Hodge and David Tripp, Tom Engelhardt and Stephen Kline. By mapping the different arguments, as well as the concept of consumer discipline, the paper offers a framework for exploring the ways in which children’s television makes bodies think about the values of consumer capitalist society.

**Kevin Fletcher is a PhD candidate in Communication Studies at the University of Otago. He graduated in 1997 from the University of Otago with a BA in German and in 2013 with an MA in German. His research interests include neoliberalism, children’s television and German film and television.**



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## Session 8A: Women (mis)Behaving

Burns 4, Wednesday 15:00-16:30  
Chair: Sara Kindon

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**Jessica Kean**

**Bogans, Teen Mums, and Bad Tenants: race, class and mononormativity in Australian public culture**

*Department of Gender and Cultural Studies, University of Sydney*

This paper argues that a critique of ‘mononormativity’ – the institutions, ideals and practices that make monogamy seem natural, normal and right – can be used to illuminate recurring patterns within racist and classist ideals of ‘the good family’ in Australian public culture. I depart from Cohen’s (1997) use of ‘queer’ as a rubric for aligning those whose heterosexual intimacies are marginalised along racial or class lines, arguing that ‘mononormativity’ more coherently describes the pattern of marginalisation than ‘heteronormativity’ does. With a focus on Australian popular discourses on welfare recipients, the paper considers mononormativity within public housing policy as it has been applied to Indigenous families and within the public shaming of ‘bogans’ and working class ‘teen mums’.

While Cohen uses ‘queer’ as a rallying point for these maligned intimacies, I argue that it is their challenge to mononormativity, rather than heteronormativity, which provides the strongest theoretical ground for coalition. This distinction makes it possible to offer queer critiques of the heteronormative elements of those patterns of intimacy without denying their cultural and material marginalisation, and contributes to the growing body of theory exploring the ways race and class are implicated in contemporary visions of The Good Life and of ‘good’ loves.

**Jessica Kean is a FASS Postgraduate Teaching Fellow in the Department of Gender and Cultural Studies at the University of Sydney. Her research interests include mononormativity, intimacy and queer theory. This paper develops her PhD research into practices and discourses of negotiated nonmonogamy in relation to the concept of ‘mononormativity’.**

