EUPOP 2015

WED THE 29TH JULY

12 Registration (Lion's Den)

13:00-14.15 Opening Words & Keynote 1, Professor John Richardson, Lecture Hall 2094) Surrealism and Psychedelia in Icelandic Popular Music

14.15-15.00 Lunch or small buffet (Café Cum Laude)

15:00-16.15 Parallel sessions 1

**Session 1 ‘Science Fiction and New Media’** (Lecture Hall 2094) Chair: Kimi Kärki
Science-fictional doubles: the technologization of the doppelgänger and sinister science in serial sci-fi tv
Paul Mountfort
When science fiction and science communication intersect: why Tatooine changing climate matters
Meghie de Sousa Rodrigues
Quantifying Health Devices: A Design Perspective
James Dyer

**Session 2 Women and Popular Music A** (Seminar room 2095a) Chair: Rami Mähkä
How to dress for a Teenage Riot? Alternative Female 90s musicians, Fashion and the curse of Authenticity
Emmanuelle Dirix
Finnish Girl Power on a Timeline
Aino Tormulainen
Beyonce, Miley and Kim: New Hypersexualised “Feminisms” in Popular Media
Siri Lindholm

**Session 3 European Television** (Seminar room 2093) Chair: Susanna Paasonen
Popular Entertainment between Fact and Fiction: The Case of German Scripted Reality Shows
Daniel Klug
Re-writing history on public television: Tell me how it happened and the Spanish democratic Transition
Zaya Rustamova

16.15-17.30 Parallel sessions 2

**Session 4 Television Series** (Lecture Hall 2094) Chair: Kari Kallioniemi
The tale of a revolution that wasn’t
Antonio Savorelli
Cole Haddon’s Dracula TV Series (2013): The Short Happy Life of Stoker’s Resurrected Vampire
Ildikó Limpár

**Session 5 Performance and Costume** (Seminar room 2093) Chair: Pamela Church-Gibson
Fleshing Out Fashions
Madalina Trigg
Excelsior, 1881. Staging the Popular Culture
Alessio Francesco Palmieri-Marinoni
When Heiner Müller meets Elvis Presley: eclectic references in experimental performance
Ana Raquel Dinger Moreira Duarte
Dressing and Undressing: Skin and Costuming in Ex Machina and Under the Skin
Sarah Gilligan

19:30-21.30 Evening Reception at Fellehus (interest groups meetings & Sami art exhibition)
THU THE 30TH JULY

10-11.30 Parallel sessions 3

Session 6 Notions of Curation, Art and Popular Culture (Seminar room 2093) Chair: Pamela Church-Gibson
Digital Curation for Popular Culture Research
Jaakko Louhivuori
The C-Word – On the popularity of curation
Shirley van de Polder

Session 7 Thatcherism and Popular Culture (Seminar room 2095a) Chair: Kari Kallioniemi
Fawlty Towers: Sitcom and 'Pre-Thatcherite' Conservatism
Rami Mäkkä
A Post-Thatcherist Trauma: History, Amnesia, and Cannibalism in Neil Marshall's Doomsday
Felipe Espinoza Garrido
Polluting young minds? Smash Hits in the final years of Thatcherism
Neil Kirkham
Complete Control: Discourses of Independence in the NME in the 1980s
Mark Baillie

Session 8 Women and Popular Music B (Lecture Hall 2094) Chair: John Richardson
Biographical strategies in ‘Tales of Us’ by Goldfrapp
Maarit Leskelä-Kärki
Amy Winehouse on the Market Postfeminism and Commodification in Contemporary Popular Music
Nathalie Weidhase
Pop Venus in Fake Fur: Reclaiming Sexual Agency in Rihanna's Music Video 'S&M'
Anna-Elena Pääkkölä

12 Lunch at the garden of Cum Laude

13:30-14.30 Keynote 2, Professor Susanna Paasonen, Lecture Hall 2094
Hidden treasures and discarded stashes: remembering everyday uses of pornography

14.30-15 Coffee (Café Cum Laude)

15:00-16.30 Parallel sessions 4

Session 9 Psychology and Popular Culture (Seminar room 2093) Chair: Maarit Leskelä-Kärki
Singlehood in Treatment: Interrogating the Discursive Alliance between Post-feminism and Therapeutic Culture
Kinneret Lahad & Avi Shoshana
Female Monstrosity and Abjection – The Representation of Calamity Jane in Pete Dexter's Deadwood and Larry McMurtry's Buffalo Girls
Eszter Hidasi

Session 10 Politics and Pop (Seminar room 2094) Chair: Kari Kallioniemi
A French Connection: Using Piketty and Genette to Value Video Games
Adam Crowley
Infotainment journalism in the national press: A case study of the Greek-Cypriot popular culture
Irene Phiotiou & Theodora Mantou
Timelapse! Analysing the power-relations and temporalities of the Computer Game GTA V
Kimi Kärki
16.30-18.30 Parallel sessions 5

Session 11 Popular Culture and Popular Literature (Seminar room 2093) Chair: Pamela Church-Gibson
Evaluating chick lit: cultural values and Confessions of a Shopaholic
Miriam Bross
French Popular Fiction and the First World War
Emma Bielecki
From Superman to The Invisible Man: Masculinity and the Male Body in Contemporary Russian Advertising
Graham Roberts
Studying Discourse Functions in Popular Romance Fiction Novels: ('Work in Progress')
Isabel González Cruz [Poster presentation]

Session 12 Food (Seminar room 2095b) Chair: Pekka Kolehmainen
Food is the new pop – a case for exploring European popular food culture
Miriam Feuls
Gastronomy – 100 years old life style
Kristina Zabrodska
Tasting the Truth. The Role of Food and Eating in Hannibal
Adam Andrzejewski
Gourmet Cuisine with a Side of Murder
Heike Henderson

Session 13 Cinema, Europeanism and Fashion (Lecture Hall 2094) Chair: Kari Kallioniemi
Werner Schroeter and Vincent Monnikendam: The “Different” Visions of Naples in European Cinema
Armando Rotondi
The Emergence of the New French Horror Genre
Angus MacDonald
Alexander McQueen and the catwalk narrative: Deliverance Spring Summer 2004
Felicia Scicluna

18:30 - Drinks in the garden of Cum Laude, Humboldt University
Guided walks around Berlin city center (tba)

FRI THE 31ST JULY

10-12 Parallel sessions 6

Session 14 In Europe, Iceland and Elsewhere (Seminar room 2093) Chair: John Richardson
Sourcing Picture Postcards and European Travel Narratives in Colonial Taiwan
Ann Heaton
The Reception Abroad of European Early Sound Films: The Case Study of Quito-Ecuador, 1930-1933
Bolivia Erazo
The role of Iceland within the global indie music scene: Björk and Sigur Rós
Mareike Zobel
“If you talk like an Icelander… then you talk good Icelandic”: foreignaccented speech, linguistic purism, and national identity in Iceland
Stefanie Bade

Session 15 European Popular Music (Seminar room 2095a) Chair: Kimi Kärki
From Identity to Communicative Sociality in Popular Music in the Basque Country
Ion Andoni Del Amo & Arkaite Letamendia & Jason Diaz
Problem of Conjunction of Popular and Classical Music Genres in Georgian Music (The Paradigm of Georgian Rock Opera)
Mariam Tsetikbalashvili
As the Stones Came Rolling In – The 1965 Yyteri Concert of the Rolling Stones as a Media Event in Finland
Pekka Kolehmainen
Session 16 Fashion, Globalisation and Media (Seminar room 2095b) Chair: Pamela Church-Gibson
The consolidation of youth lifestyle in the 1960s: Swinging London through The Drapers’ Records magazine
Maira Zimmermann
Stacey Balfe
An exploration into the fashion designer’s understanding of creativity through the evaluation of designer testimonials
Siobhan Glynn

Session 17 Film (Lecture Hall 2094) Chair: Susanna Paasonen
Boundary Work as a main de-stigmatization strategy among adult female fans
Neta Yodovich
Flesh Wounds: the Damaged Male Body in Skyfall
Vera Benczik
The difference between an intentional and unintentional film costume anachronisms in historical films – Anna Karenina of 1967 (USSR) and 2012 (UK)
Anastasiia Umanets

12-13:30 Lunch in Cum Laud

13:30-15 Keynote 3, Pamela Church-Gibson, Lecture Hall 2094
Celebrity, Class and Crisis : New Ideals of Masculinity in Popular Culture

15 End of the conference. Announcing the EUPOP 2016 city (Lecture Hall 2094)
Tasting the Truth. The Role of Food and Eating in Hannibal

The aim of the paper is to compare how everyday aesthetics (Saito 2007; Irvin 2008; Naukkarinen 2013) is utilized in contemporary television series. Thesis defended in this paper is as follows: Everyday aesthetics is a surprisingly good tool for analyzing television series. The method is to analyze the popular US television serial Hannibal (2013-) with special consideration on scenes depicting eating/cooking and smelling or tasting.

Firstly, the basic concepts of everyday aesthetics are introduced. In particular, I shall focus on the positive role of the ‘lower senses’ (smell, touch, taste) in the aesthetic appreciation and argue that they are artificially juxtaposed to the ‘higher senses’ (sight, hear). The latter are not more ‘intellectual’ or ‘disinterested’ than the former. Having that defined, I will move to sketching Hannibal’s plot and showing the representative scenes of it. The moments where Dr Hannibal Lecter is deeply engaged into the lower senses (e.g. preparing, serving and tasting his victims or smelling the crime scene) are major subject of the scrutiny. Lecter’s obsessive attention to the aesthetic dimension of daily life underlines his hidden murderous endeavours (Maibom & Harold, forthcoming). That is, for him objects to smell and/or taste are not only a vehicle of aesthetic pleasures but also a source of valuable information. This fact reflects on Lecter’s antocularcentred logic. It is argued, then, that his main opponents, namely, Will Graham and Jack Crawford, are not able to trace Lecter because they rely on the traditional epistemology of vision. Thus, they simply follow different ‘rules’. Graham and Crawford try to SEE a crime, whereas Lecter can SMELL it. As a result, it is shown that everyday aesthetics is a suitable methodological tool for analyzing the content of television series. It explains the cognitive link between the aesthetic and the lower senses as well as their relations to the series’ plot.

References


Saito Y. [2007], Everyday Aesthetics, Oxford University Press.

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Title: “If you talk like an Icelander... then you talk good Icelandic”. Foreign-accented speech, linguistic purism, and national identity in Iceland.

The Icelandic language is traditionally regarded as a main marker of Icelandic national identity. Both a puristic attitude towards the Icelandic mother tongue and a purism-oriented language policy are deeply rooted in the nation’s history. Globalization and international population movements have brought about increasing ethnic diversity in Iceland during the last years. As a result of immigration a new and foreign-influenced variety of Icelandic seems to be emerging. Compared to the relative isolation and homogeneity through the centuries, this amounts to a whole new linguistic situation in the country which may well be changing the “linguistic climate”.

