EUPOP 2016

WED THE 20TH JULY

13 Registration and coffee

14.00-15.15 Opening Words, Graham Roberts (University of Nanterre) & Keynote 1, Kari Kallioniemi (University of Turku) Lecture Hall Salle de Conférence. Englishness, Pop and Post-War Britain

15:15-16.30 Parallel sessions 1

Session 1 ‘Costume and Identities in Film and TV Drama’ (Lecture Hall Salle de Conférence) Chair: Graham Roberts

Alexandra Ovtchinikova: Costume in contemporary Russian art-house cinema: Dressing the Future in Aleksei German’s film Hard to be a God

Josette Wolthuis: Costume in Transition: Fashioning the Fifties and Sixties in Serial Television

Session 2 ‘Studies on Youth’ (Lecture Hall 01) Chair: Kari Kallioniemi

Ivan Pagliaro: A new order of discourse. Youth and politics in Italian music magazines of the Seventies

Esther Priyadharshini: Youth Popular Culture, Schooling and the Anthropocene

Victoria Carrington: Young people and digital technologies: “I don’t think there’s such a thing as being offline”

Session 3 ‘Popular Music Stardom Reconsidered’ (Lecture Hall 02) Chair: Kimi Kärki

Raffaele Pavoni: Performing music performers. Interactive music videos as a negotiation between authors, audiences and producers

Ana Leorne: “This is strangest life I’ve ever known”: Jim Morrison, personality development, and personae’ conflict

16.30-17.45 Parallel sessions 2

Session 4 ‘Gender and Audiovisual Media’ (Lecture Hall 01) Chair: Maarit Leskelä-Kärki

Veronique Kwak: Love’s Hollow Face: the Queer Phenomenal Field in Ingmar Bergman’s Persona (1966)

Rubén Jarazo Álvarez: Posthuman bodies and masculinities in transit: Captain Jack Harness in Torchwood

Suvi-Sadetta Kaarakainen & Mari Lehto: The Construction of a ‘Good Mother’ in the Mothers’ War Reality Show
Session 5 ‘Politics and Popular Music’ (Lecture Hall 02) Chair: Mark Baillie

Sofia Vieira Lopes: *Open Words*: Portugal through a lyricist’s quill

Pekka Kolehmainen: Rock, Porn, and Ronald Reagan: Rock Amidst the “Porn Wars” of the 1980s

Mark Baillie: Where there is Discord: Government Policy and Popular Music in the UK in the 1980s

19-21 Evening Reception at the Finnish Institute in France (Rue des Ecoles 60, near the Latin Quarter)

THU THE 21ST JULY

10-11.00 Keynote 2, Dave Laing (University of Liverpool) Lecture Hall Salle de Conférence. Forty Years On: Punk in European culture and politics

11-12:15 Parallel sessions 3

Session 6 ‘Costume, Fashion and Performance’ (Lecture Hall Salle de Conférence) Chair: Sarah Gilligan

Elena Trencheva: Don your post-apocalypse: ‘Mad Max’ costume aesthetics and Brits on protest

Clare Wilkinson Weber: Aging History: Costume Breakdown in Period Film and Fantasy TV

Sarah Gilligan: Trans-media Tilda: Making Clothing Strange

Session 7 ‘Film, Biography, Trauma’ (Lecture Hall 01) Chair: Maarit Leskelä-Kärki

Sini Mononen: The Sound of Trauma and Obsession. Music and Sound in *Enduring Love*


Maarit Leskelä-Kärki: Rosa Luxemburg's Hair: women thinkers in the biographical films of Margarethe von Trotta

12:15 Lunch

13:45-15:45 Parallel sessions 4

Session 8 ‘Literature, Activism, Gender’ (Lecture Hall Salle de Conférence) Chair: Andrea Hynynen

Kelsey Ridge: “You are to be punished for what you have done”: A feminist reaction to the fridging and thawing of Mina Harker

Hayley Rabanal: Hispanizing the Sheik: Spanish Women’s Orientalism in Popular Post-Civil War Literature

Melanie A. Marotta: Females as Activists in Tony Ballantyne’s *Dream London* and Nick Harkaway’s *Angelmaker*

Andrea Hynynen: Negotiations of gender in Pierre Lemaitre’s crime novels
Session 9 ‘Popular Music, Nation, Fan Culture’ (Lecture Hall 01) Chair: Kari Kallioniemi

Carey Fleiner: ‘Misfits’ – The Kinks’ Fan Culture & Identity

Chris Tinker: Shaping Audiences: French Media Coverage of Popular Music Nostalgia

Isabel Campelo: “Tanto mar”: The role of Portuguese translations in the shaping of Brazilian and Portuguese popular music in the last five decades

15.45-16.15 Coffee

16.15-17:30 Parallel sessions 5

Session 10 ‘Performance, Philosophy, Moral’ (Lecture Hall Salle de Conférence) Chair: Kimi Kärki

Antti Lindfors: Satirical Emotives: Performance of Moral Accountability in Stand-Up Comedy

Letteria Fassari: ‘Realitysm’. Questioning relationships between reality and symbols in our postmodern society

Kimi Kärki: More Than Human? The Early Roots of Transhumanism in Popular Culture

Session 11 ‘Identity, Dress, Corporeality’ (Lecture Hall 01) Chair: Niko Heikkilä

Alessio Palmieri-Marinoni: Tell me what you wear and I'll tell you who you are. Dressed for Dances of Death and Triumphs of Death across Europe

Paul Mountfort: Cosplay: Citation or détournement?

Graham Roberts: The Body Beautiful: Advertising Masculinity in Putin’s Russia

18- Wine & Cheese Soirée (at the university)
FRI THE 22ND JULY

10:30-11:30 **Keynote 3**, Sue Harris (Queen Mary University of London)
Lecture Hall Salle de Conférence.
On Ageing, Abjection and Late Style in Contemporary French Cinema

11:30-13 Lunch

13-13:50 Parallel sessions 6

**Session 12 ‘Comics, Cartoons, Politics’** (Lecture Hall Salle de Conférence) Chair: Pekka Kolehmainen

Niko Heikkilä: *COINTELPRO*-cartoons: Examining popular culture as a conduit of repression


14-14:30 **Closing of the conference** (Lecture Hall Salle de Conférence)

E-version (including abstracts): http://eupop2016.wordpress.com/programme/
European Popular Culture Association: http://epcablog.wordpress.com/
International Institute for Popular Culture: http://iipc.utu.fi/
EPCA President Kari Kallioniemi (in the case of getting lost, etc.): +358 45 260 7968

**Conference wifi (case sensitive):**

Network name: UPOguest-MAE
Username: EUPOP2016
Password: eupop2016
Captain Jack Harkness in *Torchwood*

Previous literature has analysed the construction of gender and sexual identities in *Torchwood*, in intersection with other differential features of identity, such as ethnicity, class and nation. However, we wish to engage now in a deeper revision of our common critique to humanist concepts of identity from post-identitarian perspectives, a view that does not completely reject identity but rather envisions it as a contextual/relational political strategy. Thus, this paper will not only convey the sexual politics behind ‘omnisexual’ Jack Harkness after the dramatic death of his boyfriend Ianto Jones and his grandson in *Torchwood – Children of Earth* (2009), we will also examine the traumatic effects of advanced Capitalism on the bodies that cannot die.

One day, no one can die on planet Earth, yet (post)humans can still feel pain and their bodies can be mutilated. This incites new religious, philosophical and moral reconfigurations. Governments impose controversial legislative changes to undermine this inexplicable event, inflicting finally many violent practices on world population. This article will subsequently explore how Captain Jack Harkness, the only one who can perish, and his Torchwood Institute face off governmental agencies and alien technology.