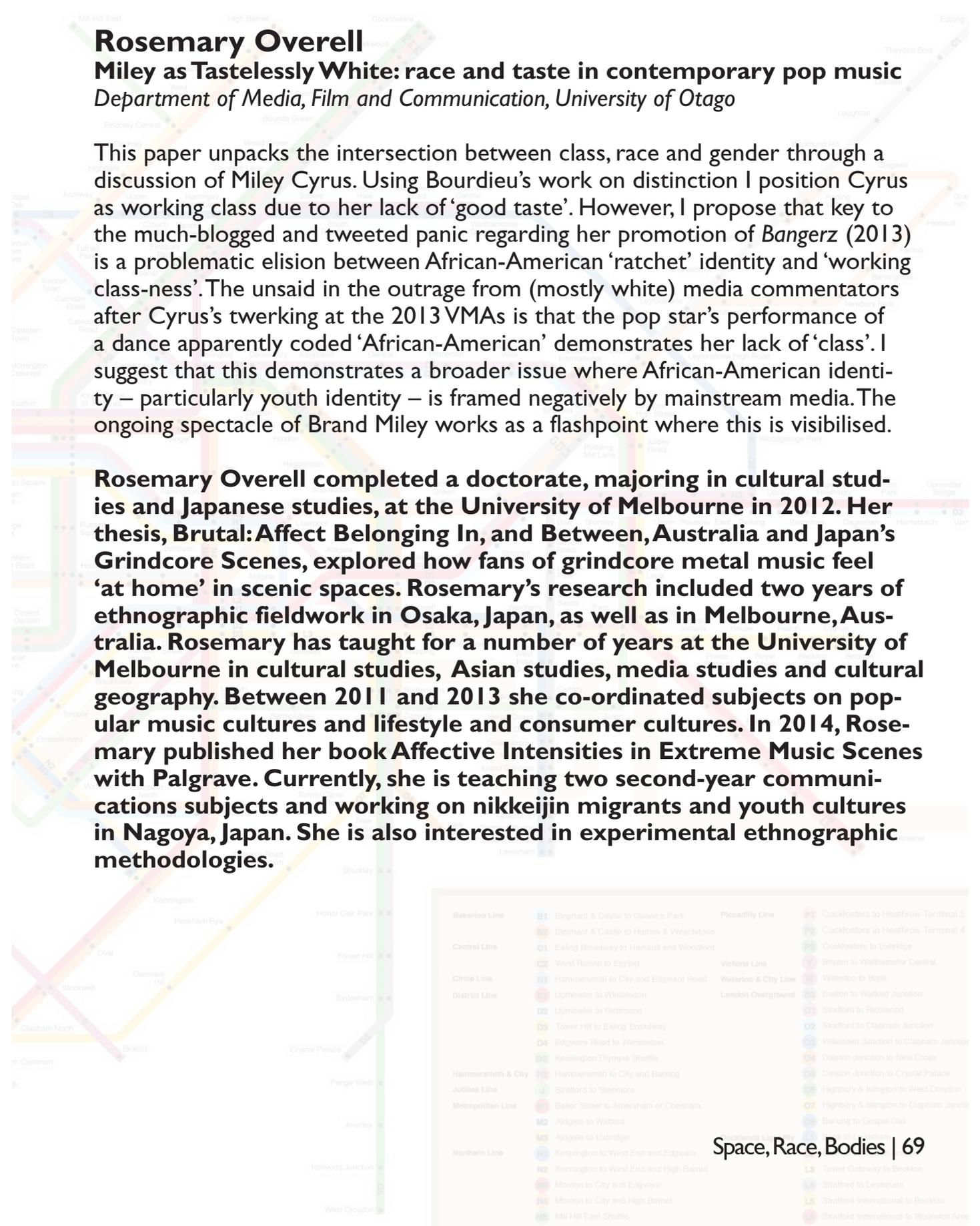
## Rosemary Overell

### Miley as Tastelessly White: race and taste in contemporary pop music

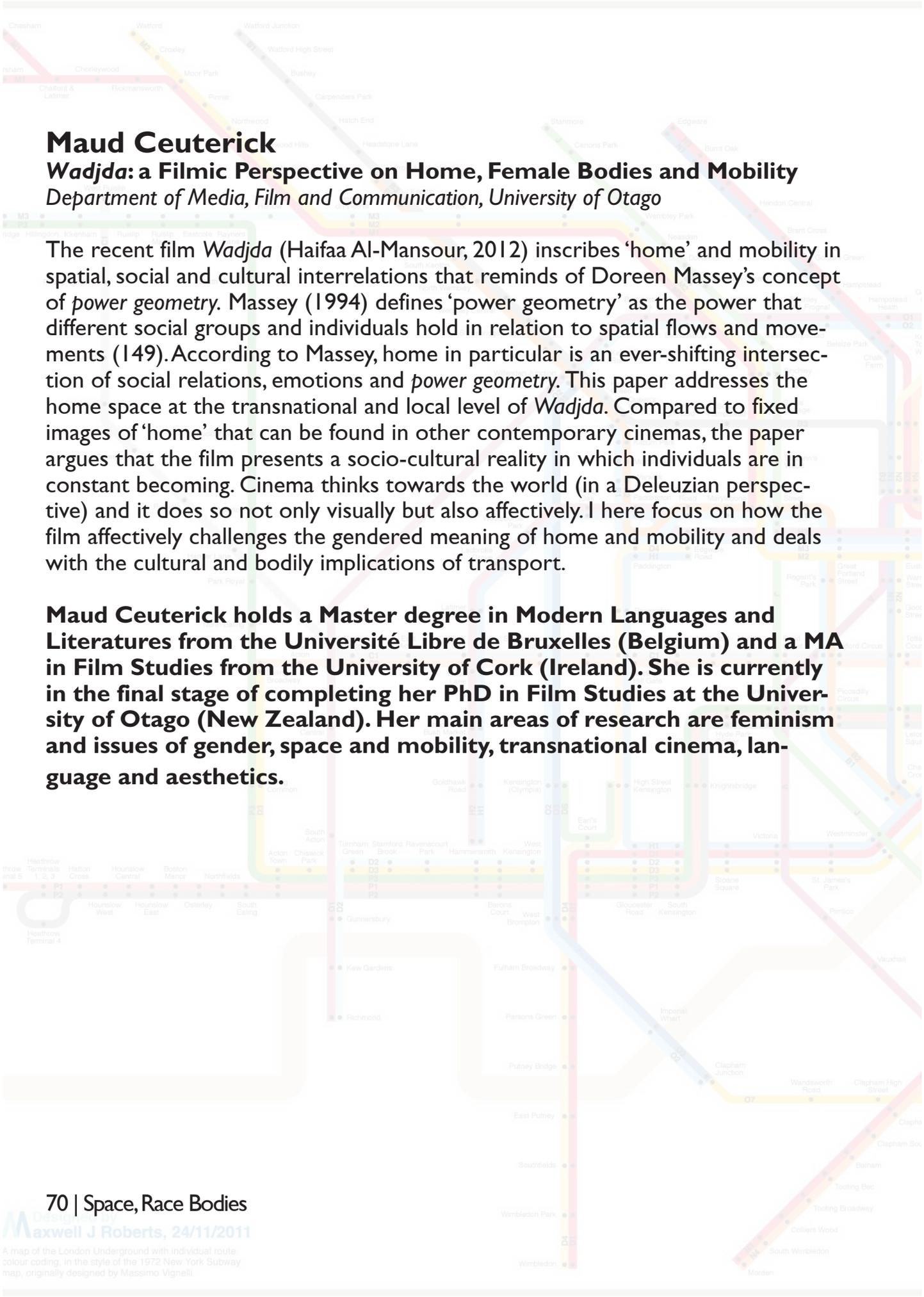
Department of Media, Film and Communication, University of Otago

This paper unpacks the intersection between class, race and gender through a discussion of Miley Cyrus. Using Bourdieu's work on distinction I position Cyrus as working class due to her lack of 'good taste'. However, I propose that key to the much-blogged and tweeted panic regarding her promotion of *Bangerz* (2013) is a problematic elision between African-American 'ratchet' identity and 'working class-ness'. The unsaid in the outrage from (mostly white) media commentators after Cyrus's twerking at the 2013 VMAs is that the pop star's performance of a dance apparently coded 'African-American' demonstrates her lack of 'class'. I suggest that this demonstrates a broader issue where African-American identity – particularly youth identity – is framed negatively by mainstream media. The ongoing spectacle of Brand Miley works as a flashpoint where this is visibilised.