As a result of the unique status of the Icelandic language and the puristic efforts that characterize the language policy, it can be assumed that “wrong” and unconventional language use, such as foreign-accented speech, is linked with negative associations or linguistic stereotypes and stigma. Since Icelanders seem to be especially ideologically attached to their own standard variety, it is interesting to see to what extent ideas about good and bad language have an influence on the evaluation of speech.

First results of a research project called “Good and not so good Icelandic”, that was executed in 2014 among Icelandic native speakers, reveal that Icelanders generally show tolerance towards grammatical errors and a foreign accent in the speech of immigrants. However, three general tendencies become visible. Firstly, a foreign accent seems to be a clear marker for in-group and out-group identity. Secondly, it is deemed important that immigrants learn Icelandic in order to be accepted as a part of society. Thirdly, although Icelanders seem to be tolerant towards foreign-accented speech, there are some indications that it is connected with stereotypes towards certain nationalities or ethnic groups.

I will report on first results from this research project, concentrating on the relationship between the evaluation of foreign-accented speech, degree of conservatism towards standard Icelandic and Icelandic as identity marker.
Mark Baillie
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**Complete Control: Discourses of Independence in the NME in the 1980s**

Popular music journalism and academic writing frequently ascribe implicit ideological characteristics to the UK independent labels of the post-punk era. This ideology is generally defined in terms of an opposition to corporate power as represented by major record labels alongside a resistance to the policies of the government of Margaret Thatcher.

Matt Stahl in *Unfree Masters* (2013) refers to the ideology of autonomous art; that is to say, that the perception of conditions of production and distribution play a role in establishing the cultural value of music.

Analysis of discourses in interviews in the NME in the 1980s reveal the significance of notions of independence and autonomy to musicians, as well as exposing some of the paradoxes and disputes around the perceived dichotomy between independent and major record labels.

This paper seeks to explore ways in which narratives and rhetoric contribute to the production of social meaning in popular music discourses while examining independence as a site of contestation, as well as assessing attempts by the independent music cultural production sector to present a challenge to the dominant political philosophy of Thatcherism.
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Black Out
An exploration of a contemporary moment in Fashion:

This paper comes out of a long-standing personal and academic engagement with issues of Fashion, ‘race’ and representation. Concerning a contemporary ‘moment’ that developed after black super model Naomi Campbell accused Vogue magazine of ‘sidelining black beauty’ (Crilly, 2007), the black female model became the site and source of an intense media conversation about ‘race’ and discrimination in fashion. This paper explores these narratives alongside archival research on Vogue magazine in the aim of pulling all the elements of this story together to critically interpret the effects of this significant chapter in Fashion.

Observing a direct correlation between the occurrence of media articles and a small increase in the appearances of the black female model, the paper is based on a detailed ‘mapping’ project that charts the media commentary in tandem with the fashion editorial pages of Vogue magazine. Extrapolating all stories that featured a black female model across the American, Italian, British and Paris editions between September 2007 and March 2014, statistics were collated and categorised into four main themes. Focused on editorials that presented the black female model in a solo or grouped aesthetic, a selection of images were deconstructed to unravel the unique interplay of signifiers released when the black model is included in the contemporary landscape of Fashion. Aiming to tease out and identify the specificities that created and reflected the Black Out, the paper also pays close attention to the socio-political landscape and the popular cultural context which provided the right conditions for this ‘moment’. In conclusion, the paper questions whether any real change has resulted from major interventions such as the publication of Vogue Italia’s ‘Black Issue’ (July, 2008). Or in reflection, does it remain that the black female model continues to be marked as one that exists on the fringes of fashionability.
Flesh Wounds: the Damaged Male Body in Skyfall

Skyfall (2012 Dir. Sam Mendes) marked the 50th anniversary of the James Bond movie franchise. While it presents a coherent new narrative, similarly to preceding anniversary Bond films—most notably Die Another Day (2002 Dir. Lee Tamahori)—it also functions as a metanarrative to the whole Bond film universe. Its commentary on the figure of James Bond is especially interesting, since it reveals and reflects on certain mechanisms that are essential to the formula of Bond as male icon, deconstructing its hypermasculinity and two-dimensional character in various ways.

In my paper I will take a look at the various configurations of the body, especially the wounded body in the film, in the broadest sense. I will examine various instances of disrupted anatomy, both human and architectural, and analyze how this iconography helps highlight the theme of the broken and traumatized male psyche of the protagonist, with special respect on the construct that the figure of James Bond has become by today. I will argue that the resulting narrative is not only a reaffirmation of the cinematographic clichés in the franchise, but could also be read as a counter-text in the Bond-canon.
In his 1963 autobiography, *Les Mots*, Jean-Paul Sartre casts a wry glance back at his childhood reading habits, in particular his voracious appetite for stories of adventure and derring-do. In his fondness for pulp fiction, the young Sartre was not alone: the Belle Époque was a golden age for the popular novel, in which detectives and supervillains, spies and mad scientists, femmes fatales and roving reporters pululated in the pages of cheap paperbacks and periodicals, enthraling the reading public. The adult Sartre, qua materialist literary critic, adduces an ideological explanation for the proliferation of such texts in the fin-de-siècle: ‘France, defeated, was teeming with imaginary heroes whose exploits soothed its amour-propre. [...] I adored [...] Arsène Lupin without knowing that he owed his Herculean strength, his sardonic courage, his eminently French intelligence to our humiliation of 1870’ (Sartre, 64). Examined through an ideological lens, many of the most widespread topoi of the popular fiction of the Belle Époque – the superman most obviously – as well as its heavy reliance on national stereotypes, can be seen as refracting the catastrophe of the early 1870s. But the repertoire of tropes, images and myths on which the popular fiction of the Belle Époque drew proved inadequate to the experience of the First World War. This paper will examine the impact of that war in the French popular fiction of the period. It will look at both how it inflected serials that had begun before the war (Arsène Lupin, Chéri-Bibi, Rouletabille), subjecting them to ideological pressures that were registered in aesthetic changes, as well as the new pulp heroes and villains that emerged.

References

Evaluating chick lit: cultural values and Confessions of a Shopaholic

This paper will address the ‘chick lit’ phenomenon in a European context, focusing on the interconnectedness of its reception with the cultural values of its readers. English bestsellers are widely translated and have inspired numerous local versions of chick lit heroines living through similar plots. Despite these transpositions into different cultural contexts, studies of the genre and particularly English chick lit are still implicitly based on the assumption that the novels are appreciated by readers all over the world for the same reasons. A qualitative reception study of reviews by British and German readers will show how their evaluations of a particular chick lit novel are strongly shaped by their cultural values. I will analyse reviews of the German translation of Confessions of a Shopaholic (Sophie Kinsella, 2000) posted on the German Amazon homepage and compare them with reviews of the original English version published on Amazon.co.uk. A textual analysis will reveal the underlying culturally specific values that have shaped the readings and influenced these evaluations. I will also analyse reviews of the English version sold in Germany to investigate how far opinions of the text are influenced by the language in which it is read. While chick lit is a phenomenon that has undoubtedly spread beyond the English speaking world, my paper will show that the genre is appreciated for very different and culturally specific reasons by readers who evaluate the texts in accordance with their own value systems.
Title: A French Connection: Using Piketty and Genette to Value Video Games

This presentation is a response to Thomas Piketty’s recent claim in Capital in the Twenty-First Century that modern middle-class individuals have become so removed from the experience of wealth that “some imagine that it belongs to surreal or mysterious entities.” The argument begins with the assertion that select video games published prior to, during, and immediately after the global Great Recession (2007--2009) raise related questions about wealth: e.g., what is it, where does it come from, and what are its practical implications for lower- and middle-class families. In its findings, the argument addresses the relevant middle-class concerns that bear on video game representations of the wealthy as “surreal or mysterious entities” in titles from the identified period.

The thesis is supported with an aesthetic scheme drawn from Gérard Genette’s conception of “narrative” in Narrative Discourse: An Essay In Method. There, Genette famously defines “narrative” as the “development of a verb” and uses the grammar of verbs—e.g., voice, person, tone, and mood—to analyze and evaluate narrative formats. The presentation explores the notion that, in the identified titles, the act of “exchange” leads the player character to a point of identity confusion, one that is marked by the collapse of an assumed or otherwise established market economy as well as the character’s family, and which leaves the player character in a state that is essentially divorced from established markets and from his or her familial structure. It is when these characters enter into such a state of despair that they come to conceptualize wealth as belonging to Piketty’s “surreal and mysterious entities.”
Dr M Isabel González Cruz

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STUDying discourse functions in popular romance fiction novels:
(‘work in progress’)

This poster offers an overview of project FFI2014-53962, recently funded by the Spanish Government Research Program. It provides an innovative approach to the study of romance fiction novels, typically a stigmatized genre which enjoys wide readerships globally, despite being denigrated by literary critics. Our aim is to analyse a corpus of works totally or partially set in the Canary Islands (Spain) from the perspective of discourse, focusing on four main aspects. Firstly, the project will examine the ways these texts contribute with their discourse to the construction, maintenance and diffusion of the imaginary of the Canaries as a paradise. Secondly, it will deal with the gender issues they present, which is probably the most widely-studied aspect of this type of works. Thirdly, we are also interested in the depiction of the contrast between the sociocultural identities of Canarian Spanish vs British English heroes and heroines, whenever mixed couples are included in the plots. Last, but not least, we will also study these novels from the linguistic level, in order to prove that, while showing awareness of language and cultural differences in many of their plots, they also serve as a vehicle to spread foreign vocabulary among their wide international readership, in this case a considerable number of Spanish words and expressions.

Attitudes, generally stereotypical, to the paradise islands, to the feminine roles and the sociocultural image of Spain and the Spaniards (in this case Canarian Spanish people) will also be described and highlighted in our study. In addition, we will address the propagation of these attitudes and images, alongside the spread of Spanish lexical items and phrases, which clearly reach a wider international readership. The question of the various functions this Spanish vocabulary seem to play in the texts will also be tackled in our project.
From Identity to Communicative Sociality in Popular Music
Sintonizing the Basque Country

Are we undergoing a decline of the social relevance of popular music? On one hand, technological innovations, especially the digitalization, have changed the social forms of accessing music, with an increased importance of individual modes that do not require face to face personal networks — which enabled the identity construction of social groups around music. On the other hand, the process of aestheticization and the logic of the global cultural market, of pick and mix, use and discard, impacts on the music making it difficult to provide social meaning and identity. The puncture in the economic infrastructure of late capitalism leaves its cultural logic shaking the mediating exercise of culture. As a result of these observations, we propose that there is a change of music's social meaning, from an element of identity construction towards that of communicative sociality. Nowadays is not about differentiation or construction of group identities, or even individualised identity projects. Today its main function is that of sharing, providing a common language for sociality.

We take the Basque case as reference, where music had a significative social impact during the final decades of the 20th century. Popular music, as folk, rock or punk, articulated collective identities and expressed diverse struggles. We suggest that in the last years occurred a decline of popular music as a means of collective identity construction.
Title: When Heiner Müller meets Elvis Presley: eclectic references in experimental performance

Abstract:

The title of this paper relates to a performance called “Peça curta” (“Short piece”, by Sofia Dinger), a performance that convenes references associated with highbrow culture (Heiner Müller’s writings) together with references associated with mass-oriented popular culture (Elvis Presley’s music and image).