This proposal will also evaluate the potential of those divergent bodies found in *Torchwood – Miracle Day* (2011) towards the consolidation of posthumanist epistemologies, that is, neither anthropocentric nor androcentric ways of knowing. Keeping a foot on classic theories of difference (Michel Foucault and Pierre Bourdieu) at the intersection of feminist (Judith Butler), we intend to place more emphasis on posthumanism, in relation to technology but also to sexuality –following Braidotti’s, Haraway’s and Halberstam’s pathbreaking lines of thought–.
BAILLIE, Mark <m.baillie.1@research.gla.ac.uk>

Where there is Discord: Government Policy and Popular Music in the UK in the 1980s

The ideological goal of establishing an independent network of cultural enterprise out with the mainstream and not beholden to the corporate world of the major labels, underpinned much of the discourse of 80s popular music culture in the UK. The culmination of this was the establishment of the Cartel, a nationwide distribution network that linked independent record labels with independent retailers.

At the same time, much of the rhetoric around the independent sector involved vigorous opposition to the Conservative government which, under the influence of neoliberal economic theories, was systematically unravelling aspects of the post-war consensus which had underpinned ideas of collectivism and community.

Nevertheless, it is possible to view the entrepreneurs who established the Cartel as exactly the type of self-starters-creating jobs and generating wealth- that Thatcherism demanded. Indeed, the Enterprise Allowance Scheme, an initiative instigated by the Conservative government in order to encourage business start-ups and help enable the ‘enterprise culture’, was to prove invaluable to a number of emerging independent labels including Creation (1983), Earache (1985) and Warp (1989).

Norman Tebbit, the Government’s Secretary of State for Employment and ardent supporter of Thatcherism, remarked on the irony of the founders of such enterprises finding themselves as successful ‘entrepreneurs in a nice, free-market liberal capitalist system.’

Unintentionally or not, the frequently reviled Thatcher government introduced legislation in the form of the EAS that, based on fundamental Thatcherite principles, significantly helped many popular music ventures.

This paper seeks to explore aspects of Government policy in relation to the popular music industry in the UK in the 1980s by examining the role of the Enterprise Allowance Scheme on independent cultural production.
Expressing a Political Breton Identity through Comic Appropriation: Deschamps and Auclair’s *Bran Ruz* (1978–1981)

This paper explores the expression of Breton identity in political terms in comic art by taking as a case study Alain Deschamps and Claude Auclair’s *Bran Ruz*, a comics adaptation of the Breton legend of the submerged city of Ker-Is. *Bran Ruz* is inscribed in the genealogy and network of versions of Ker-Is, and offers an appropriation of the legend, in Julie Sanders’s sense of appropriations being more politicised than adaptations. It is a version shaped by a politico-historical context characterised by a growing awareness of Brittany’s postcolonial status, and the shift from Breton identity being interiorised as negative, to becoming an asserted cultural identity.

The first and last chapters, which are bilingual, serve as a frame narration, as the legend is told through a *kan ha diskan*, a polyphonic form of singing which can be translated as ‘call and recall’. The comic uses the specificities of the medium, such as the double page in a productive way to mirror the bi-cultural and bilingual status of Brittany, through a parallel textual/visual practice that echoes the parallel textual practice of the so-called poets of decolonisation in 1960s and 70s Brittany. *Bran Ruz* shows the contemporary Breton people attending the performance reading Brittany’s status within and out of France through the mythical past, and reading history through un-historic history. The Breton Celtic imaginary here awakens political awareness, and helps them to imagine their own nation.

This paper will argue that *Bran Ruz* represents a fruitful case study to examine how a political Breton identity can be expressed in comic adaptation, mirroring the complexities of Bretonness, oscillating between a certain romanticised Celticism and a postcolonial reading of Brittany.
CAMPELO, Isabel  <icampelo58@gmail.com>

“Tanto mar”: The role of Portuguese translations in the shaping of Brazilian and Portuguese popular music in the last five decades

“Sei que há légua a nos separar

Tanto mar, tanto mar”

“I know that there are miles separating us

So much sea, so much sea’

( Buarque, Chico “Tanto Mar”)

Chico Buarque’s 1975 song “Tanto Mar” (“So Much Sea”), could serve as a metaphor for the differences regarding the attitude that Brasilian and Portuguese musicians have shown towards the use of the English language within popular music in the last five decades. This attitude also reflects, ultimately, the relationship towards the Portuguese language, the native language common to both countries. Singing in English has been a constant feature of Portuguese popular music, pop-rock in particular, since the sixties. However, from this decade until the nineties some foreign songs – mainly English - were translated to Portuguese and sung by Portuguese singers and groups, due to their success in the original language.

In Brazil, the presence of the English language in popular music has been more subtle than in Portugal (Michailowsky 2014). But translations of international hits – again, mainly from English, with occasional exceptions - to Brazilian Portuguese have been a constant practice throughout the last five decades, transversal to different popular music genres.

This paper wishes to contribute to the understanding of these translations within the framework of Brasil and Portugal’s recording industries. Translations or adaptations? Why so many translations in one country and practically none in the other? Based on distinct concepts of translation (Low 2013 and Susam Sarajeva 2008) and language ideology (Woolard 1994), questions related to the agency of language in the shaping of popular music both in Portugal and in Brazil will be launched. Methodology will include ethnographic interviews with different actors in this terrain, as well as historical survey relevant to the period at stake.

KEY-WORDS: language, popular music, translation, Portuguese, Brazilian
Distinctions, real and conceptual, in being ‘online’ or ‘offline’ have featured heavily in the ways researchers have understood and approached research into the lives and practices of young people, regardless of the ways in which the ‘how we live nows’ of these young people may be rapidly changing around both them and us. This focus matched our understandings and experience of the ways in which we, and our research participants, engaged with the emergent digital culture. In particular, we differentiated between being ‘online’ and being ‘offline’ as ways of building an understanding of the repertoires of practice and skill being developed by the young using these technologies and the worlds opened up by them. Even as we argued that bridges must be built between ‘on’ and ‘off’ and that ‘cyberspace’ should not be constructed as a space or “world apart” (Leander & Kim 2003, p. 271) our research has reflected a set of metaphors about the internet (Markham 2003) and the perceptions and practices that follow. However, metaphors and the conceptual frameworks they draw from and reinforce shift over time, as do the technologies at their core. This paper sets out to explore in messy and potentially conflicting ways how contemporary young people, rather than researchers, understand and experience ‘the internet’ and ‘online-offline’ alongside their engagement with their smart phones.

Keywords: smart phones, metaphors, internet, online, offline, literacies, postphenomenology
CHIA-WEN, Kuo <fluorescentgazes@gmail.com>

See Veronique Kwak
The research, I intend to present, follows the cultural tradition inaugurated by Edgar Morin in 1962 in ‘L'esprit du temps’ where he investigates the permanent link between consumption and communication focusing on the imaginary and the syncretism between media, social and cultural forms of the contemporary world. Aim of the research is the ‘realism’ understood as the emerging contemporary mediation mediatique (Mace 2006). In the last decade, ‘realism’ has pervaded politics, culture and society having a central role in mediating the relationship with reality and desire. With reference to some literature (Zizek 1997, Carmagnola 2010, Ferraris 2012), ‘realism’ is interpreted as a limitation of the hermeneutic and the critical interpretation of the reality itself. 'Realism' avoid the life-giving nature of the symbol and its vital function fertilizes subjectivity and social action: the imaginary (the ghost, the dream, the myth, the novel, fiction) inoculating the reality takes a transformative value (Jung 1912, Wunenburger 2003). The retreat of the symbolic (Perniola 2009, 2011), which features both contemporary art and the language of the media, according to Perniola, shows how culture as production of symbols no longer represent anything because it precisely coincides with the 'real'. The research emerges from an analysis on desk of some exhibitions in contemporary art (Documenta, Bologna Art Fair) and the 719 auditions of candidates at the reality show Big Brother in the 2011-2012 season in Italy. As a result, 'realism' is an ambivalent answer to the cultural logic of contemporary capitalism and its rhetoric of creativity and freedom. The fear to be excluded petrifies the subject and immobilizes him/her by activating a dynamism that is only apparent, and yet always exaggerated. This occurs in all forms of hyper-reality (as the same reality-show) sterile in its transformative capacity.
‘Misfits’ – The Kinks’ Fan Culture & Identity