**Rosemary Overell completed a doctorate, majoring in cultural studies and Japanese studies, at the University of Melbourne in 2012. Her thesis, *Brutal: Affect Belonging In, and Between, Australia and Japan's Grindcore Scenes*, explored how fans of grindcore metal music feel 'at home' in scenic spaces. Rosemary's research included two years of ethnographic fieldwork in Osaka, Japan, as well as in Melbourne, Australia. Rosemary has taught for a number of years at the University of Melbourne in cultural studies, Asian studies, media studies and cultural geography. Between 2011 and 2013 she co-ordinated subjects on popular music cultures and lifestyle and consumer cultures. In 2014, Rosemary published her book *Affective Intensities in Extreme Music Scenes* with Palgrave. Currently, she is teaching two second-year communications subjects and working on nikkeijin migrants and youth cultures in Nagoya, Japan. She is also interested in experimental ethnographic methodologies.**



Bakerloo Line	B1 Elephant & Castle to Queen's Park	Piccadilly Line	P1 Cockfosters to Heathrow Terminal 5
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Circle Line	C2 West Ruislip to Epping	Waterloo & City Line	W1 Brixton to Whitehall Central
District Line	D1 Hammersmith to City and Edgware Road	London Overground	O1 Waterloo to Bank
	D2 Upminster to Wimbledon		O2 Easton to Watford Junction
	D3 Upminster to Richmond		O3 Stratford to Richmond
	D4 Tower Hill to Ealing Broadway		O4 Stratford to Clapham Junction
	D5 Edgware Road to Wimbledon		O5 Willesden Junction to Clapham Junction
	D6 Kensington Olympia Shuttle		O6 Dalston Junction to New Cross
Hammersmith & City	H1 Hammersmith to City and Barking		O7 Dalston Junction to Crystal Palace
Jubilee Line	J1 Stratford to Stanmore		O8 Highbury & Islington to West Croydon
Metropolitan Line	M1 Baker Street to Amersham or Chesham		O9 Highbury & Islington to Clapham Junction
	M2 Aldgate to Watford		O10 Barking to Gospel Oak
	M3 Aldgate to Uxbridge		
Northern Line	N1 Kennington to West End and Edgware		
	N2 Kennington to West End and High Barnet		
	N3 Morden to City and Edgware		
	N4 Morden to City and High Barnet		
	N5 Mill Hill East Shuttle		



## Maud Ceuterick

### ***Wadja*: a Filmic Perspective on Home, Female Bodies and Mobility**

Department of Media, Film and Communication, University of Otago

The recent film *Wadja* (Haifaa Al-Mansour, 2012) inscribes 'home' and mobility in spatial, social and cultural interrelations that reminds of Doreen Massey's concept of *power geometry*. Massey (1994) defines 'power geometry' as the power that different social groups and individuals hold in relation to spatial flows and movements (149). According to Massey, home in particular is an ever-shifting intersection of social relations, emotions and *power geometry*. This paper addresses the home space at the transnational and local level of *Wadja*. Compared to fixed images of 'home' that can be found in other contemporary cinemas, the paper argues that the film presents a socio-cultural reality in which individuals are in constant becoming. Cinema thinks towards the world (in a Deleuzian perspective) and it does so not only visually but also affectively. I here focus on how the film affectively challenges the gendered meaning of home and mobility and deals with the cultural and bodily implications of transport.

**Maud Ceuterick holds a Master degree in Modern Languages and Literatures from the Université Libre de Bruxelles (Belgium) and a MA in Film Studies from the University of Cork (Ireland). She is currently in the final stage of completing her PhD in Film Studies at the University of Otago (New Zealand). Her main areas of research are feminism and issues of gender, space and mobility, transnational cinema, language and aesthetics.**

**Session 8B: Religious Somatechnics**  
**Burns 3, Wednesday 15:00-16:30**  
**Chair: Lara Palombo**

**Jordy Silverstein**

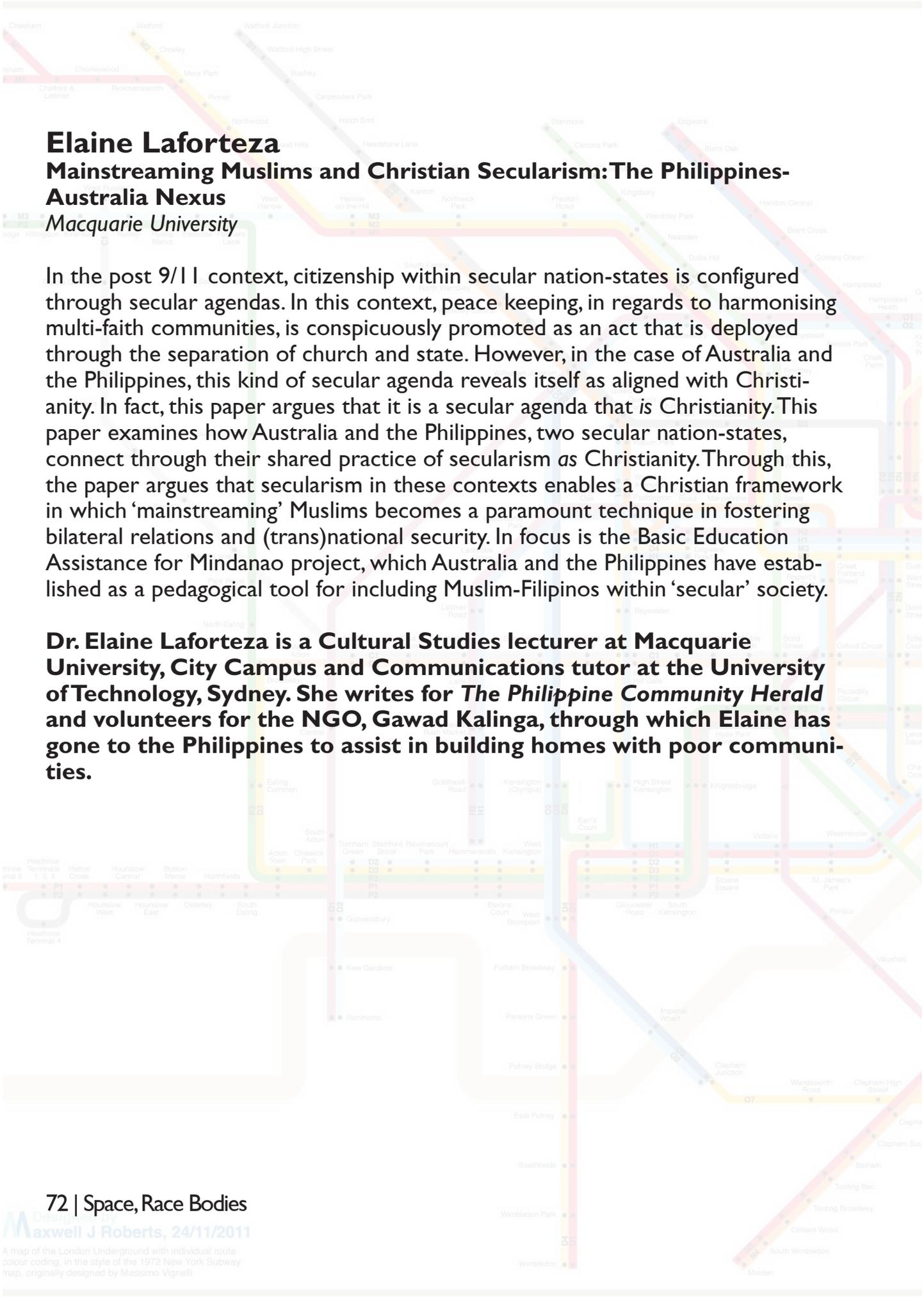
**Spatialising Jewishness: Creating the Diasporic in a Jewish Lesbian Wedding**