This work is one among many examples of experimental performance presented in alternative spaces of exhibition in Lisbon in recent years that draw from disparate sources and resort to strategies of quotation and appropriation, often using eclectic references ranging from the whole cultural spectrum. This paper reflects upon the effects of such convocation as much as the affects implied in it.

The dislocation/relocation, juxtaposition and/or superimposition, reframing and reterritorialization operated on the alluded sources by such works are mechanisms that potentially function as a means of perpetuation for popular references and that either complicate or reiterate the polarization of the opposite sides of the spectrum.

Assembling several works under scrutiny, this paper argues that, by weaving a constellation of contrasting references, contemporary experimental performance with a particular acuity and as a result of its own/intrinsic unstable situation, tends to a certain leveling or horizontality, a refusal of hierarchies that problematizes the dialectics between highbrow and lowbrow culture. “Peça Curta” (“Short Piece”), de Sofia Dinger, “Montra” (“Display Window”, by Francisco Salgado and Bernardo Chatillon), “Hoje não amanhecerá” (“Today will not dawn”, de Tiago Vieira) and “Piece of the Heart – for him, a new fragrance”, by Mariana Tengner Barros) are the works summoned for the analysis of the intricate trajectories of the eclectic references they force to cohabit.
How to dress for a Teenage Riot? Alternative Female 90s musicians, Fashion and the curse of Authenticity

This paper aims to investigate why there appears to be a gap in the literature regarding the styling of 90s female alternative musicians. The investigation into why these women (for instance: Kim Gordon, Juliana Hatfield, Liz Phair, Kim Deal) are largely overlooked in terms of style will foreground issues of authenticity, gender and credibility.

It would appear their “authentic” identity versus that of the “artificial” or “fabricated” one of their colleagues the “pop princesses” has left them positioned as an alternative to the mainstream and thus above ‘frivolous’ concerns such fashion and appearance. Their talent and artistry are seen as so central to their identity, seemingly excluding an understanding of, an interest in, or concern with self-representation and style.

This credibility ascribed to them as musicians on the one hand has afforded them the enviable status of having been to a large extent excluded from scrutiny and assassination by the popular press, however it has also led to the invisibility in academic writing of their appearance. Academia (O’Brien 2002, Leonard 2007, Miller 2011) appears to have adopted the same stance as the press: credible female alternative artists have transcended the ‘trivial’ feminine concerns of appearance and hence in books on alternative female artists appearance is not covered, and in volumes on fashion and music, alternative female artists (with the banal exception of Courtney Love) are not studied.

This stance is very problematic in regard to its implicit view of gender stereotypes and how it keeps alive the idea that a woman can, and only will, be afforded credibility if she renounces an interest in fashion and style and by extension that ‘serious’ women in fact have renounced any such interest.

This paper aims to make a start at rectifying this current academic impasse by addressing these issues and arguing that credibility and fashion do not have to be, and indeed are not, mutually exclusive.
Title: A Genealogy of Quantifying Health Devices

This study is contributing to the subject area of the body in new media; it presents a critical genealogical history of quantifying health devices dating from 1900 to the present day. The aim of the study is to provoke alternative conceptions in approaching how to think about quantifying health devices, as opposed to what to think about quantifying health devices. This is proposed via a historic re-framing of devices and practices, which shall expose particular emergences (entstehung) of change, whereby the contingencies of a device and its subsequent uses are altered. Importantly, this study is not fixated on a specific technological device, or on a “techno-centric historiography”; rather it is a mapping of conditions and discourse in concern with the general formation of quantifying health devices. Specifically the research is concerned with the corpus of published patents, concept commercials as well as European Commission and World Health Organisation papers. Starting from 1900, with the early developments of telemedicine, by tracing the principles of “healing at a distance”, this study acknowledges key milestones in practices of electronic health (e-Health), mobile health (m-Health) and self-tracking. Consequently, there are evident uncovered shifts in focus from “patient” to “user”. As such, this acknowledges the dissipation of the patient and the subjugation of the user, as well as the dislocation of professional medical intervention in health and well-being, particularly in contemporary commercial health devices. This research delivers an original contribution to the expanding academic and culturally popular interest of personal health devices and self-tracking practices. Specifically, by providing an alternative perspective from the developing normative argumentation. This study is impetus for further research into the conditions that permit quantifying health devices rather than the functioning of those devices.
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**Committed literature for a post-political age? The Case of Maurice Dantec**

This paper examines the role of popular literature as committed literature in the work of controversial French crime and science fiction writer Maurice Dantec, paying particular attention to the ‘post-political’ context of the late 1990s he writes in. The paper introduces Dantec’s increasingly provocative, retrograde journals and novels published at the turn of the millennium and situates them in a context of perceived literary and political crisis in a France struggling to find its place in a globalised world dominated by technology-driven late capitalism. The discussion then turns to Dantec’s polemical journal *Le Théâtre des Opérations* (2000) and his crime and science fiction novel *Villa Vortex* (2003). Here Dantec articulates the necessity for a literature that would break with dominant trends in post-1945 French high literature such as autobiography and variations of the *nouveau roman*, trends he accuses of being conformist and depoliticised. In a bid to challenge the subtle homogenisation he sees these aesthetic forms tacitly consolidating, Dantec proposes a literature which, acting as a ‘virus’ or a ‘bomb’, would become politically and aesthetically rejuvenating by disrupting consensus. Problematising the proximity of Dantec’s radical literature with the xenophobic, reactionary discourses of the far right in France, however, this paper suggests that Dantec’s science/crime fiction may be read as a manifestation of the ‘post-political’, a condition describing the marginalization of popular affect and antagonism, including the traditional left-right divide, by an increasingly technocratic vision of government. The discussion focuses on Slavoj Žižek’s and Jean Baudrillard’s account of the post-political as a symptom of the homogenizing effects of globalization and the violent eruptions of discontent they risk provoking. Dantec’s representations of simulacral, technology-aided capitalism, the terrorist violence of 9/11, and social decay then appear not so much as the *challenge* Dantec would like them to be, but as a *symptom* of the post-political.
In this presentation, I aim at examining the reception abroad of early sound films produced by European studios taking Quito, Capital of Ecuador, as a case study from 1930 to 1933, the period when the advent of sound film took place in the aforementioned city. This study is part of my ongoing doctoral research at the Department of Cultural History, at the University of Turku, Finland.

Together with the films produced by Hollywood studios, there were also films produced by European studios that were part of Quito’s contemporary inhabitants leisure time during this city’s transitional period to sound cinema. What were those films? How did local people regard them? What did the local press tell about those films? These are part of the questions that I aim at answering in this presentation from a cultural historical point of view.

In order to study the reception of the European early sound films I use primary and secondary sources. By using newspapers as my primary source material, I have been able to study the different voices of contemporary Quito that manifested something related to the films that I will be tackling. In addition to this, I will study the local historical conditions in which those films were projected. In other words, even though I will particularly focus on the aspects that caught the locals’ attention as regards those moving pictures, I will also contextualize the screening of them.

The period under scrutiny concludes in April 1933 when the first purpose built sound cinema debuted in the city. In other words when the first sound cinema venue was established in Quito to institutionalize sound cinema.
Food is the new pop – a case for exploring European popular food culture

In times when progress and persistence are equally evoked, the question of the significance of cultural evolution appears to be of particular importance. On the one hand, increase and acceleration are paradigmatic modern eigenvalues. On the other hand, we can find in descriptions of our society slogans like "frantic stagnation", "solidified increasing-spiral", "retromania", or "lost futures". Today's era is characterized by the coexistence of different styles and persistence. Progress is paradoxically possible in different directions. However, not only in the art field we are dealing with a "cultural recycling". Also other cultural fields, such as music or fashion, arise the question if they have lost their invention-character. Has novelty lost its legitimacy? Or is "pop" simply no longer the hotbed of new youth cultures? This paper deals with those questions focusing on the identification of a cultural field that offers the space to create something new and, therefore, is style-forming and identity-establishing: food. Based on different qualitative methods to collect and analyse primary and secondary data we can register an increase of new genres and styles in gastronomy, starting with Michelin-starred restaurants and chefs, such as Nouvelle Cuisine, Spanish Modernity, and Nordic Cuisine. Otherwise, those movements diffuse changing the media landscape (TV-shows, social media, magazines) and the urban area (street food, food trucks, food events, food festivals, pop-up stores and restaurants). A new food culture is evolving and a generational shift in culinary awareness is unfolding that the New York Times labelled "gastronomic youthquake". Food has a distinction-potential; foodies define themselves about what and where they eat (e.g. vegan, gluten-free, paleo, slow-food), which chef they quote, and which "taste" or restaurant they collect. However, those currents do not run far from mainstream. A general surge in culinary consciousness is progressing, which speaks for the assertion that food is the new pop.

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Post-catastrophic fiction is innately wedded to the representation of traumata (or its problems), as a rapidly growing body of literary research can attest to. And certainly Neil Marshall’s trashy horror feature Doomsday (2008) is a prime example for Walter Benjamin’s conception of trauma as a catastrophic destabilisation of history. Set some thirty years after a lethal virus decimated the Scottish population and the country was sealed off from the rest of Britain in containment, it imagines the survivors as two warring factions whose diametrically opposed social constructions both — expectedly — exhibit all traits of traumatisation. What my paper will address in this context is a largely overlooked rich and allusive subtext that places the film’s negotiation of trauma firmly in a post- and eventually anti-Thatcherite discourse. The neo-medieval kingdom of Dr Kane is e.g. entirely dependent upon its inhabitants’ amnesiac creed that that there is no alternative to its feudal organisation - a creed that defies memory as the physical remains of contemporary Scotland constantly contradict it. The most obvious evocations of post-Thatcherism however come in the shape of Kane’s prodigal son Sol and his group of cliché urban scavengers. They are firmly rooted in the early 1980s distinctly anti-Thatcherite postpunk culture. Its materialisations culminate in a horrifying, literal take on the Fine Young Cannibals in which a perceived intruder is roasted and eaten, overt political soup-kitchen references included. 

Doomsday’s depiction of the surviving human element as self-cannibalising threat is a reversal of the virus-infected zombie as embodied capitalism, much like Danny Boyle’s 28 Days Later. As such the film not only recasts the Thatcher years as the seminal traumatising catastrophe that dominates the emerging 21st century, but goes on to ask what it means to human after Thatcher.
Siobhán Glyn

Unpacking notions of creativity:
An exploration into the fashion designer’s understanding of creativity through the evaluation of designer testimonials.

Abstract:
The dominant ideology of creativity makes the author of a work the first and last source of inspiration, writing out the various contributors engaged in the production of the work. Writers such as Bourdieu and Csikszentmihályi reveal that this ideology conveys the belief that the creative individual is gifted by nature through the possession of special talents. By crediting creativity as the consequence of talents born from a divine source, this ideology conceals the environmental and cultural factors that contribute to the production of creativity. Bourdieu’s and Csikszentmihályi’s investigations act as keystones for this research, and their findings provide the platform to further study the notions of creativity within the fashion industry.