Fans of particular rock bands can sometimes take on a life of their own: Beatlemaniacs have a character as distinctive if not as complex as their beloved band, for example; punk fans in ‘70s Britain were collectively seen as anarchic thugs. This paper is part of an ongoing study of the fans and fan culture of the long-serving British rock group, The Kinks. The group is frequently defined as being the ‘godfathers of punk’ and ‘the most English’ of the British Invasion bands; much reinforcement of the band’s image comes from fans. On the one hand, the rebellious nature of Ray Davies’ lyrics and Dave Davies’ angry-young-man guitar playing style has long been a rallying point for the group’s fans and an extension of their own self-expression. On the other, especially outside of England, songs such as ‘Well Respected Man,’ ‘Dedicated Follower of Fashion,’ and ‘Village Green Preservation Society’ have presented to Anglopheliac fans an image of English humour and attitude. Kinks’ fans also have a reputation for dissention within their own ranks – British vs American, but also generational: fans of the band from the ‘60s tend to look askance sometimes at those who didn’t join the party until the Kinks’ American revival in the early 1980s.

These and other aspects of Kinks’ fandom are examined here; other strands under consideration include the points of contact between the band and fans (from stage door to social media), the various subgroups of Kinks’ fans (from casual to superfan), differences between UK and US fans, love & war among the fandom, and fame from fandom. The Kinks have always seemed accessible to their fans, whether through audience sing-alongs or social media; this paper looks at the boundaries between celebrity and fandom. Various members of the group have acknowledged over the years appreciation for the support of fans and fandom, but when does it go too far? What do the fans expect from the group, and what do they get out of the group’s music? Many of the issues discussed here are supported by information provided by the fans themselves from a survey conducted worldwide (via the internet) in April-May 2014.

The results of this study will go partly into a chapter on the influence of the band included in a book on the Kinks and partly into a dedicated essay on the character and culture of the group’s fandom.
Trans-media Tilda: Making Clothing Strange

No longer are film, fashion, costume and art distinct realms; within contemporary culture they increasingly intersect and offer new strategies to not only promote fashion brands, but to also raise questions about the body, clothing and identity, and where the boundaries between art, fashion and costume lie (Geczy and Karaminas 2013, Church Gibson 2012).

Crossing film, performance art, fashion photography and advertising, Tilda Swinton’s image, like that of many other contemporary actors and celebrities ‘bleeds’ across the media (see Church Gibson 2012). What is particularly interesting and unusual about Swinton, is how she appears to offer a self reflexive image, which self consciously draws attention to the very processes of construction, representation and transformation that are offered through clothing and performance.

Building on my previous research on Swinton (presented at EUPOP 2014) and forming part of a wider project, this paper will examine the ways in which the British actress’ recent performances can be read in terms of a Brechtian distanciation effect. With close reference to A Bigger Splash (Dir. Luca Guadagnino 2016) with costumes designed by Parisian fashion house Dior and its tie-in transmedia narrative in AnOther Magazine (AW 2015/16), together with her performance collaborations with Fashion Curator Olivier Saillard: Impossible Wardrobe (2012), Eternity Dress (2013), and Cloakroom (2015), I will argue that Swinton’s performances on and beyond the screen deliberately disrupt our expectations of the objectified female star-celebrity and make costume and fashion ‘strange’. Through her performances with their self-conscious silences and knowing looks on and beyond the screen, the audience is forced to reflect on the processes, which construct her as an image. The curation, construction and consumption of fashion are rendered visible as conceptual art, as the intersections between clothing and the body become the focus of elaborate performances.
On Ageing, Abjection and Late Style in Contemporary French Cinema

In an era when professional careers seem to have no natural end point, ageing and elderly film stars are more and more visible on our screens and in public life.

Ariane Beauvillard's book *Les Croulants se portent bien?* (2012) traces how ageing has been normalised in French fiction cinema as a negative state characterised by inactivity, social isolation, frailty and intellectual impairment. But with so many veteran stars remaining at the forefront of major film projects well into their 70s, 80s and beyond, how is the terrain of representation shifting? To what extent does the continued professional activity of stars who began their careers in the 1950s and 1960s counter the historic invisibility of this sector of society in the media generally? To what extent are topical and urgent social questions of wellbeing, longevity, endurance, and resilience in the face of ageing articulated and explored in contemporary French film? And to what extent do stars themselves serve as vehicles to critique and re-evaluate the realities of ageing in contemporary society?

My presentation will offer an overview of ageing as theme and spectacle in contemporary French cinema before expanding the focus into three case studies: Alain Delon, Catherine Deneuve and Gérard Depardieu. Examining their roles and performances in a number of recent films, I will show how each star proposes a different reflection on ageing via a self-conscious critique of their own star image. I demonstrate some of the ways in which these ‘senior’ performers have embraced the opportunities and advantages of their maturity to extend, refine and redefine, rather than conclude and close down, their professional trajectories.
COINTELPRO-cartoons: Examining popular culture as a conduit of repression

Social movements and especially black radical culture of the 1960s and 1970s would continually try to define the symbolic language that could express the potential for social and political change. The Black Panther Party (BPP), perhaps most consistently, transformed symbolic artifacts of everyday culture into powerful political symbols. In contrast, the FBI under COINTELPRO (Counterintelligence Program) also appropriated visual tools to discredit Black Nationalist and New Left groups and to foster intra/inter-group tensions. Among the methods employed was the production and dissemination of a series of cartoons that targeted and inflamed the well known rivalry ‒ and eventually armed confrontation ‒ between the Panthers and the US Organization. In the same way cartoons were also used to discredit members of the New Left.

In my paper, I will analyze how the FBI’s COINTELPRO – as attempts to expose, disrupt, misdirect, neutralize, or otherwise discredit its targets – drew upon a slew of cultural forms in order to provoke discontent and violent eruptions. The Panthers, for instance, were able to disrupt mainstream visual media culture and employed popular culture as a conduit for social change and dissent; however, the contention of my paper is that visual language creates a powerful complement for repressive agencies too. That is, COINTELPRO-cartoons provide the opportunity to examine the repressive possibilities of popular visual culture. Although cartoons with provocative images have created several controversies in recent years, my focal point is on this particular case. I will examine instances where repression-dissent nexus intertwines with popular culture while focusing on the cartoons disseminated by the FBI.
French director Alain Corneau’s 2003 film *Stupeur et Tremblements* (Fear and Trembling) chronicles the increasingly cruel treatment that Belgian ex-pat, Amélie, receives from her Japanese bosses at the fictional Yumitomo Corporation in Tokyo. Based on author Amélie Nothomb’s semi-autobiographical novella by the same name, the film has been reviewed as Sophia Coppola’s *Lost in Translation* (2003) meets Mike Judge’s *Office Space* (1999)—an over-the-top clash-of-culture comedy that exposes the dehumanizing modern workplace. However, the martial atmosphere within the Yumitomo Corporation, as well as the film’s overt referencing of Nagisa Oshima’s *Merry Christmas Mr. Lawrence* (1983)—and Japanese World War II brutality in general—suggest a more complex reading. This paper argues that *Stupeur et Tremblements* can be best understood as a post-“Trade War” prison camp movie. As such, it fulfills many of the same social and psychological functions as post-World War II prison camp movies from David Lean’s *Bridge on the River Kwai* (1957) to Angelina Jolie’s *Unbroken* (2014). Among these are the desire to explain the excesses of the former enemy in humanistic terms sufficient to justify the current friendship and political alliance. *Stupeur et Tremblements* does this by attributing the conflicts resulting in Amélie’s cruel punishments to competing Eastern and Western concepts of honor and duty. However, such laudable goals are often overshadowed by the equally strong urge in such films to celebrate a moral victory over a cultural inferior and to reaffirm negative racial stereotypes. The author argues that, here to, *Stupeur et Tremblements* stays true to the prison camp genre form.
Negotiations of gender in Pierre Lemaitre’s crime novels

