



Popular Culture Association of Australia and New Zealand

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Rachel Franks is a Member of the Creative and Performing Arts Education Group, Central Queensland University and the Area Chair, Fiction and Area Chair, Biography and Life Writing, for the Popular Culture Association of Australia and New Zealand. Her work has been published widely and her research has been presented at numerous conferences. Rachel was a guest at the 2012 Sydney Writers' Festival.

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Bronwyn Fredericks Central Queensland University

FOOD

Recently Published Aboriginal and Torres Strait Islander Cookbooks: What do they highlight about you and me?

In the past ten years there has been an increase in the number of Aboriginal and Torres Strait Islander cookbooks published. Most of these are a result of projects undertaken in association with Indigenous groups and large non-government organisations, for example, Kukubat gudwan daga 'Really cooking good food' cookbook (2012) published in conjunction with the Fred Hollows Foundation. While others are published by Government Departments, such as the Living Strong: healthy lifestyle cookbook (2008) published by Queensland Health. What many of these cookbooks have in common is the desire to improve the health status of Indigenous Australians along with others who might use them. Aside this commonality we ask what else do these contemporary Aboriginal and Torres Strait Islander cookbooks tell us about Indigenous Australians and broader Australian society? This paper will showcase a number of recently published Aboriginal and Torres Strait Islander cookbooks and provide an analysis that demonstrates that they also reflect broader Australian society.

Bronwyn Fredericks is an Aboriginal Australian woman from South-East Queensland (Ipswich/Brisbane). She is a Professor and Pro Vice-Chancellor (Indigenous Engagement), BMA Chair in Indigenous Engagement and President of the Academic Board at CQUniversity Australia. Bronwyn holds a PhD, M.Educ., M.EducStudies, BEduc., Dip.T (Secondary: Home Economics).

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Richard Gehrman

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GENDER

Bronzed, buffed and tattooed: The new brand of soldier shaped and shipped by popular culture

A new brand of soldier is emerging from today's popular culture milieu that challenges how we perceive, understand and define the modern-day professional soldier. Images of the sculpted physique, often tanned and stencilled, adorn the screen and page with increasing frequency from 'Commando' in popular television show *Biggest Loser* to the hyper-masculine characters in *The Hurt Locker*. This paper will examine the evolving 'brand' of the soldier and the parallel wave of bronzed, buffed and tattooed lookalikes. It will argue that popular culture is an inter-modal terminal in the brand's life cycle acting as designer, manufacturer, curator and exporter to millions of plugged-in and page-turning consumers. Progressively, the time-honoured values and virtues of the ideal soldier are being superseded by the modern reality which appears to venerate the soldier's engineered physicality. We explore examples in contemporary popular culture that authenticate this trend and consider the ramifications of the body-obsessed brand for the hearts and minds of today's real service men and women.

Richard Gehrman is a Senior Lecturer at the University of Southern Queensland where he teaches international relations and history. His areas of research include war and culture in contemporary Afghanistan, the migration dimensions of intercountry adoption and the military relationship between Australia and India during the colonial era. Richard deployed on operations in Iraq and Afghanistan. Contact richard.gehrmann@usq.edu.au, +61 7 4631 1073. richard.gehrmann@usq.edu.au

"It proved to be my nemesis": ABBA, Australia, and reading (inter)national identity in Australian popular music

In 1977, ABBA descended onto Australian shores, with a hysteria-inducing concert tour and the simultaneous filming of a mockumentary (creatively titled *ABBA: The Movie*). More recently, the relationship between the Swedish pop quartet and Australia was the subject of an ABC TV documentary (*ABBA: Bang A Boomerang*.) The ABBA phenomenon provides a fascinating case study for a broader reading of Australian popular music: the cognitive dissonance of Australian music simultaneously defining itself by, and distancing itself from, international popular music.

Using ABBA's 1977 tour of Australia as an entry point, this paper will explore Australian national and cultural identity in popular music during the 1960s and 1970s. By rendering international music as a less desirable 'Other' Australian music sought to create a unique and authentic national popular music sound. This paper will suggest that the relationship between Australian and international popular music was far more complex than historians have previously acknowledged.