A sample of seven candidates were selected (Ingvar Helgason, Izzet Ers, Giles Deacon, Inacio Ribeiro, Maria Lemos, Susannah Frankel and Matthew Drinkwater) who are all active participants in the London fashion industry. Their insights were sought to test the current theoretical ideology of creativity against their professional experience working in the fashion industry.

As the research was being carried out, it became apparent elements of the dominant ideology of creativity were present in current the understandings. As authors of a work the designers perceived the self as a central in the production of creativity. Outside influences such as culture were acknowledged, however these influences were considered to be elective. The designers felt they had a solid understanding of creativity whereas the industry professionals all announced the difficulty in defining the notion of creativity in terms of the success within in the fashion industry.

The conclusion of the research proposes that the theory on creativity has moved on from the dominant ideology to incorporate environmental and cultural factors which contribute to the production of creativity. There is a danger of creativity being misinterpreted as ideologies still emerge from the past and existing understandings have not yet been openly communicated. Current society is in a state of flux where old conventions are dying out and new ones have yet to emerge. The theory infers creativity is increasingly seen as a phenomenon that imbues every element of life, whereas current comprehensions are still founded on past ideologies centred around the individual creator. The current structure of creativity is established on the dominant ideology where a more modern approach is needed to widen the dimensions of these foundations to include the environmental and cultural factors that contribute to a greater understanding of the true nature of creativity.
Gourmet Cuisine with a Side of Murder

In recent years, culinary mysteries, a subgenre of crime fiction, have enjoyed immense popularity. Marketed to both fans of detective fiction and food aficionados, they enjoy a large crossover appeal, which at least partially explains their commercial success. They satisfy both their readers’ interest in crime fiction and their love of food. Particularly popular are mystery series that feature a recurring protagonist—a usually a professional cook or caterer who seems to stumble over corpses wherever he or she goes. Due to their serial nature, readers can “get to know” the hero or heroine, enjoy their success in solving crimes, and at the same time learn more about food, food preparation, and life in professional kitchens.

After raising some general questions regarding the widespread appeal of culinary mysteries, I will then focus my analysis on one popular German mystery series. Tom Hillenbrand’s Xavier Kieffer series (started in 2011, four books to date) centers on a professional cook. Hillenbrand’s protagonist, a former Michelin-starred chef who now owns and operates a small restaurant in Luxemburg, uses culinary knowledge to solve the crimes that he gets entangled in. Food marketing, egomaniacal chefs, and the monetary implications of restaurant reviews all play a significant role in these very astute and entertaining mysteries. Hillenbrand also tackles important contemporary issues like the mass production of artificial flavors and synthetic flavor enhancers (in Teufelsfrucht, Devil’s Fruit, 2011), the world of tuna fishing and trade (in Rotes Gold, Red Gold, 2012), or the relationship between global finance, technology, and the availability of food resources in Letzte Ernte (Last Harvest, 2013). He thus not only entertains his readers, but also informs them about a wide variety of food-related issues and concerns.
Sourcing Picture Postcards and European Travel Narratives in Colonial Taiwan

This presentation explores the challenges and merits involved in approaches taken to the history of the picture postcard as multimodal text in Taiwan. Taiwan used to be a Japanese colony from 1895 to 1945, and which makes it an ideal topic to explore the use of postcards from a colonial/imperialist perspective and analyze the particular colonial Taiwan variant that ascribes to broader research findings discussing postcards as souvenirs, means of communication, collectibles and as sources of research. My focus will be on the picture postcard as a source of research in combination with late 19th-early 20th century narratives by European travelers to the Taiwan colony. More precisely, I am interested in demonstrating how the modernization discourse—Taiwan as Japan’s model colony—was visualized through the picture postcard, with particular reference to the nature scenes and (re)presentation techniques of European heritage on cards produced for commemoration purposes. Examples are the remains of the 17th century Dutch and Spanish fortresses, the English lighthouse in the most southern tip of the island, among others. The purpose is to ponder over the ways in which popular images engage with historical, political and ideological issues that deserve attention when putting together a framework within which to study popular culture in Taiwan academia, the context of political agenda and wider conceptions of popular memory contemporary to the time. In conclusion, this presentation considers the issue of modernization depicted in Japanese colonial postcards published in Taiwan as a process of cultural (re)translation—European heritage as borrowed by Japan and re-articulated in a Taiwanese context, and Japanese modernization (under European influence) re-interpreted in European travel discourse as shall be illustrated with the 1898 report entitled ‘Rapport sur L’île de Formose’ by Emile Cartier de Marchienne.

Keywords: picture postcard, heritage, travel writing, modernization, imperialism, East Asia
Female Monstrosity and Abjection – The Representation of Calamity Jane in Pete Dexter’s Deadwood and Larry McMurtry’s Buffalo Girls

Since the Deadwood Dick series of Edward L. Wheeler (1877-1897) Calamity Jane is the femme fatale to be tamed who is despite wearing men’s clothes still attractive to men. This attraction is disturbed by her alcoholism in Larry McMurtry’s novel Buffalo Girls and Pete Dexter’s Deadwood and results in her isolation from men. I shall present this change with the help of Julia Kristeva’s abjection theory which presents the unconscious disgust towards something or somebody that normally attracts the person. The reason I bring in also the term “female monstrosity” is to narrow down Kristeva’s theory to Jane’s relationship with men; like Barbara Creed who adapted the theory for describing the audience’s reaction to female villains in horror films in her book, The Monstrous-Feminine.

In both novels Jane is trying to overcome this isolation by replacing her role as a lover by another female role. In Buffalo Girls she becomes a mother and confesses her story to her daughter in a diary whereas in Deadwood she nurses the victims of smallpox and a young mute boy. In this way the femme fatale decides to become tame for her own sake and without any help or any other influence from men.
Timelapse! Analysing the power-relations and temporalities of the Computer Game GTA V

"Visit Los Santos… A true paradise of golf courses, strip malls, environmental degradation and trailer parks […] And so much more… All waiting for you and your family" - http://www.rockstargames.com/V/

Playing is a primary and necessary condition of the generation of culture, as the Dutch cultural historian Johan Huizinga already claimed in his influential Homo Ludens (1938). This kind of creative power can be both utopic and dystopic; through playing we can test and recreate the boundaries of our society, and reflect our fantasies, desires and fears.

Grand Theft Auto V was released by Rockstar Games in September 17, 2013. Fuelled by a massive advertising campaign, which had started already in 2011, it became the fastest selling entertainment product in history, earning 1 billion dollars in the first three days.

The player fluctuates between three different imaginary criminals who try to cope with their sometimes luxurious, sometimes desperate surroundings in and around the semi-imaginary city of Los Santos (read: Los Angeles). Matter of fact, the developers conducted field research around California throughout the development of the game. The result is an immersive audio-visual experience of living in a modern American city and the rural areas around, but with a surreal, satirical twist. Swimming pools, Yoga lessons, flying a jet and running a filthy Meth lab: it’s all available.

GTA V is a feast of sexism, ultra-violence, misogyny and black humour. The deliberately missing morale of the narrative is often about the survival of the fittest, most cynical and most violent. I analyse the contradictory layers of the evident cultural critique the game offers as an ugly mirror image of the contemporary USA. The game is also cleverly exploiting many stereotypes the Europeans have about the USA, to the point of surreal.
Polluting young minds? Smash Hits in the final years of Thatcherism

This paper will analyse the British popular music publication Smash Hits at the peak of its commercial power in the late 1980s. Whereas academic attention has been diverted towards its early, more 'alternative' period in the late 1970s (Stephen Hill, 2009), as Diane Railton (2001) suggests, like many similar publications it has not been widely studied within academic discourse & particularly not in relation to its engagement with overtly POPULAR music. On the rare occasions it is discussed (Roy Shuker (2013)) it is broadly dismissed as being conservative & overtly-consumerist, merely a 'teen glossy' that provided posters for teenage girls' bedrooms.

This paper will therefore attempt to redress this imbalance & demonstrate that as a guide to popular music & youth culture at the end of Thatcherism, Smash Hits deserves to be studied with the same respect as it's more credible 'inkie' & 'indie' peers of the period (NME, Melody Maker & Sounds). It will demonstrate that the very nature of Smash Hits as a reflection of populist taste allowed it the scope to cover, as cultural texts, a range of musical performers & styles far broader than that seen in the indie press of the time & that, in turn, this allowed it to visualise key youth movements they ignored. It also hopes to demonstrate how its representation of gender, sexuality & race was very much at odds with mainstream, & specifically Thatcherite, ideals in this period & that, importantly, it engaged its readers in a dialogue that was denied them by the taste-making alternative press.
Popular Entertainment between Fact and Fiction: The Case of German Scripted Reality Shows

Over the past decades reality TV established itself as a main feature in television entertainment all over Europe. Its numerous variations of shows cover nearly all facets of everyday life always expressing a certain “claim to ‘the real’” (Holmes/Jermyn 2004) by documenting real people in somehow realistic situations.

However, starting in the mid-2000s, especially German reality TV went through a major change seeing the rise of so called scripted reality shows. Scripted reality shows are a specific kind of hybridization, because they are based on pre-built scripts that are interpreted by amateur actors. At the same time these shows adopt the aesthetics of documentary-style reality television, therefore scripted reality shows oscillate between fiction and nonfiction in an ambiguous way.

In Germany, these shows are very successful among their target audience. However, as perception studies have shown, they are mostly mistaken to present actual everyday reality (ct. Klug/Schmidt 2014) which makes them an ongoing topic of critical discussions.

This paper will focus on three aspects: Firstly, the phenomenon of scripted reality shows and its quantitative aspects will be discussed concerning the overall context of German television entertainment by looking at program analyses, ratings and percentages. Secondly, the narrative structures and audio visual aesthetics of scripted reality shows will be exemplified, analyzed and critically discussed by examining the combination of factual and fictional elements. Third of all, scripted reality shows will be situated within the broader context of reality TV as factual entertainment to ask what elements could still be ‘the real’ in fictionalized reality TV.

In this way, an insight will be given into the specific structures and topics of popular television entertainment that is recently spreading within Europe as national spin-offs of German scripted reality shows are also shown in Poland, France, Austria or the Czech Republic.
As the Stones Came Rolling In – The 1965 Yyteri Concert of the Rolling Stones as a Media Event in Finland

In 1965, the Rolling Stones played their first concert in Finland, which took place at the Yyteri beach along the western coast. At the time, the event was touted as the most important rock-and-roll event to take place in Finland and as such, it received plenty of coverage in media, through print and audiovisual forms. Although the event itself was not as large as many had expected in terms of attendance, it turned afterwards into one of the decade’s defining moments in Finnish history of rock-and-roll.