*Macquarie University*

In early 2014, Leah and Amanda became just the second Jewish lesbians to have a Jewish wedding in Victoria. Held at the Abbotsford Convent and officiated by a Reform rabbi, this ceremony was a Jewish religious ceremony that had no relationship to the Australian state.

In this paper I will explore how the particular space of the Jewish religious lesbian wedding can work to produce new diasporic identities. Through an exploration of interviews conducted with Leah and Amanda, and by examining the role of ritual, history, family, and community in their wedding, I will critique the discourses and practices of normalisation which were produced and the ways that these forms of normalisation served as a site for the production of Jewish life in Australia. This paper will ask what we can learn about the ways that Jews are claiming a space for themselves within this migrant country, both as a practice of assimilation and as a form of resistance to state-based demands for assimilation. By foregrounding this space of the lesbian wedding ceremony, this paper will demonstrate that sexuality is a key site for Jewish negotiations of belonging to the spaces created by the Australian nation-state.

**Dr Jordy Silverstein is a historian at the University of Melbourne and Macquarie University. Her book, *Anxious Histories: Narrating the Holocaust in Jewish Communities at the Beginning of the Twenty-First Century*, is forthcoming with Berghahn Books (2015). She is also co-editor of *In the Shadows of Memory: the Holocaust and the Third Generation* (Valentine Mitchell, December 2014).**



## Elaine Laforteza

### Mainstreaming Muslims and Christian Secularism: The Philippines-Australia Nexus

Macquarie University

In the post 9/11 context, citizenship within secular nation-states is configured through secular agendas. In this context, peace keeping, in regards to harmonising multi-faith communities, is conspicuously promoted as an act that is deployed through the separation of church and state. However, in the case of Australia and the Philippines, this kind of secular agenda reveals itself as aligned with Christianity. In fact, this paper argues that it is a secular agenda that *is* Christianity. This paper examines how Australia and the Philippines, two secular nation-states, connect through their shared practice of secularism as Christianity. Through this, the paper argues that secularism in these contexts enables a Christian framework in which 'mainstreaming' Muslims becomes a paramount technique in fostering bilateral relations and (trans)national security. In focus is the Basic Education Assistance for Mindanao project, which Australia and the Philippines have established as a pedagogical tool for including Muslim-Filipinos within 'secular' society.

**Dr. Elaine Laforteza is a Cultural Studies lecturer at Macquarie University, City Campus and Communications tutor at the University of Technology, Sydney. She writes for *The Philippine Community Herald* and volunteers for the NGO, Gawad Kalinga, through which Elaine has gone to the Philippines to assist in building homes with poor communities.**