The 2013 Goncourt prize may have established Pierre Lemaitre’s literary standing but the author has won as much acclaim for his work in the popular genre of crime fiction, in particular for his series about Commandant Camille Verhoeven (e.g. Prix Cognac 2006, Prix Sang d’encre 2009, CWA International Dagger 2013 and 2015). In my paper, I will demonstrate how these crime novels negotiate gender with a special focus on issues of masculinity (Connell 1995, 2005). Lemaitre’s crime novels engage with gender and gender norms on several levels. First and foremost, the Verhoeven character is constantly confronted with social expectations on masculinity on account of his unordinary body; the commandant measures 145 cm because of a medical condition caused by his mother’s copious smoking during pregnancy. This makes for numerous reflections upon gender roles and norms throughout the novels Travaillé soigné, Alex and Sacrifices as well as the short story Rosy & John. Secondly, several novels bring attention to gender on a thematic level due to their denunciation of sexualised abuse and violence directed against women. Instead of simply presenting a conventional exposition of mutilated female bodies that is typical of the crime genre (Messent 2012), Alex ultimately defends a woman who takes revenge on such perpetrators. In addition, the Cadres noirs novel depicts a male character’s struggle with his gender identity in an unsettling contemporary capitalist world where old certainties and values are lost. His urgent need to reclaim lost status eventually pushes him to criminality. Indeed, the novel is a commentary on the destructive force of capitalism but it also speaks of a crisis in masculinity. Finally, the positions of victim and criminal are confounded or reversed in the course of the events so that the question of guilt and innocence gets blurred, which challenges the traditional crime narrative and its gendered roles.
The Construction of a ‘Good Mother’ in the Mothers War-reality show

This presentation explores the concept of a good mother in a Finnish reality television series called Mothers’ war (Äitien sota). In the program, mothers evaluate each other’s “motherhood skills” and discuss parenting issues. Mothers’ war continues the debate on motherhood that has been taking place in digital environments such as e-mail lists, web pages, discussion forums, blogs and Facebook over a decade. These debates have often been based on criticism, comparisons and an idealistic, a rather narrow view on motherhood. We argue that in the public sphere, mothers are still topics of discussion primarily as subjects of criticism.

We examine how the concept of a good mother is constructed in the speech of the participants and how the program format guides their definitions. We also discuss how these definitions relate to the theory of cruel optimism by Lauren Berlant (2011). The analysis is data-based media analysis and the data consists of all ten episodes of the first season of the show from 2015.

In the program, good motherhood is defined through three intertwined virtues. These are the genuine presence of the mother, family dinners and a clean, child-friendly home. The definitions carry a clear ambivalence. In each definition there can be found a contradiction and in these contradictions the cruel optimism becomes visible. Still, despite of the program’s militant title, the conflict rhetoric of the social media discussions is absent in the interactions. It seems that the solidarity among mothers is the norm that women participating in the program did not feel comfortable challenging in face-to-face encounters.

The presentation is based on our article which will be published in a Finnish peer reviewed Open Access journal Kasvatus & Aika in March 2016.
KALLIONIEMI, Kari <kakallio@utu.fi>

**Englishness, Pop and Post-War Britain**

This keynote will seek to account of how notions of Englishness have been reflected in English/British popular music since the Second World War. The thread that connects it all is the concept of Pop Englishness, which is presented in its broader manifestations (art, cinema, British culture), and especially in this presentation, in more specific musical ones. I will show how the (in)authenticity of English nationalism is refracted through pop (music) culture by decoding its complex national tropes by identity, imaginary concepts of a nation, geography, transnationalism and British music industry. In addition to this, I will seek an alternative way to narrate post-war British history and valorize it by examples (from the emergence of British rock'n'roll to psychedelia and from progressive rock to punk, Bowie, Morrissey, Britpop and beyond) taken from the rich history of post-war British pop.
Public and scholarly debates about the future of humanity and the planet have been played out prominently in the arts, film, television, music, literature and contemporary media. In the auditory sphere, for example, musical “visionaries” and fantasists have long speculated about the future, ranging from the Italian Futurists to Kraftwerk’s techno-futurist imagery, to the dystopian and utopian themes found in progressive rock, and heavy metal. Films such as *2001: A Space Odyssey* (1968), *Blade Runner* (1982), *Gattaca* (1997), and *Transcendence* (2014), to mention just four, have dealt extensively with enhanced human potential. Indeed, pop artists, film and television directors, Sci-Fi authors, game designers, music composers and underground musicians have provoked audience with visions and sonic representations of post-apocalyptic and technodystopian worlds that map out the future even while they reflect back on the present day of each work.

Transhumanism (H+, h+ or Humanity+) is a movement or rather a loose group of movements, believing that humanity can overcome the present enormous ecological challenges by means of technology and personal growth. A lot of intellectual and ‘visionary’ elements of the ideology have been drawn from the products of popular culture. In my talk I will trace the early cultural history of transhumanist thinking in 20th century popular culture, mostly focusing to the 1950s and 1960s.
Rock, Porn, and Ronald Reagan – Rock Amidst the ”Porn Wars” of the 1980s

As a part of their campaign to pressure record companies into adopting warning labels on records with explicit content, the parental group Parents Music Resource Center (PMRC) popularized the concept of “porn rock,” which quickly spread into the lexicon of rock music debates in the United States during the 1980s. In so doing, they drew parallels between pornography and rock music, and thus rock came to be presented as an aural equivalent to porn. When Ronald Reagan begun his “war on porn,” spearheaded by his Attorney General Edwin Meese III, the cultural conflicts surrounding both porn and rock music largely coalesced into one.

In my paper, I will analyze the media coverage surrounding these conflicts, with a particular focus on the newspaper media, in order to explicate the ways in which rock and porn were equated in the discussions and the ramifications of the ways in which people argued for or against rock and/or porn. I will discuss how the coalescence of the terms was employed by Ronald Reagan to emphasize rock music’s obscenity, while in the meantime members of the porn industry rallied behind the cause of rock music in order to legitimate their own position and draw support from people hesitant to defend pornography. In this paper, these conflicts will then be further contextualized through the history of “obscenity” as a concept in the United States.
Love’s Hollow Face: the Queer Phenomenal Field in Ingmar Bergman’s *Persona* (1966)

Ingmar Bergman’s *Persona* (1966) catches the audience’s immediate attention through the extreme close-ups of two females, whose faces are disintegrated, converged then dissolved into one identity-blurring entity. However, it was Agnes Varda who initiates such facial narrative in her first film *La Pointe Courte* (1956) where a couple converses while their faces overlap to form an affective assembly.

In this essay, I will use Richard Gregory’s “Hollow Face Illusion” to render the “phenomenal field” of Bergman’s *Persona*. “Hollow Face Illusion” is a cognitive term that describes the spectator’s conceptualization of the image before actually viewing it as he/she fills the hollow face with the imagined images derived from his/her personal beliefs and previous expectations. “Phenomenal field,” according to Snygg and Combs, is the subjective reality composed by one’s perception of his/her surroundings. In the case of *Persona*, as well as *La Pointe Courte*, the faces deliver the film’s emotional reality through the couple’s dual gazes.