In my paper, I will explore the concert as a media event, looking at the reactions the concert gathered in various forms of Finnish media from its original announcement to its immediate aftermath. I will look at the mainstream press (i.e. the daily newspapers) and the magazines focused around topics of music – in particular, Suosikki, a youth-centred music magazine which had started in 1961. I will particularly look at how the various sentiments towards the foreign, Anglo-American style of rock music were articulated in the media regarding the events and explore the fears and excitement that surrounded the event.
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And

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**Singlehood in Treatment: Interrogating the Discursive Alliance between Post-feminism and Therapeutic Culture**

Our paper offers a critical discourse analysis of the Israeli television series *In Treatment*. The series unfolds the therapy sessions of a 40-year-old single female attorney with her therapist. The main objective of the study was to identify the scripted tactics or narrative strategies that establish and maintain singlehood. The findings indicate that the therapeutic discourse plays a central role in the construction and interpretation of single women’s subjectivities, prompting a narrative that encourages the ‘discarding’ of singlehood as well as therapeutic work slanted towards a more familial and maternally oriented subjectivity.

This narrative unfolds through two dominant scripted tactics: the symbolic annihilation of singlehood and the construction of feminine identity hierarchies (what we term as ‘hierarchies of happy endings’). Moreover, it is also prompted by the discursive alliance between the therapeutic discourse and the postfeminist discourse. These two orders of discourse, which are so widespread in popular culture share common themes relating to their perception of choice, agency, and the idea of the autonomous female subject. Additionally, this discursive alliance is demonstrated through entrenched assumptions about long-term singlehood as designating a problematic and empty self which requires the intervention of experts to uncover the truth of single women, diagnose them accordingly and eventually un-single them.

The therapeutic and postfeminist preoccupation with the instability of the single self conveys normalizing judgments that support a reinterpretation of the protagonists’ experience to fit dominant pro-natalist storylines. Consequently, long-term singlehood is portrayed as an unnatural and pathological life script characterized by its lack and deficiency. Furthermore, as opposed to childless singlehood, single motherhood by choice emerges as a preferred and desirable life option. The category of single motherhood is endowed with new forms of legitimacy, reinforcing new-old patriarchal and postfeminist conceptions of women’s reproductive potential and what is considered to be women’s primary life purpose.
Biographical strategies in Tales of Us by Goldfrapp

When you dream you only dream your Annabel.
Sleep reminds you takes you there, oh Annabel.

As a form of narration, biography is an inseparable part of human existence. We have the need to tell about our lives and to be narrated. The narrative structures of biography continuously provide answers to how we encounter the other. In “Annabel”, British musician Alison Goldfrapp tells the story of a boy who discovers her gender identity in a secret place in a forest. The song has been inspired by a book by Kathleen Winter telling about a boy with a secret vagina discovering his sexual identity. Goldfrapp’s “Annabel” opens up a possibility for an open gender identity.

In my paper, I will discuss the narrative strategies of this particular song and of the whole album Tales of Us, that Goldfrapp published together with Will Gregory in 2013 alongside with short films performed in a concert event. The songs (named after a particular person) open up a perspectives to the experiences of an individual. Individuality is also pointed out in the hand-written lyrics of the album. Also the voice of Goldfrapp changes throughout the album – it is never the same as it tries to catch the personality of these different imagined characters.

Tales of Us grows into a unified work of art, where the question of writing a life-story is being explored. In my presentation, I will analyse Tales of Us from this life-narrative perspective, and ask how it answers to our constant need of telling lives.
Arkaitz Letamendia (see Del Amo)
Cole Haddon’s Dracula TV Series (2013): The Short Happy Life of Stoker’s Resurrected Vampire

The British-American TV series Dracula (2013), canceled after its first season of ten episodes is mostly referred to as a “reimaging” of Bram Stoker’s Dracula novel. Keeping the original setting of Victorian England yet treating the novel freely, the series recontextualizes the well known characters and motifs of the original piece. The paper focuses on how some of the changes successfully contribute to understanding this new Dracula character as a cultural signifier of our time. One of the important features to consider in this respect how the TV series breaks with the original East-West simple binarism, thus problematizing the understanding of what Europe is by subverting Dracula’s character when presenting him as both Eastern European and American, while connecting the economic-political forces that Dracula fights against to the Eastern European Order of the Dragon. The American background reinforces Dracula as an “Other” in nineteenth century England, but also lends an aspect of inventiveness and modernism to its character. This feature evokes the theme of technology versus religious heritage that is central in Stoker’s work in a transformed manner, identifying the vampire as a threat both ancient and modern. To further complicate the twist, Dracula’s modernizing character becomes manifest through his ambition to ruin the old secret society’s economic power, trying to utilize wireless electricity to work against the oil market that “fuels” the Order of the Dragon. This businessman activity is symbolic also because it emphasizes the vampire’s continuous effort to step out of his role as the creature of darkness, and link himself to light. To support the observation that this newly fashioned Dracula is subversive and reflective of our age, the special features of the redesigned subsidiary characters, especially Mina’s attachment to science, and Renfield’s otherness will also be looked at.
Beyonce, Miley and Kim:
New Hypersexualised “Feminisms” in Popular Media

A distinct trend has arisen within popular culture where young female artists openly promote themselves as feminists. What is new about this feminism is that even though its ethos correlates with more traditional forms of feminisms, it is marked by neo-liberal consumption, self obsession and a hyper-sexualised display.

In this paper I will focus on three women who all present different types of hyper-sexualised feminisms. Beyonce is an interesting example of a self-proclaimed feminist, who is widely regarded by teenagers as a great role model and all round strong woman who effortlessly combines motherhood, christianity and empowering sexual display.

Miley Cyrus, an other self-proclaimed feminist, however is widely discussed as a bad influence in her hyper-sexualised display. She is positioned dichotomously, as, on one hand corrupted by the music industry to sexualise herself for the pleasure of the male gaze, but on the other being held responsible for negatively influencing her young fans.

I would like to question both view points and position Beyonce as a product of idealised, objectified femininity and Miley as using hyper-sexuality as a grotesque performance through which she empowers young women with resistance to traditional norms of seductive femininity.

Finally I would like to contrast both feminisms with the Kardashian sisterhood's 'feminism', which, however has never been defined as such. They combine their hyper-sexualised appearances with graphic and frank discussions of women's issues which, I would like to argue, should not be ignored by the feminist community.

I will end the paper by tying it in with my own research on the sexualisation of girl children. Here I will analyse the Kardashian sisters' children's clothing enterprise and how it has gotten under fire for being sexualising. I will conclude by analysing this within protectionist feminist and anti-sexualisation critical discourses.
Digital Curation for Popular Culture Research

This paper analyses and gives some ideas how digital curation may serve popular culture research and more widely humanistic research. Why is the subject important e.g. from the researchers and funders points of views? How may the digital curation help in concrete research project design? What are the ways to use digital curation? How does digital curation enable steps towards open research and science?

Digital curation can be determined as maintaining, preserving and adding value to digital research data throughout its lifecycle. The subject’s necessity has grown at the same time when research has moved rapidly towards various digital environments.

In my master thesis I am looking into the digital curation from the cultural history’s point of view. Using hermeneutic analysis, the ambitious goal is to find new aspects from the subject and recommendations to develop it to a new sphere. An important part is to look back from today’s situation as well as to use future studies to look forward. Current research focus is more into practical and technical details. Studying the subject from the cultural history framework is the new angle to digital curation.

Digital curation is a rather young research field. It was given birth in UK during the years 2004–2010 by the higher education funding. Digital Curation Centre (DCC) has had a leading role in research and development of the subject. Today the research takes place globally in USA, UK, Germany and Switzerland just to name a few. E.g. in the Humboldt University one is able to study digital curation at the masters level in the joint programme with King’s College London.
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“In All Things”: Power and Post-Feminism in Fifty Shades of Grey

Abstract
This research examines how Foucault’s repressive hypothesis that proposes a paradigmatic relationship between power, truth, sexuality, and the body functions as a post-feminist media discourse throughout the Fifty Shades erotic trilogy. I argue that the trilogy serves as evidence of the feminist claim that elements of soft-core pornography have become mainstream in a media discourse that hyper-sexualizes women. Through the imploration of a post-feminist theoretical framework, I specifically analyze how trilogy heroine Ana Steele’s decision to engage as a sexual submissive in a consensual BDSM relationship is one that embodies the post-feminist media characteristics of oppression and repression via collision of discourses. Although Ana exercises choice and free will throughout the trilogy, the historically gendered, unequal power relations that dictate her submissive autonomy are absent from the narrative, as is acknowledgement of the hyper-sexual cultural context in which these decisions are made. Ana embodies the post-feminist idealization of autonomy that dislocates her from the social influences that dictate her decisions. Her submission to the dominant Christian Grey, which is constructed as an empowered, liberating choice, therefore legitimizes his use of masculine brute force inside and outside their sexual relationship. Deconstructing this historical binary within feminist and literary contexts illustrates the arrival at a mainstream media discourse that directly addresses contradictory fantasies, anxieties, and desires of women within a patriarchal society.
Rami Mähkä

**Fawlty Towers** Sitcom and ‘Pre-Thatcherite’ Conservatism

My paper analyses *Fawlty Towers*, the 1970s BBC comedy series written by John Cleese and Connie Booth, and in particular its lead character, Basil Fawlty (Cleese), from the perspective of cultural conservatism. Hotel owner Fawlty is clearly a conservative, who does not agree with the ‘permissive society’ of the day, summarised by his attitude towards premarital sex. Fawlty’s conservatism is stereotypically middle-class, with its respect of authorities, nationalism and disapproval of ‘socialism’. His affection with the British class society and its values is, however, ambivalent, and it also is a mixture of traditional and topical social and political issues. This ambivalence is made specifically problematic by the program’s genre, situation comedy.