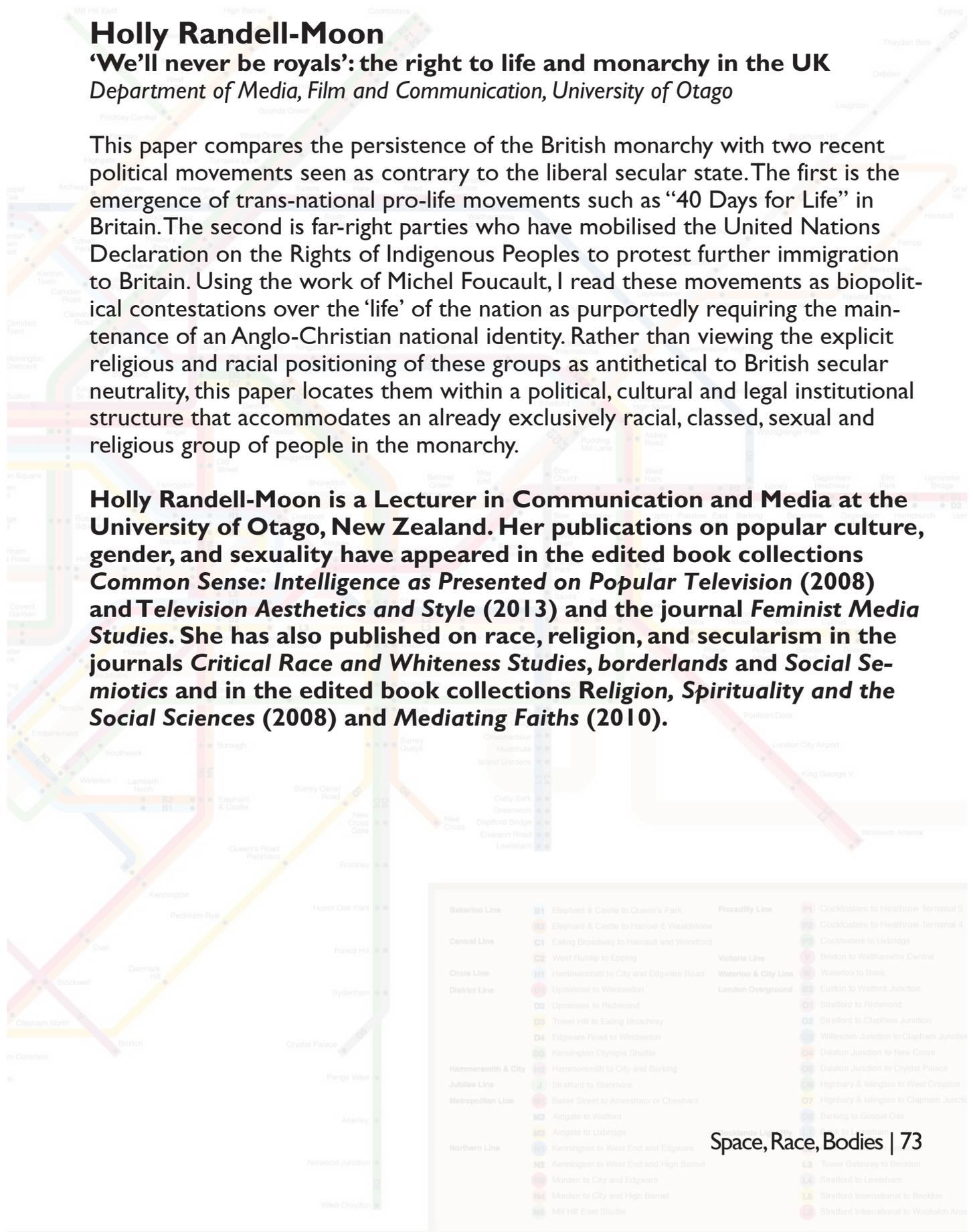
# Holly Randell-Moon

## 'We'll never be royals': the right to life and monarchy in the UK

Department of Media, Film and Communication, University of Otago

This paper compares the persistence of the British monarchy with two recent political movements seen as contrary to the liberal secular state. The first is the emergence of trans-national pro-life movements such as "40 Days for Life" in Britain. The second is far-right parties who have mobilised the United Nations Declaration on the Rights of Indigenous Peoples to protest further immigration to Britain. Using the work of Michel Foucault, I read these movements as biopolitical contestations over the 'life' of the nation as purportedly requiring the maintenance of an Anglo-Christian national identity. Rather than viewing the explicit religious and racial positioning of these groups as antithetical to British secular neutrality, this paper locates them within a political, cultural and legal institutional structure that accommodates an already exclusively racial, classed, sexual and religious group of people in the monarchy.

**Holly Randell-Moon is a Lecturer in Communication and Media at the University of Otago, New Zealand. Her publications on popular culture, gender, and sexuality have appeared in the edited book collections *Common Sense: Intelligence as Presented on Popular Television* (2008) and *Television Aesthetics and Style* (2013) and the journal *Feminist Media Studies*. She has also published on race, religion, and secularism in the journals *Critical Race and Whiteness Studies*, *borderlands* and *Social Semiotics* and in the edited book collections *Religion, Spirituality and the Social Sciences* (2008) and *Mediating Faiths* (2010).**



Bakerloo Line	B1 Elephant & Castle to Queen's Park	Piccadilly Line	P1 Cockfosters to Heathrow Terminal 5
Central Line	C1 Elephant & Castle to Harrow & Wealdstone	P2 Cockfosters to Heathrow Terminal 4	
Circle Line	C2 Ealing Broadway to Hainault and Woodford	P3 Cockfosters to Uxbridge	
District Line	D1 West Ruislip to Epping	P4 Brixton to Walthamstow Central	
Hammersmith & City	H1 Hammersmith to City and Edgware Road	P5 Waterloo to Bank	
Jubilee Line	J1 Upminster to Wimbledon	P6 Custom to Walford Junction	
Metropolitan Line	M1 Upminster to Richmond	P7 Stratford to Richmond	
Northern Line	N1 Tower Hill to Ealing Broadway	P8 Stratford to Clapham Junction	
	N2 Edgware Road to Wimbledon	P9 Willesden Junction to Clapham Junction	
	N3 Kensington Olympia Shuttle	P10 Dalston Junction to New Cross	
	N4 Hammersmith to City and Barking	P11 Dalston Junction to Crystal Palace	
	N5 Stratford to Stammore	P12 Highbury & Islington to West Croydon	
	N6 Baker Street to Amersham or Chesham	P13 Highbury & Islington to Clapham Junction	
	N7 Aldgate to Walford	P14 Barking to Gospel Oak	
	N8 Aldgate to Uxbridge	P15 Stratford International to Beckton	
	N9 Kennington to West End and Edgware	P16 Stratford International to Woolwich Arsenal	
	N10 Kennington to West End and High Barnet		
	N11 Morden to City and Edgware		
	N12 Morden to City and High Barnet		
	N13 Mill Hill East Shuttle		