As Gwendolyn Foster asserts, *Persona* is a queer love affair, perpetuated by female emotional violence. In *Persona*, Elizabeth is an actress who refuses to talk after childbirth, withdrawing herself in a cottage by the seashore, cared by her admiring nurse Alma. In *La Pointe Courte*, the diegetic space is animated through the couple’s ongoing questioning of their love. In *Persona*, the diegetic space is actualized through Nurse Alma’s confession of her past sins to Elizabeth. Elizabeth uses her silence to thieve Alma’s “persona” and manipulate Alma to do the things she is reluctant to do. They choose to hollow part of their personas then fill the void with their shadows. In this case, love is embodied in a hollow face, painted with the lesbian couple’ dark conceits, and they make love within the phenomenal field of their own fragmented self-identities in front of a mirror.
Forty Years On: Punk in European culture and politics

Between 1976 and 1978, punk in Britain constituted an Event, in the sense of that term used by the Alain Badiou to denote what occurs when an excluded part of a social, political, cultural or intellectual formation appears on the scene suddenly and drastically, rupturing the appearance of normality and opening a space to rethink reality from the standpoint of its basis in what Badiou calls ‘inconsistent multiplicity’.

When punk as music or as sub-culture emigrated to the continent of Europe, it was necessarily articulated with a range of political agendas and social identities. All were oppositional in some form, as evidenced by the choice of provocative band names (many in English). But each iteration of punk was specific to a national culture. In socialist countries, punk made its debut in various ways from a lecture at a jazz festival (Czechoslovakia) to the spontaneous formation of numerous bands (former Yugoslavia); everywhere it was quickly recognised as an enemy of the state. In the capitalist nations of Western Europe, its implantation into national culture ranged from an articulation with an existing leftist movement (West Germany), to an occasion for renewal of national language music (Norway) to punk’s relegation to the status of a minor sub-genre of rock (France, where Anglophobia was strong amongst the music industry intermediary strata).

Musically, some punk bands evolved into exponents of various ‘new wave’ styles and genres, while another strand of the culture has remained incorrigibly irredentist. Politically, punk has remained ambivalent, with some factions identifying with neo-fascist movements and others claiming anarchist sympathies. Nowhere is this more strongly apparent than Russia where Pussy Riot has challenged the Putin regime and some masculinist, skinhead-linked punks act as storm troopers for xenophobic movements and organisations.
LEHTO, Mari <maritellervolehto@gmail.com>

See KAARAKAINEN, Suvi-Sadetta
"This is the strangest life I've ever known": Jim Morrison, personality development, and personae' conflict

This paper approaches Jim Morrison’s personality and behaviour from a psychoanalytical point of view, trying to understand in what measure the development of his personality was influenced by events occurred during some of the most important stages of his upbringing as defined by Sigmund Freud’s psychoanalytical theories (with a special emphasis on the Phallic stage), and how his perception of himself as a musician, writer, and social agent affected his relationships with others and himself.

I also observe his construction of the Self through notions of spiritual possession (related to what is commonly referred to as “shamanism”) and the power of suggestion, as well as through the establishing of a sexual identity (including an analysis of a possible Oedipus complex during the early stages of the development of his personality). An approach to his “Jim vs Jimbo” double personality tendencies (an analysis which includes a parallel with the Apollonian and Dionysian archetypes derived from the Greek tragedy and largely results from drug and alcohol abuse), and to his interaction with women (and consequently with his feminine side) are also discussed. The correlations between these points aim to draw a better insight into his creative and destructive pulsions, and ultimately contribute to a better understanding of his artistic heritage.
Rosa Luxemburg’s hair: Women thinkers in the biographical films of Margarethe von Trotta

When filming Rosa Luxemburg (1987), a biographical film about a woman thinker and socialist in Germany of the early 1900s, von Trotta used the method of “actor imagination” in getting closer to her subject. At that time, nobody had written or imagined Luxemburg’s life from the perspective of emotions and relationships. As a starting point for her director’s imagination, von Trotta used the image of Luxemburg’s hair, as well as her letters, where she seemed to be an ever changing persona in a constant “rollercoaster of emotions”.1

Besides Rosa Luxemburg, von Trotta has made several films on historical women. Her latest one is about another woman thinker, philosopher Hannah Arendt (Hannah Arendt, 2012). Both films also have the same actor, Barbara Sukowa, in the leading role. In an interview von Trotta has stated, how “figures that appeal to me are always strong women who also have moments of weakness; therefore, I never try to make heroines out of them.”2 Both of these films depict woman thinkers, women as writers and public speakers.

In my paper, I will analyse the relations of biography and film through the ideas of von Trotta and her works on Luxemburg and Arendt. How does von Trotta construct historical characters in her movies, what kind of visual and narrative means she uses? How does she tackle with the question of depicting thinking and writing in the format of a film? What kind of answers does she find to the ethical questions of biographical narratives?

1 von Trotta’s speech in Helsinki 8.4.2015.

Satirical Emotives: Performance of Moral Accountability in Stand-Up Comedy

The purpose of the presentation is to problematize the notions and practices of emotion and affect in stand-up comedy, a popular cultural genre of oral performance that is currently gaining ground all over the world. Emotion and affect provide analytically compelling objects in this generic context, insofar as stand-up performances are structured around an emulation of spontaneous conversation while regularly invoking, inviting, and playing with strong affective responses. This illusion of immanence, which in stand-up is coupled with a metacultural embrace of newness (Urban 2001) that encourages improvisation and authenticity of expression, has several corollaries with regard to research into emotion and affect as interactional, performative, and embodied phenomena. The exploration of these is one the paper’s broader aims.

The precise focus of the analysis is on satire and what could be called satirical emotives – public, present tense expressions of emotion according to William M. Reddy. Satire is a preferred stylistic choice of stand-up comics who frequently draw on moral indignation as a comic motive. While a contested and complex area of research, satire is a profoundly moral communicative device that could be heuristically understood as a type of irony that is characterized by its ethically accountable target, which is perceived (and presented) by the satirist as morally reprehensible. In thus tracing moral accountability and responsibility (and by implication, agency), satire can be understood as reasserting social interconnectivity. By building on my earlier studies in approaching (Finnish and English language) stand-up performances as interactional events, I will suggest that satirical emotives and emotion and affect in general are best analyzed as multimodal configurations or intersections between language, gesture, and stance.
**Open words: Portugal through a lyricist’s quill**

RTP Song Contest (RTPSC) is the longest-running music and television show, annually held by national television since 1964 to choose the song that represents Portugal in the Eurovision Song Contest (ESC). During ten years, the Portuguese Contest was organized under a dictatorial regime – *Estado Novo*. Between 1968 and 1974, Portugal went through a tenuous political openness with changes in government lead by Marcelo Caetano, a slowdown of censorship, and social transformations that gave Portuguese people hope: the so-called *Primavera Marcelista* (Caetano’ Spring). In 1974 the “Carnation Revolution” ended with the totalitarian regime.

In these years, RTPSC witnessed some changes. Due to the important role of another TV Show – Zip-Zip (1969) – and its music recording label, RTPSC opened its doors to authors and singers that were associated to the protest song movement. To be able to send political messages and elude the censorship, authors used metaphors to create tropes about Portuguese people exhibited nationally and internationally. José Carlos Ary dos Santos, lyricist and member of the Communist Party, was a key figure in this change. He wrote eleven songs (such as *Open Words*, 1971) that competed between 1969 and 1973, three of them represented Portugal at ESC, and portrayed a country with human value to achieve revolution.