Situation comedy is often seen as a regressive form of entertainment, as it seemingly represents — contributes to — cultural status quo: conventionally, each episode of a sitcom is designed as a show, and there is very little narrative development beyond individual episodes. However, this seemingly passive nature of sitcom makes it ideal for presenting potentially subversive and even radical ideas. Comedy is always an invitation to join in at laughing at someone or something. Basil Fawlty is clearly who we are laughing at in the series, but as acknowledged by Cleese, the character’s passive-aggressive wit and clever quips also contain the possibility that audiences laugh not only at him, but with him. I argue that *Fawlty Towers* can be used to help explaining political and social themes of the period. The series does not only reflect its time, but it comedically fictionalises and mediates conservative ideas which ultimately saw their triumph in the leadership of Margaret Thatcher, who became the Prime Minister the same year *Fawlty Towers* ran for its second and final series in 1979.
The Emergence of the New French Horror Genre

Despite a cultural history in France which includes the fantastique, the Grand Guignol and surrealism, the critical consensus is that French cinema does not have a genuine horror tradition. While there are examples of the horror film throughout French cinema history from directors such as Georges Méliès, Abel Gance, Henri-Georges Clouzot, Jean Renoir, Roger Vadim, Louis Malle and Georges Franju, these films only offer a kind of patchwork quilt rather than any form of cohesive tradition. However, since the turn of the century, a surge of horror films have been produced in France which have garnered much commercial and critical attention, including Promenons-nous dans les bois (Deep in the Woods, 2000), Maléfique (2002), Haute tension (Switchblade Romance, 2003), Calvaire (The Ordeal, 2004), Ils (Them, 2006), Shéitan (Satan, 2006), Frontière(s) (Frontier(s), 2007), À l'intérieur (Inside, 2007) and Martyrs (2008). If there is no genuine horror tradition in French cinema, what has brought about this emergence of the horror genre? Is it a result of globalisation? To what extent does this new generation of French filmmakers look to American horror films as their inspiration? And how does the New French Horror genre fit into the concept of a Eurohorror market? This paper will examine what has prompted the emergence of this New French Horror genre, particularly in the context of other European horror cinemas, such as the continuing cycles and resurgences of horror films from countries such as Spain, Germany, Sweden, Italy and the UK.
Theodora Maniou (see Photiou)
Paul Mountfort
Auckland University of Technology

Science-fictional doubles: the technologization of the doppelgänger and sinister science in serial sci-fi tv

ABSTRACT
This article is concerned with iterations of the double in popular science fiction television of the 2010s, and in particular how four recent series attest to both the increasing technologization of the doppelgänger and concomitant representations of science and scientists as tending towards the sinister. A figure of folkloric extraction, the doppelgänger is widely understood to have reached an apogee in nineteen century Romanticism. However, through a ‘loss of belief in the supernatural’ (Herdman 1990) its representation through modernism into the postmodern in the twentieth to early twenty-first centuries has come to foreground ‘basic categories of human thought and science’ according to Amit Marcus (2013), whether more (de Nooy 2005, Slethaug 1993) or less (Marcus 2013) disruptively. Marcus argues that two central nodes for this reconfiguration have been ‘biology and technology’ (188). They are certainly evidenced in the shows analyzed in this article: Fox Broadcasting’s Fringe (Sept 2008-Jan 2013), Reunion Pictures et al.’s Continuum (May 2012-), STV1’s Äkta människor/Real Humans (January 2012-), and Temple Street Productions et al.’s Orphan Black (March 2014-). Each features, to varying degrees, doubles of human characters that owe their existence (or at least, narrative presence) to formative scientific/technological breakthroughs. I will discuss how this recourse to science – including quantum physics, time travel, robotics and genetics – serves to technologize and thus reconfigure the figure of the double, while at the same time (re)producing powerful representations of science and scientists that tap into broader cultural memes. These include the archetypal mad scientist, corporatized and militarized science, science driven by utilitarianism, and science in service to sinister conspiracy, all of which are also, to varying degrees, shot through with the problematics of the clinic and medical gaze.

KEYWORDS: sci-fi, television, doppelgängers, representation, science, scientists.
Excelsior, 1881. Staging the Popular Culture

On 11th December 1881 the ballet "Excelsior" by Romualdo Marenco and Luigi Manzotti was premièred at La Scala Theatre in Milan.

Staged only by La Scala Ballet Company, this ballet is extremely important both from a musical point of view and for staging.

"Excelsior" - considered and defined as the only "big Italian ballet" (Gran Ballo Italiano), i.e. equivalent of the great Russian and French Romantic ballet - it describes the struggle between Light/Civilisation against Obscurantism.

This ballet is a mixture of narrations of historical events and scientific discoveries of the 19th century (pantomime), and great choral dances representing the triumph of people and peace.

This ballet can also be considered as the result of a sum of typical stereotypes from the late 19th Century popular culture.

As an "Historical and Allegorical Ballet" (Azione Storica e allegorica) popular imagination has been translated in stage costumes, which describe (European) nationalities mainly based on stereotypes.

Starting from the essays of S.L. Foster "Choreography & Narrative: Ballet's Staging of Story and Desire", M.-F. Christoyt "Ballet: Incarnation of Allegory" and F. Pappacena "Excelsior: Documents and Essays", this paper will analyse how popular culture influenced Alfredo Edel - the first costume designer - and how this culture has been translated in his costumes.

This paper will also focus on popular elements used in order to define the European countries in stage costumes and how some of these elements are still present in the most recent production.
Pop Venus in Fake Fur: Reclaiming Sexual Agency in Rihanna’s Music Video ’S&M’

February, 2009: Pictures of Rihanna, abused by her boyfriend Chris Brown, appear in the gossip press. January, 2011: Rihanna’s music video ‘S&M’ is released. In this presentation, I utilize music video studies (Richardson, Hawkins, Vernallis), black feminism (hooks, Nash, Shimizu), popular music analysis (Richardson, Scott), and performative materialism (Weiss) to form a “kink reading” (Pääkkölä) of Rihanna’s song and music video ‘S&M’. The analysis is a part of my ongoing PhD project, currently in its final stages. With this presentation, I suggest that ‘S&M’ works as a way of reclaiming Rihanna’s sexual agency and self-determination in the public eye after her incident of domestic abuse became public. Sadomasochism operates in the music video as a symbol of control (and non-control) between Rihanna and the tabloid press. The song also differentiates sadomasochism from domestic abuse, claiming that sexual power play is a choice for self-representation and empowerment by an Afro-American female artist, rewriting Rihanna’s public image from the status of a victim (of domestic abuse and a racist music business) to one of power, agency, self-regulation and feminist exuberance.
Infotainment journalism in the national press:  
A case study of the Greek-Cypriot popular culture

The aim of the suggested paper is to examine the inter-relation between popular culture and infotainment journalism in the Greek-Cypriot press, as well as the specific forms of infotainment journalism in the 21st century, which is considered to be a prominent expression of popular culture. Most scholars agree that the term infotainment was coined primarily to define the modern trend to combine two concepts that are typically disparate in journalism, those of information and entertainment. That is, in infotainment journalism, the news stories deemed sensational to the public are reported, relying on their entertainment value to capture the interest of the audience, rather than stories providing information which actually is in their interests. Although there are differences in infotainment styles between cultures, this type of journalism has recontextualized the public sphere in most countries where it is practiced, on the one hand directing the attention (of the majority) of the public to complicated issues in current affairs (e.g., politics, the economy), but on the other causing the audience to comprehend them in the sensational and/or dramatic manner in which they are reported. The research is based on quantitative Formal Content research analysis of the news items (reportages), including assorted elements (photographs, figures, etc.), in which a systematic sample of texts is used and classification systems are devised to identify different features of the texts, which are then counted with an emphasis on objectivity and reliability (Pawson, 1995). The data reported in this article derive from quantitative news content analysis of the national Greek-Cypriot written press of the years 2012 and 2013, as part of a broader ongoing research project concerning journalistic role models in Cyprus.
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Title:
From Superman to The Invisible Man: Masculinity and the Male Body in Contemporary Russian Advertising

Abstract:
The vehemently homophobic, and anti-Western, reaction in some sections of the Russian press to Conchita Wurst’s victory in the 2014 Eurovision song contest highlights just how central masculinity has become to discourse about national identity in Putin’s Russia. This trend is being driven by the Russian President himself, who has made hegemonic masculinity (and its corollary, homophobia), a central pillar of his political programme (Sperling 2015). Indeed, Putin himself has frequently come to embody – literally - a certain brand of masculinity, in for example the photographs of him swimming in the ice-cold waters of a Siberian river, or his best-selling judo videos. Masculinity and the male body have emerged over the last few years as an important theme in a variety of areas of Russian popular culture, especially visual forms such as cinema and television (Gillespie forthcoming, 2016).

One area where this is particularly evident in contemporary Russia is advertising. As yet, however, this has attracted precious little scholarly attention. Studies of advertising in today’s Russia have tended to ignore the question of masculinity, even when discussing advertisements in which masculinity is a prominent theme (see for example Morris 2007). This gap in the literature needs to be addressed, since looking at advertising can help us better understand not just how patriarchal ideology is reflected in popular culture (White and Gillett 1994), but also how that culture actively promotes such ideology (Schroeder and Borgerson 1998). With this in mind, we propose to analyse a series of advertisements broadcast in Russia between 2004 and 2014, in which masculinity and the male body feature prominently. Our visual analysis methodology will be taken primarily from Lotman’s (1990) theory of the ‘semiosphere’ and Barthes’ (1973) work on myth, although reference will also be made to the work of Butler (1993) and Zizek (1991).

As we show, despite the mixed ideological signals emanating from Russia over the last fifteen years or so, one more or less constant feature is the representation of hegemonic masculinity (Connell 2005) in the country’s advertising. This model of masculinity, expressed primarily via the male body, looks back to one of the main strands of Soviet mythology, namely the ‘flesh to metal myth’ (Hellebust 2003), in which the male body transforms itself into a machine in a manner which guarantees the male subject’s mastery over the natural world. The contribution of our paper lies in a number of areas. It adds to debates about: i) current Russian politics and society; ii) the place of advertising in popular culture; iii) the nature of advertising as ‘palimpsest’ (Genette 1982); iv) the forms taken by hegemonic masculinity in non-Western cultures; v) the role advertisements play in promoting ‘brand culture’ (Schroeder and Salzer-Mörling 2006); and vi) the social and political role of advertising, not just in emerging markets such as Russia, but in a far more general sense (Gombrich 1999).
Werner Schroeter and Vincent Monnikendam:
The “Different” Visions of Naples in European Cinema

Goal of my contributions is to analyze the “images” of Naples given by German director Werner Schroeter and Dutch documentarist Vincent Monnikendam, starting from the literary and anthropological elements that make Naples a city “unique” in the world for its urban and human complexity.

In his Neapolitanische Geschwister (1978), Werner Schroeter creates a very interesting family saga from 1942 till the end of the ’70s, mixing together Neapolitan folklore, realism, expressionism, theatrical elements proper of the great Neapolitan theatre tradition (such as Raffaele Viviani) but also Bertolt Brecht, and an “independent” and “underground” poetry that was typical of Schroeter’s work.

In more recent years, Vincent Monnikendam, in his documentary Zielen van Napels (2005), underlines several aspects of Naples. His interest is dedicated to the different souls of the city and of its citizens, moving from musical suggestions, such as the song Vesuvio by folk group “E zizì”, and from the visual arts of Caravaggio and his Sette opere di misericordia. According to the director, in Caravaggio’s masterpiece and chiaroscuro, it is possible to find the key note to understand Naples (admitting that it is possible to understand it).