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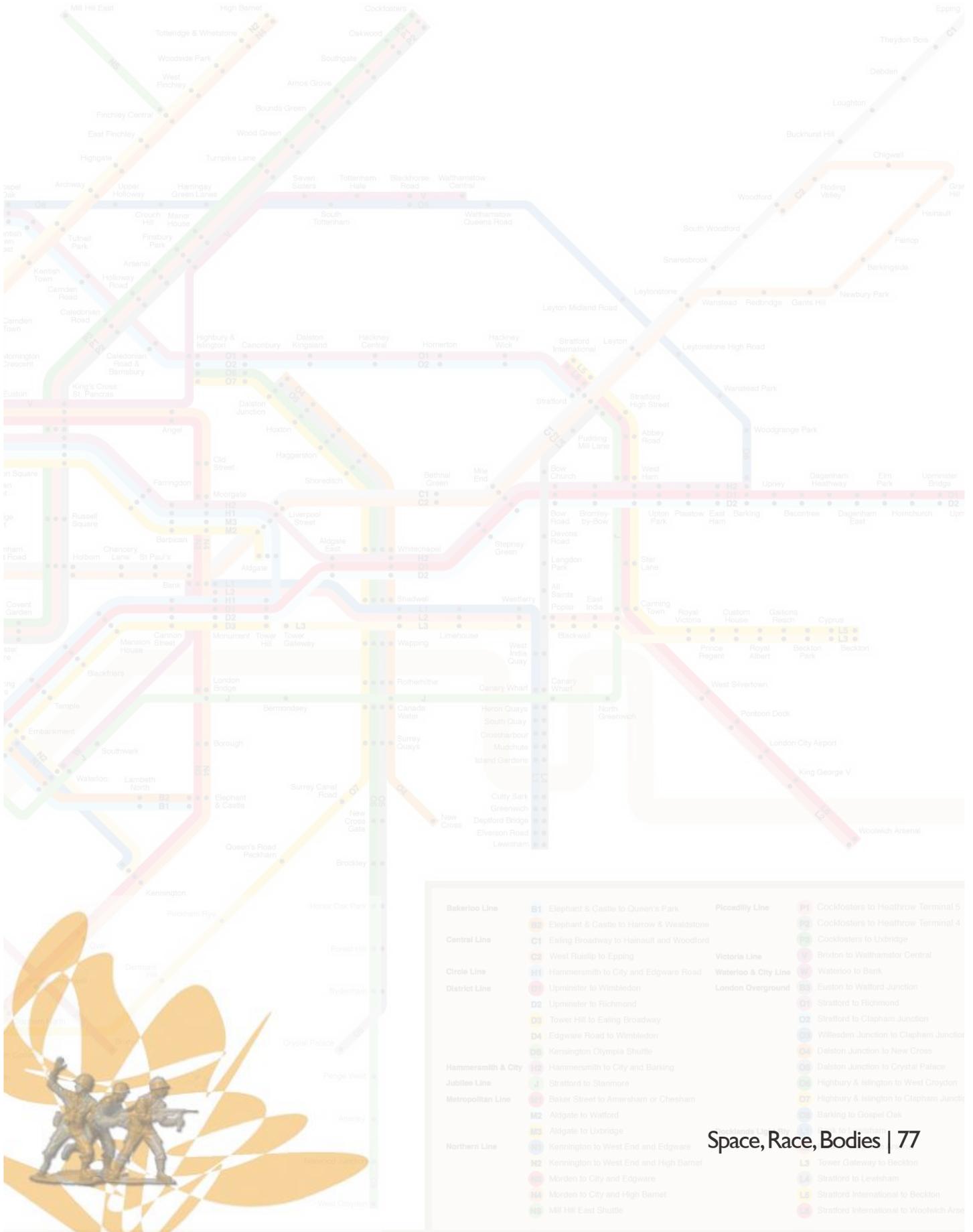
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**Donald Reid**

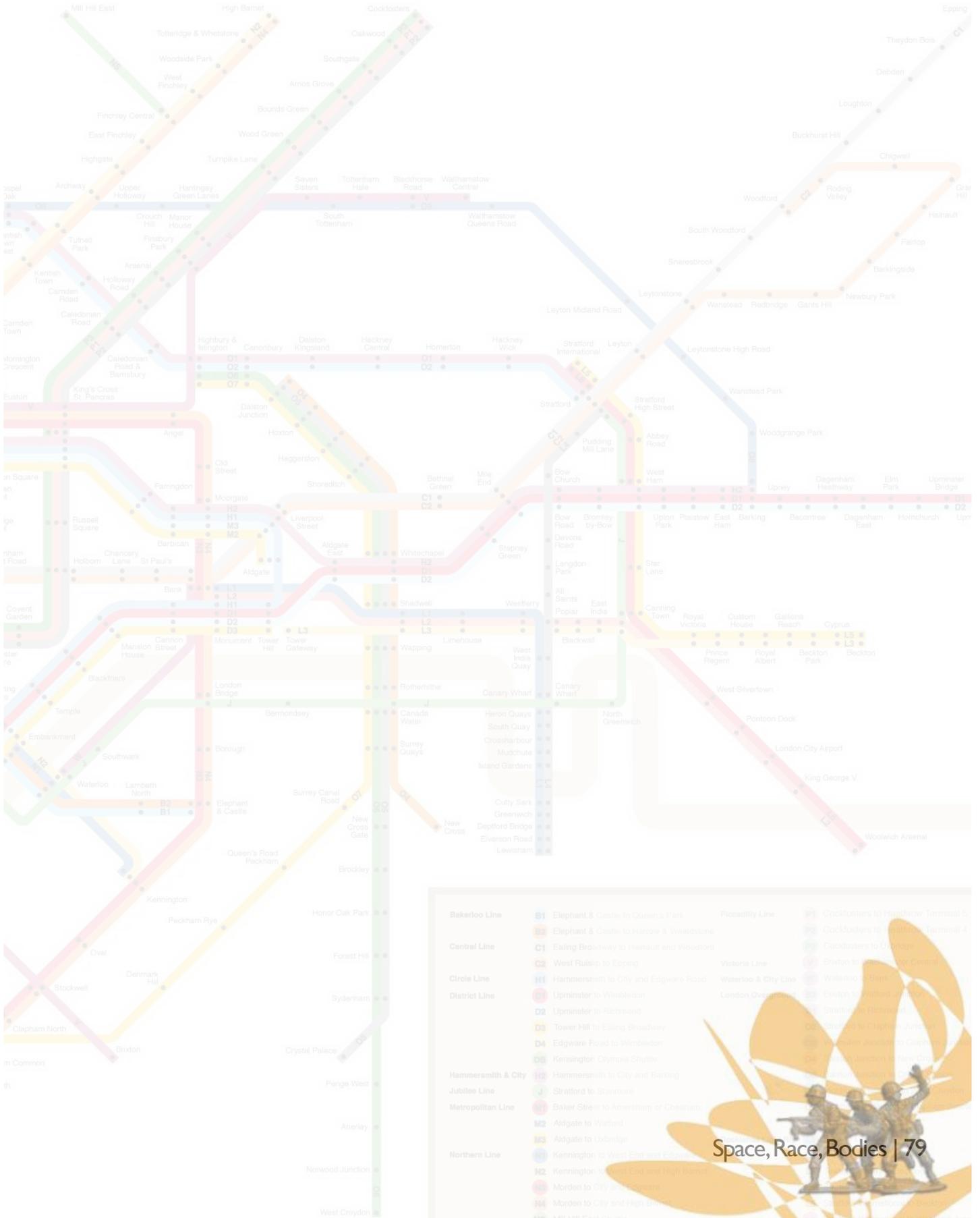
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# Notes