This paper is a work in progress (PhD research) and it is based on Dyer’s (1977) and Zaroulia’s (2013) readings on Entertainment and Utopia, and Bohlman (2004) and Tragaki (2013) contributions on music and nationalism. This paper aims to contribute to the debate on the role of music in television mediating and displaying identity symbols. I question how music, lyrics’ metaphors, and performance can shape and instill images of a nation. I intend to understand Ary dos Santos’ role on national identity discourses and how it influenced music composition and popular culture until now.
Females as Activists in Tony Ballantyne’s *Dream London* and Nick Harkaway’s *Angelmaker*

The contemporary city and its ever-changing presence allows for females’ roles to shift away from the passive of the past and to assert themselves as activists. The examination for this study is as follows: the fluidity of urban space is reflected in and influences the changing roles of the female characters in Tony Ballantyne’s *Dream London* (2013) and Nick Harkaway’s *Angelmaker* (2012).

The contemporary city permits females to be activists whereas the city of the past constricts their movements and consequently they reassume their previous Victorian roles. While Ballantyne concentrates his attention Jim Wedderburn, a significant portion of his journey involves his interaction with female characters who, through their positions as activists, enable the protagonist to be successful in assisting in the restoration of contemporary London from the Dream London construction (Victorian incarnation). The female characters included in this essay will be Anna Sinfield, leader of the adolescent movement to save London, and Bill Dickenson, the American spy. Harkaway’s neo-Victorian fantastic novel also has a male protagonist; however, Joe Spork is a fixer of clocks surrounded by the intrigue of London. The two female activists that enable Joe to fulfill his destiny are his grandmother the spy, Edie Bannister, and his romantic interest and savior, Polly Cradle. While Joe works to discover the mystery of the clockwork weapon, the female activists work towards saving Joe and the world.

Ecocriticism will be the primary methodology used for this study; however, Feminism and Cultural Studies will also be employed. Bianca Leggett and Tony Venezia’s *Twenty-first-century British Fiction* will be used in the examination of fluid time and space. Jessica K. Taft’s *Rebel Girls: Youth Activism and Social Change Across the Americas* will be implemented as Taft examines how adolescent and young adult females take control of their lives in order to assert agency.
The Sound of Trauma and Obsession. Music and Sound in *Enduring Love*

Ian McEwan’s novel *Enduring Love* (1997) and its cinematic adaptation of the same title (dir. Roger Michells, UK, 2004) depicts different forms of love: a love between the protagonist Joe Rose and his fiancée Claire, love between friends, love for children, and darker forms of love, such as mistrust and jealousy, and forced, “pathological love”, stalking. The film *Enduring Love* brings to the foreground stalking as an obsession: the main character Joe (Daniel Graig) is stalked by Jed Parry (Rhys Ifans), a man whom he meets in the beginning of the film, in the midst of a weird hot-air-balloon accident. In the accident, Joe and Claire witness a death of a man, hanging on a rope of an uncontrolled balloon and falling to his death.

Joe’s experience of the accident and the stalking is represented as traumatic experience of a fall (from a drifting hot-air-balloon), loss of control and anxiety. In my paper, I will discuss the sonic representation of Joe’s experience in the wake of the accident as well as the experience of stalking in the film *Enduring Love*. The narration of the film presents Joe as listening to his experience. Furthermore, Joe’s experience is represented powerfully in the sound and music of the film. The film’s music has two leitmotifs, Balloon Music and sound of the wind. While these leitmotifs are structural devices, they represent the themes of stalking (obsession, following, preying), and its experience (trauma, anxiety, loss of control, fear).

My methodology springs from film music studies, adaptation studies and phenomenology of music. In my reading of the film, I am relying to the theories of Michel Chion (thematic braiding), psychoanalysis of music (trauma theories), and Jean-Luc Nancy’s phenomenology of music and listening subject.
Cosplay: Citation or détournement?

In dressing up as characters from fictional works (such as comics, television shows, and video games) cosplayers reference and pay homage to texts from across media in the visual and gestural repertoires of their costumes and poses. This can be considered, following Derrida, as a ‘citational act’ which is ‘circumscribed by a specific character or text, its history, and the audience’ (Hale 2014: 8). Such acts have been read in terms of the interpretation and reworking of existing texts into ‘texts of their own’ (Lamericks 2011: 0.1), how fans ‘materialise and embody various semiotic elements from mass mediated public texts through acts of replication, revision, and modulation’ (Hale 2014: 5), and ‘embodied translation, where cosplayers transfer the source character from a limitless fictional landscape to their delimited physical one’ (Kirkpatrick 2015: 0.1). Thus while cosplay clearly references source texts, which act as pretexts for adaptation or appropriation, such ‘citation’ is profoundly ludic in practice and can be seen as a subversion of the original more closely allied to Situationist ideas of détournement (rerouting, hijacking) than simple appeals to textual authority or pop cultural homage. Arguably this is implicit in cosplayers’ unauthorised requisitioning of intellectual property from media franchises, but may also take more explicit forms via specific transgressive practices such as crossplay (Gn 2011: 584) and other parodic acts. Equally disruptively, cosplay can be seen as a disassembly and reassembly of texts that strips them of their original narrativity and reconstitutes them within a conceptual and material ‘database’ (Azuma 2009:47) of ‘small’ (Ogonoski 2014: 2.4) or parcelised narratives and images performed by players in settings quite alien to the original and to quite different affects. This paper explores these tensions in contemporary cosplay within the context of the wider fault-lines between citation and détournement in related fan practices.
Costume in contemporary Russian art-house cinema: Dressing the Future in Aleksei German’s film Hard to be a God (2014)

This paper analyses the use of costume in Aleksei German’s film Hard to be a God (2014). The practice of visualizing the possible future by adopting the usual futuristic look is omitted in the film. Instead the future takes the shape of a meta-historical world constructed from visions of our past, more specifically Medieval Europe. The vision of the future in the film, presented through the past, creates new modes of cinematic expression that violate the norms of the Classical form of storytelling (Bordwell, 1985) and the conventional use of costume in film (Gaines, 1990).

This paper will investigate how costume, as a part of mise-en-scene, can be employed to create verisimilitude based largely on physicality and visions of the past, thus challenging generic conventions of sci-fi film. In general, mise-en-scene as a whole and costume in particular often rely on physicality, i.e. the ability of the two-dimensional image to convey sensory impressions.

Furthermore, by relating German’s final film to Andrei Tarkovsky’s Stalker (1979) and Andrei Rublev (1966), Alexander Sokurov’s sci-fi adaptation Days of Eclipse (1988) as well as Bela Tarr’s Turin Horse (2011), I explore how costume as a visual element incorporates into the fabric of the image abstract ideas and notions such as spirituality, alienation, cruelty and ignorance.

As of now large portion of literature related to costume design tends to concentrate on films produced predominantly in Hollywood following the Classical form of storytelling (e.g. Finamore, 2013; Nadoolman Landis, 2007), on a single film or genre analysis (Street, 2001), or in relation to particular theory e.g. feminism (e.g. Jane Gaines and Charlotte Herzog (eds.), 1990). In this paper, however, I will look at the film that occupies two niches that so far have been barely covered in the field of costume design research: contemporary Russian cinema and art-house cinema.
A new order of discourse. Youth and politics in Italian music magazines of the Seventies

During the Seventies, the tangle binding together youth, music and politics developed along new lines, which had little in common with the traditional political (and party-oriented) interpretations defining music – the most intangible among arts – as yet another consumer good designed by the culture industry to seduce and divert the youth.