The methodology I will use includes meticulous analysis of the two films together with a multi-layered perspective that will consider also folklore, comparative literature, theatre and popular culture studies.
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When science fiction and science communication intersect: why Tatooine changing climate matters

Science fiction has long been an ally not only to science communication, but to scientific and technological endeavor itself: the worlds imagined by Isaac Asimov, William Gibson, Stanley Kubrick, George Lucas, Ridley Scott and several others have inspired scientists and technologists for many generations. By intersecting science and imagination, science fiction has been a powerful tool for engagement with, not rarely, arid and controversial research themes from the natural and social spheres. An interesting and recent case for the use of such tool in the realm of climate change studies was the release of the first “Intergovernmental Report on Climate Change” of Tatooine, a fictional planet orbited by two stars in George Lucas’s Star Wars saga. The objective of the document was to call people’s attention and interest to real climate studies on the Earth system, as well as make real Intergovernmental Panel on Climate Change (IPCC) reports more palatable for a wider audience. The release of the report, in July 2014, raised media interest and spurred science writers to further explore other aspects of the fictional planet by using scientific knowledge. This led to a “Science of Tatooine blog carnival” which is, together with the fictional report, the object of inquiry of this paper. It starts with a brief analysis of post-1950 science fiction in North American film and its use as a science communication tool. Then, a discourse analysis of the Tatooine report and “blog carnival” posts follows, in order to see how the scientific discourse contained in documents such as the IPCC 5th Report merge with fiction and create a sense of attachment to reality by detaching from it. Authors such as Michel Pêcheux and Andrew Milner are the basis for analysis.
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Re-writing history on public television: Tell me how it happened and the Spanish democratic Transition

The “Spanish model” of Transition from dictatorship to democracy continues to provoke controversy in political and academic circles, as well as in the media, and to raise questions on its strategies for consensus. My project examines the ways in which the medium of television re-writes the history of the Transition in a popular Spanish drama series Cuéntame como pasó (Tell me how it happened) broadcasted by Spanish public television since 2001. This cultural production is centered on the experiences of a working family during the last years of Franco’s rule, the consequent transition to democracy, and the first decade of Spain as a democratic state. Using the dynamics of family relations as a metaphor for the process of political change, I will explore how the democratization of a rigid patriarchal order in Spain results from the pact-making strategies of a political class unaccustomed to doing “politics”—that is, to reach consensus among a large number of antagonistic voices for an adequate governance of the country. Reaching agreement among the leaders of a host of political perspectives at the national level is symbolized in the TV series through the depiction of negotiation and conflict resolution between the members of a nuclear family, the Alcántaras, whose members not only represent paradigms of socio-cultural changes and ideological stances, but are also often placed at the vanguard of the transitional process. Similar to the political sphere of the country, the interactions between the family members are guided by the art of manipulation and strategic moves in order to achieve their goals. Throughout the self-discovery process of each of their children, the parents face new challenges and learn to forgo issuing demand and ultimatum, opting instead for negotiation. This tactic becomes an imperative between the parents themselves as their gender roles start to shift from the traditional frame.
Antonio Savorelli

Antonio Savorelli holds a PhD in Communication and New Technologies, and runs a small web-design studio in Imola, Italy. As an independent scholar, he pursues his interest in the application and expansion of semiotic theories to the fields of televisual narratives and digital design. His research on the transformation of American sitcom was published in 2010 by McFarland & Co., with the title Beyond Sitcom: New Directions in American Television Comedy. He is co-chair of the Television Area for the Popular Culture Association/American Culture Association (PCA/ACA).

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The tale of a revolution that wasn’t

1992 was a fateful year in Italian history. Now, a new TV show, 1992, broadcast in Italy on Sky Atlantic and in a few more countries across Europe, recreates the story of Tangentopoli, the bribery scandal that within a few months swept away an entire political class. Instead of giving a faithful account of the facts, 1992 follows the lives of a few fictional characters who find themselves caught in the web of history. The juxtaposition of invented characters with historical ones, and particularly some that are based on people who are currently alive, constitutes an uncommon approach to a period piece for Italian television, which usually tends to trace a more marked distinction between historically accurate narratives and period fiction. At the center of the action is the clash of four powers: justice, the political system, corporations, and—more and more notable for its ability to shape the future—television.

Despite having been presented in the international press as reminding of House of Cards and The Sopranos, at a closer look 1992 seems to have more in common with Mad Men. Although its scope and general treatment of historical material never turn it into the Mad Men of Italy, 1992 doesn’t shy away from more or less explicit references to Matthew Weiner’s creation, which contribute to the show’s international appeal (somewhat unusual for Italian TV productions).

This paper will examine what differences, similarities, and idiosyncrasies are at play in shaping 1992’s semiotic structures, and make it relevant to contemporary Italian culture, and to the understanding of the country’s historical and political awareness.
Alexander McQueen and the catwalk narrative: Deliverance Spring Summer 2004

For his Spring 2004 show titled Deliverance he based his collection on Sydney Pollack’s 1969 depression era movie titled They shoot horses don’t they?, which was in turn based on Horace McCoy 1935 novel of the same name. What made this collection different from other McQueen collections is that it was relatively pared down and it lacked showpieces that McQueen shows are known for. In fact when looking at look books for different collections, every collection had pieces that were labelled as Show Only, except for Deliverance were every single piece was either produced or could be made to order. McQueen’s usage of film in his collections has been evident since the start, from Alfred Hitchcock to Stanley Kubrick, his shows were filled with film references. What made Deliverance different is that McQueen did not just reference imagery from the movie, but rather reconstructed the narrative through the mise en scene of the show. This paring down of the collection and the lack of showpieces seems to convey an adherence to film theory of how the costumes within a movie should follow the narrative and the audience has to look right through the clothes in order to understand the characters and the plot.

The adoption of the dance to the death narrative and the theme of exhaustion in dance marathons can be linked to McQueen’s feelings about the industry. In a number of interviews McQueen has commented on how fashion designers have to keep up with the stressful demands of the fashion industry, therefore the recreation of the dance marathon can be seen as a metaphor to the fashion industry. So while in other McQueen shows scholars focus on specific looks from the collections, it is very interesting in analysing the statement that McQueen made through the recreation of the narrative on the runway.
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**Problem of Conjunction of Popular and Classical Music Genres in Georgian Music (The Paradigm of Georgian Rock Opera)**

The term ‘popular music’ is generally regarded as related to developed musical-technological progress of 20th century, taking an important place in modern human’s life. By its genre-stylistic point of view popular music represents extremely heterogeneous phenomenon, in which the special place is occupied by the rock music. However, this kind of music is linked to the definitions — ‘standardized’, ‘commercial’, ‘mass’, ‘facile’, hence it’s hardly been the field of interest for Georgian musicologists so far.

The paper is considering the problem of conjunction of traditions of popular (rock) and ‘serious’ (opera) music genres in the Georgian music; the rock opera genre can be seen as the fusion of different stylistic traditions typical for postmodern culture. In Georgian music this genre is represented by the very first Georgian rock opera — “Alternative” (1976) by Georgian composer — Josef Bardanashvili, who wrote it during his ‘Georgian period’. In spite of concurrent flourishing of the genre in Western culture (1970s), “Alternative” stands for as the very first effort to compose a rock opera — tabooed genre for Soviet country, but super popular for the rest of the world music, involving the rebel art of the composer. Its first and the last yet public performance was held in January, 1977, under the ideological pressure of complex social-political environment.

“Alternative”’s musical language is built up from different styles of popular music (rock, rock-ballad, jazz, blues, etc.) as well as Georgian folk; there are presented three different love stories in the plot. The forms derive from traditional opera and oratorio (aria, duet, trio, ensemble, commentator recitative).

We deem relevant to research this new genre from Georgian national music in the context of traditions of the rock opera genre and the individual style of the composer.
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**Finnish Girl Power on a Timeline**

Girl power culture uses neoliberal language of choice giving girls and women a sense that they can choose what they want to do and be in their lives. Originally women’s sub cultural punk movement riot grrrl strategically reclaimed the word girl and later in the 1990’s girl power became commercialized and a mainstream cultural phenomenon. Numerous new magazines, TV-series, movies, books, artists, and bands were launched for a certain target group: teenage girls.

The girl power culture shows different girl- and women representations from the well-behaved little girls to tough career women and action heroines that can be seen as feminist characters. International girl power travelled broad. However the main idea about strong, active girl heroines and empowered friendship oriented girl groups were easily adapted to national version by marketers – but more importantly to the lives of real world girls themselves. One entire generation has now grown up with these kinds of culture images with thoughts that “girls can!” and partial gender equality has already been achieved.

My aim with this study is to find the new interpretations of the girl power concept through lived experiences. I ask how girl power culture has affected women’s ideas about their experiences of growing up. This paper concentrates to look at what kind of a social and cultural phenomenon girl power was in the Finnish society. One central feature of Finnish girl power discourse is its different attitude towards the use of the word “feminism”. I present the timeline of girl power with phenomena’s national characters and cultural products. Using the oral history data collected in memory work group interviews among Finnish women born in the 1980’s, I give an overview of Finnish Girl Power cultural representations and experiences about it.
**FLESHING OUT FASHIONS**

For this paper I will present a visual, critical enquiry into the fashioning and re-appropriation of performance art and the displays of fleshy, draped female bodies in popular culture. In particular, this paper examines how performance artists try to protest and reshape the images that are branded onto their body. Focusing on Colette the artist’s protest against Lady Gaga’s Barney’s Shop window display, which echoed her own 1980’s performance art pieces in downtown New York, this piece will explore issues of clothing, draping and the performing female. Indeed, the sensational ‘meat dress’ that Lady Gaga paraded into the 2010 MTV video music awards, winning a total of eight awards, is awkwardly reminiscent of Jana Sterbak’s 1987 piece, Vanitas: Flesh Dress for an Albino Anorectic. Although a key difference in Sterbak’s work is the emphasis on the displayed body of a mute, meat dress. Perhaps this is a coincidence, but the knowledge that Lady Gaga dropped out of New York University’s Tisch School of the Arts before becoming a pop icon adds to this dis-ease.

This presentation therefore seeks examples where the appropriation of the female body is being protested at site and makes visible the rupturing of images of the commodified, sensationalised and sexualised, female flesh.

Positioning my practice alongside this context, I will share how Sutre visually manifests some of these issues through costume. Sutre features a dress, which disintegrates during the performance. Instead of the woman stripping off her clothes, the dress is stripped from her body as it disappears under the audience’s gaze.

By only existing for the duration of the performance, the garment denies the ability to be possessed and equally, performance denies the opportunity to capture the experience or the image. The interplay between the image of the female body and photography and film is magnified by the transformation of this piece into a 3D projection. Through a collaboration with Musion, a renowned holographic company, Sutre used the technology to displace the body, engaging in a dialogue with the medium. In as much as the live performance presents an imperfect body as the object of focus, this digitally manufactured image did not alter the body, thus subverting the potential of the technology to sculpt the female form.

To view an edited film of the hologram of Sutre please click on the link below:


To view Colette the artist protesting against Lady Gaga appropriating her work:

[https://vimeo.com/34473694](https://vimeo.com/34473694)
Anastasiia Umanets

The difference between an intentional and unintentional film costume anachronisms in historical films

On the example of “Anna Karenina” screenings of 1967 (USSR, Director: Alexandr Zarkhi, Costume designer: Liudmila Kusakova) and 2012 (UK, Director: Joe Wright, Costume designer: Jacqueline Durran).

Film costume design depends on many factors. The time and place of a film production impact just as much on a film costume design as the director’s vision.