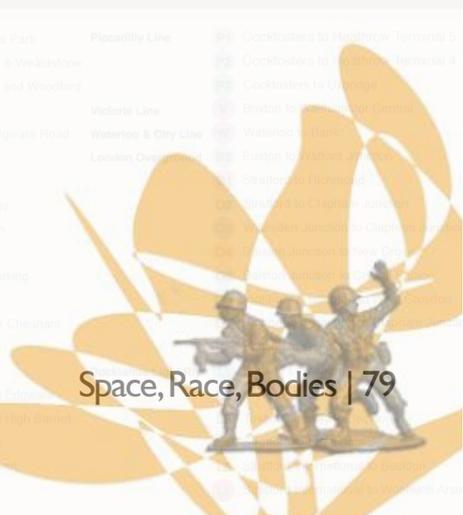




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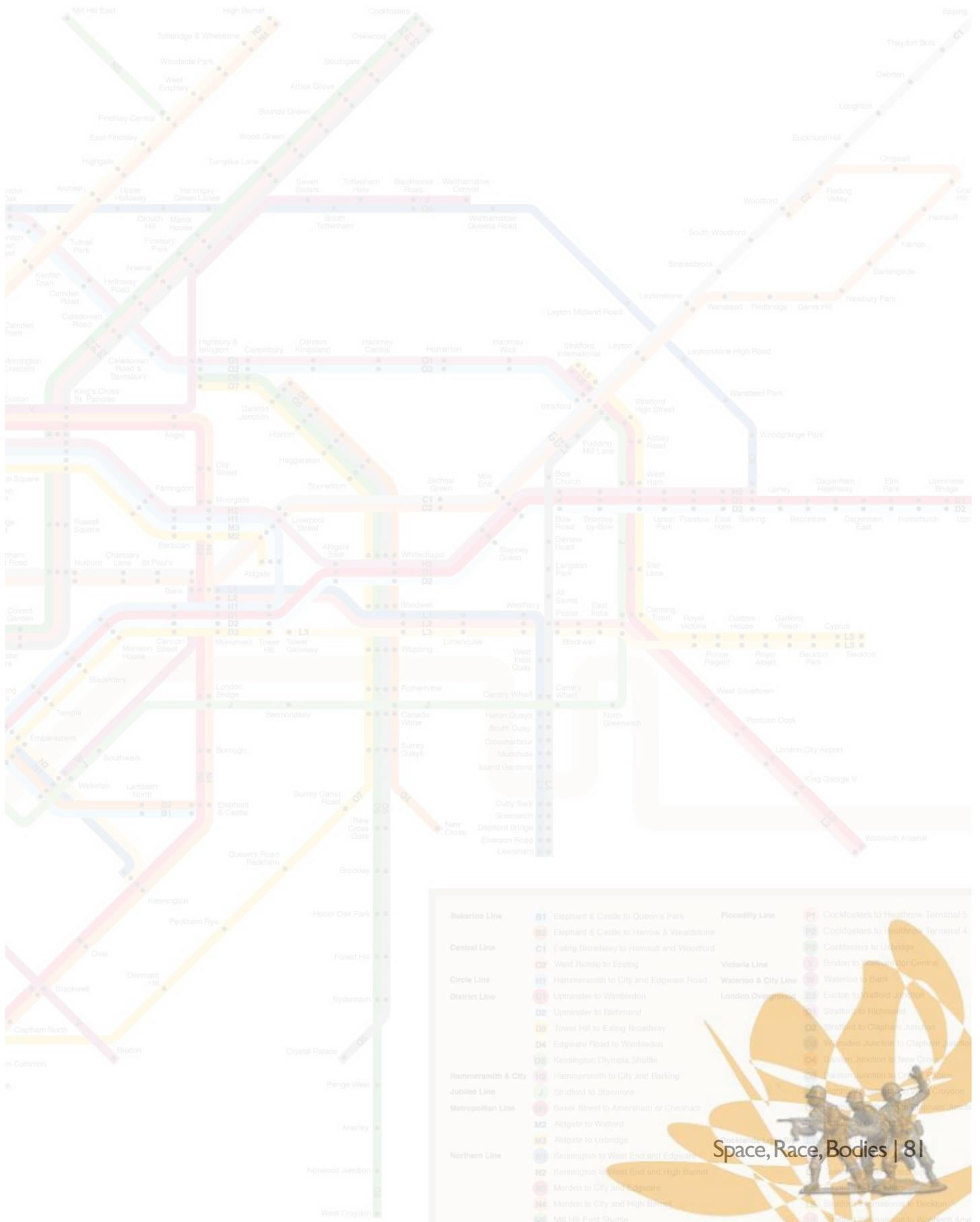