In the heterogeneous galaxy of the Italian left, a brand new generation had grown up through the student movements of the Sixties, discussing for the first time the aesthetic value of music, as well as the ethical consequences of enjoying music from the imperialistic USA; thus, gradually, the musical discourse became autonomous: not just an instrument for party propaganda to criticize the capitalist adversary and its by-products, but a hermeneutic key to measure the cultural mutations within the new generations, which found its stage on the pages of music magazines.

Italian singer-songwriters (cantautori) played a central role in this process of redefinition of the social and cultural meaning of music, oscillating – to various degrees of awareness – from becoming the voices of the revolution to being anomalous Gramscian intellectuals, as most of them reluctantly adhered to a precise, strictly codified ideology, showing a flexibility shared by their audiences in the matters of musical tastes and listening habits, as periodical musical press of the Seventies explicitly shows us, by means of the interviews with the cantautori and the readers’ letters.

The comparison of the most significant left-wing or left-leaning music magazines will show how a monopoly on counterculture came easier to those parties and movements left of the Italian Communist Party (PCI) – namely the extra-parliamentary opposition –, a condition that enabled them to navigate through a wider, more spontaneous area in order to better tackle the issues of mass culture, as it became evident during the hugely popular ‘pop’ festivals they organized.

KEYWORDS Youth – politics – music magazines – cantautori – Italian Communist Party – pop festivals
Tell me what you wear and I'll tell you who you are. Dressed for Dances of Death and Triumphs of Death across Europe

The Danse Macabre/Dance of Death and the Triumph of Death are artistic genres, which can be considered as pan-European themes. Actually, both subjects cross European culture from many points of view: iconography, literature, theatre and music; both themes are also still alive in modern popular imagination like in films (Metropolis, 1927; The Seventh Seal, 1957) and also in pop-music (Thriller by Michael Jackson, 1984; Bad Romance by Lady Gaga, 2009).

During the last decade both Dance of Death and Triumph of Death themes have been extensively studied from artistic, historical and anthropological perspective (The Dance of Death in the Middle Ages: Image, Text, Performance by E. Gertsman, 2010; Mixed Metaphors: The Danse Macabre in Medieval and Early Modern Europe by S. Oosterwijk - S. Knöll, 2011). Although the importance of dress and clothing is getting even more relevant in order to understand in-depth the multiple meanings of an artwork (Seeing Through Clothes by A. Hollander, 1993), we do not have any study concerning dresses depicted in Dances of Death and Triumphs of Death.

In this paper I will show - through some examples - how we can consider clothing of extremely importance in order to understand each character depicted on these frescoes and also how the dress self has created icons common in all the various European cycles. Through clothes we can also obtain information concerning characters nationality, social function and role; as well as we can retrace the history of fashion and the history of fabrics in each country.

In particular I will illustrate how clothes depicted in frescoes from Clusone (1484), Berlin (1484), Tallinn (15th Century) and Pinzolo (1539) can help us in answering to the following question: can we recognise some elements which help us in identifying European nations and nationalities?
Performing music performers. Interactive music videos as a negotiation of values between authors, audiences and producers

2011 saw the appearance on the web of the so-called interactive music videos, hybrid audio-visual forms that, from the point of view of media sociology, launch serious interpretative challenges. If semiotic studies have often handled interactivity, if we open our field to a social semiotic perspective we are forced to face a complex and low-defined institutional framework. Software houses’ interests, indeed, are in those products intertwined to those of music labels, which at their turn have to coordinate a three-poles communication (video maker, musician, public). On one hand, we have Oculus VR, a technology developed by Facebook with the clear objective to occupy the field of interactive videos (allowed by web’s technologic evolution and users’ improved knowledge of the device); on the other hand, we have Google and its subsidiary YouTube, which until now have developed only Chrome Experiments and YouTube 360° Videos (or spherical videos), later introduced by Facebook, too.

In my panel, I will propose a functional scheme of analysis, constituted by four opposite and connected forces (software houses, music labels, artists and audiences), each of which is characterized by its own value, and I will apply it to interactive music videos. Analysing music video mutations in the shift to interactivity, underlining the elements of continuity and rupture, highlighting critical aspects and potentialities which are inherent to these new audio-visual experiments, I will try to weaken the notion of music video, a cultural phenomenon which, in its convergence (both technological and economical) with software is susceptible to lose its own distinctive features, and change the traditional way of connecting performers and fans, that is to re-model our music perception.
The paper presentation will draw on on-going research with young people on the threshold of leaving school (in the UK). The project considers how young people (17/18 yrs) envisage futures and future selves, drawing on their ‘learnings’ from school and popular culture. Early findings suggest that pupils tend to draw upon popular culture outputs (eg., TV series ‘The Walking Dead’, Suzanne Collins’ book/movie series ‘The Hunger Games’, Charlie’s Higson’s book series ‘The Enemy’, etc.) to envision multiple scenarios of the future. These typically contain elements of dystopia – involving apocalyptic futures; utopia – involving promising, hi-tech futures; and rather more mundane ones – involving everyday sustenance and security, each encapsulating particular views about human activity and the anthropocene. Wide-ranging themes from surviving the zombie apocalypse, the collapse of ‘the human’ (caused by some combination of climate change, global epidemics, financial crises, or war and human displacement) and outer-space exploration co-exist uncomfortably, alongside school-centred imperatives about getting good grades, gaining skills and maintaining employability in unpredictable labour markets. Most striking of all, the effects of these differently propelled pedagogies – popular and school-based – that shape their lives and elicit rather different emotions and responses, are rarely given a common space for articulation. That is, while they co-exist in pupil lives and understandings, they are experienced in different realms (leisure and school) that do not encourage a cross-over. Such segregation has led to inadequate theorizations of the processes and articulations of the ‘public pedagogy’ of popular culture. The presentation will give early indications of how these different orientations to preparing for the future intersect or contradict each other in young lives and discuss possible implications for schooling in addressing the challenges of the anthropocene and the sense of their pupils’ future and future selves.
**Hispanizing the Sheik: Spanish Women’s Orientalism in Popular Post-Civil War Literature**

In contrast with British and French ‘Orientalisms’, Spain’s Islamic heritage, derived from the experience of al-Andalus (711-1492), gave rise to an ambivalent discourse that is unique in its imperative both to identify with and reject ‘the Oriental’. The mobilization of Moroccan troops on the insurgent side during Spain’s Civil War symbolically signified the return of the historical enemy Moor to Spain and exerted a lasting impact on the nation’s cultural imaginary. For example, until Moroccan independence in 1956, General Franco’s *Guardia Mora* constituted a powerful visual encapsulation of the integration of the Moorish ‘other’ versus the Republican cast out as foreign invader. Nationalists and Republicans alike had invoked the figure of the Moor during the conflict to consolidate their own identities, including the circulation of virulently Orientalist portrayals of Moroccan warriors as barbaric and sexually voracious, mobilized to denigrate women on both sides.

This paper will explore some aspects of the complex afterlife of such Orientalist fantasies in popular literature by women published during the early dictatorship (known as *novelas rosas*); specifically, their purposeful rewritings of the early twentieth-century desert romances penned by British women – most notably E. M. Hull’s scandalous, bestselling *The Sheik* (1919). The paper will argue that, unsophisticated and constrained by censorship though these narratives may be, their feminization of Orientalist discourse engages and reformulates elements of official Francoist –and more longstanding colonial– discourses on ‘race’ and Hispano-Arab *convivencia* in some surprising ways. These include refracting concern regarding the profound cleavages in post-War society and the imposition of retrograde models of femininity through a preoccupation with ‘race’ and reconciliation. In so doing, the novels embrace miscegenation, unlike their British precursors and in defiance of the *de facto* societal taboos in Spain.
“You are to be punished for what you have done”: A feminist reaction to the fridging and thawing of Mina Harker

The word ‘fridging,’ from the concept of women being stuffed in refrigerators, did not enter common discourse until the late 1990s with Gail Simone’s response to the comic book death of Green Lantern’s girlfriend; however, the trope appears and is unpacked in Bram Stoker’s 1897 gothic novel Dracula. In its broad social use, the term ‘fridging’ refers to a female character being disempowered, raped, and/or murdered by the antagonist. Often, her body is left behind by the villain with the intention of causing the male protagonist suffering. Though the term has been associated with comic book culture, this treatment of female characters has been noted in other media. Many feminist commenters regard fridging as a sign that the writer regard female characters as disposable tools for enhancing a male character’s plotline.