Film costumes in historical films do not duplicate the fashion of the past. Film makers only use the stylistic basics of historical fashions to create an illusion of the past that allows numerous another period. While presenting an illusion of an earlier time, those movies rarely replicate the exact look that prevailed; instead the costumes take elements from past styles and combine them with aspects of contemporary fashion.” (Maeder 1987, p. 10). In some historical films these anachronisms can be intentional and in some of them are not. The aim of the research is to analyze whether a difference between an intended and unintentional film costume anachronism in historical films can be recognized visually.

For analysis of the difference between an intentional and unintentional film costume anachronism in historical films, two screenings of the same story are required. Anna Karenina as an iconic character has been screened many times since the introduction of film and therefore suggests a wide range of versions for the research. The last screening of 2012 (director: Joe Wright, costume designer: Jacqueline Durran) is a clear example of an intended film costume anachronism. The historical fashion of 1870s contains stylistic references to the 1950s Dior’s New Look that used to play a significant role in Western film costuming (Turim, 1986, Bruzzi, 2000) and was the director’s decision.

The Soviet screening of 1967 is an example of an unintentional film costume anachronism that represents the fashion of the 1870s with an unintended reference to 1960s Soviet fashion. Unintended film costume anachronisms are largely the result of the socio-cultural context of the country of production, current fashion as well as a film’s studio budget. Film productions in the Soviet Union constantly had to cope with two factors: restrictive centrally planned fashion cannons that stood for simplicity and created a distance from historical clothing (Bartlett, 2010) and lack of financing. These are two main factors that used to make costume design anachronisms in historical films inevitable. Therefore portraying a woman from the upper echelons of 19th century the Russian Empire by creating expensive (looking) and historically accurate film costumes was problematic for costume designers. Consequently in the screening of 1967 costume decorations and jewelry in the costumes of Anna Karenina is minimal, as well as the wearing of the same costume in two different scenes.

The same period of time and the same characters can be portrayed in different film productions with varying costume interpretations. The two screenings of “Anna Karenina” of 1967 and 2012, which were made in different eras and in extremely different societies, portray the same woman with the assistance of intentional and unintentional anachronisms.
References


The C-Word
On the popularity of curation

In the much-cited article The F-Word, published in Lingua Franca in 1991, director and chief curator of The Museum at the Fashion Institute of Technology in New York Valerie Steele discusses the indifferent attitude of academics towards dressing fashionable and the unpopular status of fashion as a research subject in the academic world. With fashion studies steadily growing as a scholastic field, another subject within fashion, art and museology has become so fashionable that it is dangerously close to becoming a fatigue while it is trending. This contribution seeks to investigate how and why curation has become popular and still is today, although not always in a positive sense.

The first two questions can be answered by looking at why curation as exhibition making came to exist, which is related to audience engagement. A focus on Diana Vreeland’s exhibitions at The Costume Institute shows how Vreeland incorporated popular culture in her choice of objects and exhibition design in order to bridge the gap between past and present for visitors. An attractive engagement between object and visitor seemed to be the answer to the increase of visitor numbers.

The reason behind the double sided popularity of curation today is a shift from the focus on curation as a practice to the focus on curation as a profession; it is not the practice of curating or exhibition making, but the rise of celebrity curators or curators becoming celebrities like director of MoMA PS1 & Chief Curator at Large of The Museum of Modern Art in New York Klaus Biesenbach which receives most attention. While the practice of curation as exhibition making emerged from the need to enhance audience engagement in museums, today the engagement between curator and audience has become so significant that art critics started questioning the balance between the importance of creating high quality exhibitions and reaching a wider audience.
Amy Winehouse on the Market: Postfeminism and Commodification in Contemporary Popular Music

Over the short span of her career, Amy Winehouse achieved fame not only for her critically and commercially successful two albums, but also for her turbulent and constantly mediatised personal and romantic life. Perceived as an authentic artist and rockabilly style icon, Winehouse, even after her untimely death, continues to inspire and influence contemporary female pop artists. But, as I am going to argue in this paper, her career trajectory is also indicative of wider mechanisms of commodification and disciplining of female pop stars within a postfeminist media culture (Gill, 2007). Making use of Irigaray’s Marx-inspired (1985) conceptualisation of woman as commodity with use and exchange value as product of man’s labour, this paper is going to focus on two of Winehouse’s most successful singles: 2007’s Zutons cover ‘Valerie’ and 2006’s ‘Rehab’, both produced by Mark Ronson.

In the music video to ‘Valerie’, Winehouse is conspicuous through her absence. She is replaced by a group of doppelgängers, ushered to the stage by Ronson, who all don her trademark beehive and pin-up style make up, indicating the interchangeability of women-as-commodities. Her trademark song ‘Rehab’ offers a more complex and potentially subversive negotiation of her commodity status. Her vocal refusal (both on and off the stage) to go to rehab can also be read as a refusal to assume and maintain her assigned status as (highly profitable) commodity. Here, Winehouse’s narrations of “postfeminist disorders” (McRobbie, 2009) in the form of alcohol abuse signify a rupture and reclaiming of the female body from both the alienation of music business commodification and media and celebrity culture that constantly scrutinise female celebrity for any perceived transgression of postfeminist ideals of femininity.
Boundary Work as a main de-stigmatization strategy among adult female fans

This paper explores how female fans of the "Harry Potter" and "Twilight" franchises use Stigma Management strategies in order to protect themselves from the stigma that is laid upon them. The eroded stigma on fans proclaims that they are childish, obsessive, uncritical and passive. Female fans are the ones who suffer the most from the stigma, as the stigma is even more radical amongst female fans. Female fandom is perceived as a degrading experience, considering the prominent "feminine" qualities that often arise such as hysteria, over-sentimentalism and a lack of criticism. Also, Adult fans are usually frowned upon as well for filling their lives with childish content and childish practices. This research is based on 15 in-depth interviews conducted in Israel during 2014 with female fans, ages 18-30, in attempt to discover how these adult female fans overcome the stigma and challenge it. This paper focuses on one main De-stigmatization strategy, "Boundary Work". In this strategy the fans partake in practices that exclude and include different groups in and out of their fandom community. First, my informants differentiated between "Fans" and "Non-Fans", perceiving the former group as superior to the latter. The second differentiation is between "Obsessive Fans" and "Normal Fans", out of the claim that the obsessive fans are the ones to blame for the tarnished reputation of the entire female fandom. The third distinction is between the "Fans" they used to be in their teens, describing their former actions in resemblance to the common "fan" stereotype, and the "Appreciators" they are today. "Appreciation" is seen as the "next step" in the fan's life-span and is described as a more mature and less hormonal experience than "Fandom". Through these Boundary Works, these fans, who suffer from a double stigma (being female and adults), can overcome it and feel empowered.
The consolidation of youth lifestyle in the 1960s:
Swinging London through The Drapers’ Records magazine

In the 1960s, the consolidation of youth culture becomes an international phenomenon. With the development of ready-to-wear, adolescence begins to be targeted as a consumer market. The diffuser center of fashion moves from glamorous Paris, focused on couture, to the hip London, based on trade of boutiques of King’s Road and Carnaby Street. The music and fashion industries unite to create and disseminate the youth lifestyle, along with young designers and traders display on the streets the cultural effervescence of the moment: the Swinging London.

Youth subcultures use the appearance as a way of contestation, processing part of the social and cultural revolution, which had begun in the 50s and broke out in the 60s. The democratization of ready-to-wear, with its driving force of the rising consumption over the growing youth culture, is influenced by street fashion, thus Paris loses its hegemony, sharing space with designers from other countries. As a result of this process, fashion becomes an international phenomenon. Thereby, advertising agencies and fashion editors introduce this new aesthetic in magazines.

This paper discusses how the consumerism promoted the youth lifestyle, and built a symbolic identity territory trough fashion. The weekly British journal The Drapper’s Records, which had its first publication in 1887 and circulates until today, was used as a primary source to the understanding of this process. Its content presented the textile and clothing industries to the British retail sector. The magazine shows advertisements and fashion editorials from the brands of these segments, mainly female, which often appeared on the cover, articles and news about fashion trend. The magazines were analyzed from 1964 until 1967, the months of July and August, aiming at the fall-winter trends. Since 1964, it is possible to notice the orientation to a juvenile consumption and style, but those trends will fully materialize from 1967.
The role of Iceland within the global indie music scene: Björk and Sigur Rós

Clichés of Iceland as a distant and unaccessible, Romantically sublime, and gloomily melancholic place shaped by the forces of nature and ancient mythological traditions are key components of the reputations of the country’s most successful cultural exports, singer and performance artist Björk and indie pop band Sigur Rós. This paper explores the role Iceland plays in the positioning of these artists within the global indie music scene, and how their artistic self-representations in turn perpetuate an Icelandic cultural imaginary. Drawing on examples from interviews, music reviews, songs and performances, I trace a public discourse revolving around Björk and Sigur Rós that intertwines specifically Icelandic connotations with indie music’s aesthetic and political principles of creating authentic experiences. This discourse, I argue, grounds the artists’ creative impetus in imaginations of Iceland as a country of enhanced originality, while a tension between local heritage and global popular culture efficiently veils its social genesis and effects. Based on an understanding of ‘Icelandicness’ not as a characteristic, but as a powerful strategy for self-definition and cultural positioning, I reconstruct the socio-cultural formation of the public figures of Björk and Sigur Rós, in which indie authenticity and Icelandic culture are naturalised. The elusive concept of ‘authenticity’ becomes a solid reference point for the formation of artistic identities as indie music values and the Icelandic imaginary converge in the romanticised subject figure of an original, ‘true’ self. The mutual amplification of authenticity and ‘Icelandicness’ thus equips Icelandic pop musicians with effective cultural resources for stabilising their complex and often contradictory public identities within the indie scene, securing them a resilient position on the international stage.
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Topic of the study:
The life style in the Czech Republic in 1918 – 1938, especially focused on gastronomy. The aim of the final work is to describe the life of Czech people during so called First Republic, first autonomy period in the Czech history, according to the articles and content in the media from that time.

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Abstract
Gastronomy – 100 years old life style
The everyday life is filled by food, eating and gastronomy. The media cover this topic from various point of view, magazines use recipes to raise the readership.

Gastronomy is one of the trends in contemporary society. Has it been in the past as well? Eating is basic human need and in the men´s history it has developed as a part of culture. Eating and drinking habits form the national culture and everyday life style.

How does the life style change in the past 100 years? Do we eat different now in comparison to then? The answer can be find in the print media from that time. Eating and cooking was mainly women´s domain, therefore I analyse eight Czech magazines focused on women in the period 1918 – 1938. This period was very significant in the history of Czech Republic, it was the first time of independency, democracy and freedom. Czechoslovakia at that time was the leading democratic republic in the Middle Europe – in politics, economy and gastronomy. For the comparison I take five most influential cookbooks from that time, which has presented the whole menus. The aim of the paper is to find the significant dishes from that time and look if they form the national Czech cuisine, and to find differences between the food presented in media and cookbooks. Magazines at that time served as a source of information and as a guideline to everyday life, cookbooks were more inherited from mother to daughter.

This text gives a report about the topics, trends and gastronomy landscape in Czech households in the 20s – 30s. The published recipes and food articles show the daily life and give a lot of tips how to survive in the poorer times.