<b>Bakerloo Line</b>	B1 Elephant & Castle to Queen's Park	Piccadilly Line	P1 Cockfosters to Heathrow Terminal 5
<b>Central Line</b>	B2 Elephant & Castle to Harrow & Wealdstone		P2 Cockfosters to Heathrow Terminal 4
	C1 Ealing Broadway to Hainault and Woodford		P3 Cockfosters to Uxbridge
<b>Circle Line</b>	C2 West Ruislip to Epping	Victoria Line	P4 Brixton to Victoria
<b>District Line</b>	H1 Hammersmith to City and Edgware Road	Waterloo & City Line	P5 Woburn Road to City Centre
	D1 Upminster to Wimbledon	London Overground	P6 Farringham to City Centre
	D2 Upminster to Richmond		P7 Stratford to Highbury
	D3 Tower Hill to Ealing Broadway		P8 Clapham to Clapham Junction
	D4 Edgware Road to Wimbledon		P9 Clapham Junction to Clapham
	D5 Kensington Olympia Shuttle		P10 Clapham Junction to New Cross
<b>Hammersmith &amp; City</b>	H2 Hammersmith to City and Barking		P11 Clapham Junction to New Cross
<b>Jubilee Line</b>	J Stratford to Stanmore		
<b>Metropolitan Line</b>	M1 Baker Street to Amersham or Chesham		
	M2 Aldgate to Watford		
	M3 Aldgate to Uxbridge		
<b>Northern Line</b>	N1 Kennington to West End and Edgware		
	N2 Kennington to West End and High Barnet		
	N3 Morden to City and Edgware		
	N4 Morden to City and High Barnet		
	N5 Mill Hill East Shuttle		





# Notes



<b>Bakerloo Line</b>	B1 Elephant & Castle to Queen's Park	<b>Piccadilly Line</b>	P1 Cockfosters to Heathrow Terminal 5
	B2 Elephant & Castle to Harrow & Wealdstone		P2 Cockfosters to Heathrow Terminal 4
<b>Central Line</b>	C1 Ealing Broadway to Hainault and Woodford		P3 Cockfosters to Uxbridge
	C2 West Ruislip to Epping	<b>Victoria Line</b>	V1 Brixton to Warren Street Central
<b>Circle Line</b>	H1 Hammersmith to City and Edgware Road	<b>Waterloo &amp; City Line</b>	W1 Waterloo to Bank
<b>District Line</b>	D1 Upminster to Wimbledon	<b>London Overground</b>	L1 Euston to Walthamstow Central
	D2 Upminster to Richmond		L2 Stratford to Richmond
	D3 Tower Hill to Ealing Broadway		L3 Stratford to Clapham Junction
	D4 Edgware Road to Wimbledon		L4 Wimbledon Junction to Clapham Junction
	D5 Kensington Olympia Shuttle		L5 Daston Junction to New Cross
<b>Hammersmith &amp; City</b>	H2 Hammersmith to City and Barking		L6 Daston Junction to Crystal Palace
<b>Jubilee Line</b>	J1 Stratford to Stammore		L7 Stratford to New Cross
<b>Metropolitan Line</b>	M1 Baker Street to Amersham or Chesham		L8 Stratford to New Cross
	M2 Aldgate to Walthamstow		L9 Stratford to New Cross
	M3 Aldgate to Uxbridge		L10 Stratford to New Cross
<b>Northern Line</b>	N1 Kennington to West End and Edgware		L11 Stratford to New Cross
	N2 Kennington to West End and High Barnet		L12 Stratford to New Cross
	N3 Morden to City and Edgware		L13 Stratford to New Cross
	N4 Morden to City and High Barnet		L14 Stratford to New Cross
	N5 Mill Hill East Shuttle		L15 Stratford to New Cross



# Notes





# Space, Race, Bodies

Geocorpographies of City, Nation, Empire

## Conference program

### Monday, December 8th

**09:00-09:30**  
Conference Welcome

**09:30-10:30**  
Joseph Pugliese Keynote

**10:40-11:00**  
Morning Tea

**11:00-12:30**  
Session 1  
A - Digital Art & Labour  
B - Gendered Bodies in Motion

**12:30-13:30pm**  
Lunch

**13:30-15:00**  
Session 2  
A - Kolonial Kiwis  
B - Cartographies of Dance and Screen

**15:00-15:30**  
Afternoon Tea

**15:30-17:00**  
Session 3  
A - Terminal Bodies  
B - Sport and Street

**17:15-18:15**  
Susan Stryker Keynote

**18:15-19:00**  
Wine & Cheese Reception

### Tuesday, December 9th

**10:30-11:30**  
Denise Ferreira da Silva Keynote

**11:40-13:10**  
Session 4  
A - Make it count: consuming new media  
B - Geocorpographies of Threat and Inclusion

**13:10-14:00**  
Lunch

**14:00-16:00**  
Session 5  
A - Spectres of Remembrance  
B - Advance Australia Fair

**16:00-16:30**  
Afternoon Tea  
**16:30-17:30**  
Jacinta Ruru Keynote

**19:00pm**  
Conference Dinner

Note: In each session, group 'A' will be held in Burns 4, and group 'B' will be held in Burns 3. All keynote lectures will be held in Burns 2.

### Wednesday, December 10th

**10:30-12:00**  
Session 6  
A - Somatechnics of Security  
B - Let's Dance: Choreographing Space

**12:00-13:00**  
Lunch

**13:00-14:30**  
Session 7  
A - Somatic Sounds  
B - Disciplining Bodies

**14:30-15:00**  
Afternoon Tea

**15:00-16:30**  
Session 8  
A - Women (mis)Behaving  
B - Religious Somatechnics

**16:40-17:40**  
Jasbir K. Puar Keynote