Dracula, in his attack on Mina Harker, forcing her to drink his blood, simulates rape, attempting to punish her and her defiant human compatriots in attacking her. He taunts them with the knowledge that they could not protect her and that, when she turns into a vampire, she will be his. In doing so, he performs the woman stuffed in a refrigerator trope almost a century before it would be called out as a common practice in comic books. However, instead of disempowering her, Dracula’s attempt at fridging Mina gives her powers. She uses these powers to hunt down Dracula, thereby assisting in freeing herself from the vampirism and, by proxy, avenging herself. Stoker’s 19th-century text can thus be interpreted as a feminist reaction to the storytelling practice of torturing a female character to create an emotional story arc for a male character, thawing a fridged Mina and allowing her to continue to play a role in her own story.
The Body Beautiful: Advertising Masculinity in Putin’s Russia

Russia’s President, Vladimir Putin, has made hegemonic, heteronormative masculinity a central pillar, both of his own personal popularity and of Russian national identity. This is reflected in a number of areas of contemporary Russian popular culture, including advertising. In a whole series of advertisements aimed at men, the hegemonic masculinity on display offers the male consuming subject the image of himself as super hero. In these ads, marketing managers exploit specific Soviet myths of masculinity in order to reassure Russian men that ‘masculine’ power and status can be achieved just as much via consumption as through production. We propose to illustrate this, via a study of advertisements in a range of different product categories, including cars, alcohol and grooming products.
Shaping Audiences: French Media Coverage of Popular Music Nostalgia

The study of nostalgia is now well established and its relationship with popular music is a significant field of investigation. Academic accounts have explored how nostalgia contributes towards the development of particular popular forms and genres, identity formation, the construction of space and time as well as the experiences of listeners and consumers. More specifically, the relationship between popular music nostalgia and the mass media/internet represents a developing area of enquiry. Existing studies have, for example, focused on different media forms, representational strategies and national specificities.

As part of a broader research project on press, radio and television coverage of popular music nostalgia in France during the 2000s, this paper will highlight how written and spoken media effectively promote a range of nostalgic approaches to audiences/consumers, while accounting for similarities and differences of approach between different media forms and outputs.

Nostalgia is represented in emotional and physical terms: as an unintentional, spontaneous response, as a latent desire, as a conscious need and an experience actively sought. While several academic commentaries associate nostalgia with ‘bittersweetness’, coverage of concert-goers tends towards the carnivalesque. Media coverage also views nostalgia as a collective rather than an individual audience experience, helping to promote what Zhou et al. (2008) and Wildshut et al. (2010) refer to within psychological studies of nostalgia as ‘social connectedness’. Moreover, coverage represents the active participation of audience members during concert performances, for example, singing along with artists. In addition, while nostalgia has been viewed in psychological studies as a ‘self-protection mechanism against death-related concerns’ (Routledge et al., 2008), media coverage actively associates the emotion with mourning for recently deceased chanson artists, thus contributing to their canonisation within the French popular music field.

Popular music nostalgia has been identified in French popular and media discourse as an attempt to escape from turbulent times especially in the aftermath of the 2008 global financial crisis, as illustrated by the term ‘anti-crise’. However, this paper will show how media coverage of nostalgic consumers of popular music also contributes towards the mobilisation of personal, social, cultural and national identities.
Don your post-apocalypse: ‘Mad Max’ costume aesthetics and Brits on protest

Science Fiction as a critical genre often depicts the possible future to comment on issues, related to the development of our society, by extrapolating the fears of the contemporary mass consciousness. Thus, the imagined future reflects the consequences of current way of life, of our behaviour on a social, political, economic and environmental level and brings them to outer limits. In our age labelled as lacking in sustainable recycling practices, rich in mass consumption and high production of waste, disturbing with pollution, poverty, global warming, exhausted oil supplies, social inequality, decline or collapse, and dehumanized masses, *Mad Max: Fury Road* re-imagined the speculative scenarios of our drought future, in which the human being is wrapped in the scraps of the day, and again posed the question ‘Who killed our world?’

Meanwhile, two British designers adopted the ‘Mad Max’ look to raise awareness of environmental impact. Dame Vivienne Westwood employed the wear-the-waste aesthetics to initiate an anti-fracking protest under the slogan “Let’s stay on the road to a fracked future”; while Jenny Beavan made the statement that ’that could all be horribly real’ by dressing in a fake leather biker jacket as homage to *Fury Road* in the night of the Oscars.

As cinematic ‘clothes primarily work to reinforce narrative ideas’ (Gaines 1990, 181), it is of interest to explore how the wear-the-waste look evolves and how it manifests the possible future.

This paper examines the development of the post-apocalyptic costume through close textual and comparative analysis of the *Mad Max* franchise and its European counterpart *The Last Battle* (Besson, 1983). Moreover, it explores how Mad Max costume inspires British and other European designers to protest against the approaching cataclysmic decline turning the planet into a wasteland.
Aging History: Costume Breakdown in Period Film and Fantasy TV

The credits of period films typically include an ager-dyer, textile artist, or breakdown artist. These titles refer to personnel whose specific expertise lies in making new articles of clothing appear old.

Even the most cursory review of period film making over the past half century reveals the intensive and focused use of costume aging recently. With close reference *Pride and Prejudice* (2005), *Game of Thrones* (2011-), *True Grit* (2010) and *Crimson Tide* (2015), in this paper I will discuss both the practice and meaning of costume aging and distressing, and what its presence and absence tells us about narrative and time.
Costume in Transition: Fashioning the Fifties and Sixties in Serial Television

This paper looks at the recent trend in British and American period drama series of foregrounding fashion as a means of imaging the arrival of the “Sixties” as the moment of revolution and change. Hit series Call the Midwife (BBC 2012–), Mad Men (AMC 2007-2015), and Masters of Sex (Showtime 2013–) all highlight an ostensibly sudden transition from the “Fifties” as we recognise it, to the “Sixties” in terms of technological innovation, interpersonal relationships, sexual ethics, the rise of media/advertising culture and social rights movements. Costume plays a major role in the way in which this transition is expressed.

Costuming long-form drama requires strategies different from film, but whilst there is a considerable body of scholarship on cinema costume, there has been little analysis of television costume and its use of fashion. Helen Warner’s (2014) work on fashion programming and celebrity is the only monograph on the topic. January 2016 saw the anticipated moment when BBC1’s Call the Midwife arrived at the 1960s, marked by the introduction of new uniforms. This novelty of dress has caused great excitement both within the series’ plot and in the wider media, as throughout the preceding four series the characters had been dressed in the same 1950s-style uniforms for each episode. Alongside gradual change in characters’ off-duty dress, the uniforms forged continuity in the series’ costuming, designed by Amy Roberts, Ralph Wheeler-Holes and Nigel Egerton. The portrayal of the new uniforms’ silhouette, I argue, suggests through fashion that all bodies were inevitably forced into modernity. The current interest shown in the costumes of high-profile series set in the 1950s-60s, along with the comeback of the 1960s in fashion culture (Jenss 2015), manifests the need to extend the study of costume to television and to address the challenges posed by serial storytelling to designers.