Rebecca Hawking is a PhD candidate in the Department of Modern History at Macquarie University, Sydney. She achieved First Class Honours for her thesis on Australian Prime Ministerial rhetoric, and in 2012 was a recipient of the National Council of Women's Australia Day Award for academic achievement. Her current research is on reading counter-discursive national and cultural identities in twentieth century Australian music through the 'Othering' of international popular music.

Connecting with culture through reading: The Murri book club

This paper explores the cultural work of the Townsville-based Murri Book Club. This book club, founded in 2011 by City Libraries Townsville and facilitated by Janeese Henaway, the Library's Indigenous Resources Officer, is for Indigenous Australians based in Townsville. The book club meets monthly, reading and discussing both Indigenous and non-Indigenous literature.

Although there is an increasing amount of research on book clubs in Britain and the US, little work has been done in the Australian context on what Marilyn Poole has called 'one of the largest bodies of community participation in the arts in Australia'. The work that has been done, moreover, suggests that book clubs are an overwhelmingly white phenomenon, through which members 'maintain their currency as literate citizens through group discussion'. But what of an Indigenous book club and its concerns? To what extent does it operate along the lines outlined in the research done to date? To what extent, if at all, does it differ from mainstream Australian book clubs, and their concerns? And what kind of role does the Murri Book Club play in its members' lives? This paper addresses these questions by looking at how the book club came about, how it approaches books, how it connects with culture, as well as some of the hopes and dreams of its members.

Janeese Henaway is the Indigenous Library Resources Officer of City Libraries, Townsville. Born in Bindal country (Townsville) but raised by her late beloved grandparents of Juru country (Ayr) she has been given the privilege of representing the Aboriginal and Torres Strait Community of Townsville region. At present Janeese is a member of the 'Welcome Toolkit Working Group' and she is also involved with kuril dhagun Deadly Stories project which is run by the State Library of Queensland.

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Crime Shows and Islam: the modern and the medieval

The medieval appears on our small screens in many guises, some more subtle than others. One of the more subtle medievalisms is evident in the very modern US crime shows: *Criminal Minds*, *Numbers*, *NCIS: LA*, *Bones* and *Castle*. All five shows use modern technology and innovative methods to solve serious crimes, and across their seasons, have addressed the issue of terrorism. Typically, the

detectives of the shows catch the terrorists and prevent another serious attack on American soil, but in the process, they opt for a depiction of Islam that is surprisingly similar to the medieval depiction of Islam and the Muslims. In this version, Islam is portrayed as a religion of fanatics, prone to holy war, and devoted to attacking Western civilisation in the form of the USA. This crusading approach is matched by the detectives' Christian or Judaic affiliations, and whose own violent actions are justified by the need to protect the innocent. As in the medieval Crusades, the target of the attack - substituting the USA for Europe - has done nothing to deserve such violent attentions. There are, however, some serious problems with the popular continuation of this medievalist approach to Islam, the foremost being the unbalanced depiction of a global and largely peaceful religion, particularly as practiced by Muslims resident in Western countries. Greater awareness of the ideology carried by medievalist Islam in these crime shows is an important part of grasping how the modern West understands this Abrahamic religion.

Dr Lindsay Henderson lectures in Open Access College in the Faculty of Arts at the University of Southern Queensland and researches into popular Welsh historiography and interpretations of Islam. Her current research project is investigating the influence of Christianity on nineteenth century British interpretations of Islam. Her most recent major publication was *Writing Wales: Welsh Historians and the Search for Identity 1970-1997*.

Georgia-Lee Hoe

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HISTORY

Australian History: Online and Insatiable

The Internet has changed the relationship Australians have with information. In particular, as history rises in popularity as a genre for leisurely entertainment, the way people interact with Australian history online is changing. Digital history is democratized; it has never been easier for both scholars and the general public to access historical content, or to develop and broadcast historical productions. However, these progressions in presenting, creating and storing historical data online are not without complications. The proliferation of online histories has created a database of information where it is sometimes hard to distinguish between the credible, and the misinformed. Issues of subscription and accessibility also complicate individual abilities to consume particular histories.

By examining Australian histories online, such as genealogy archives and historical games, the idea of popular history as commodity is explored. In this paper, these complexities and exciting developments in digital history as a popular genre are discussed, as is the potential of digital Australian pasts. This paper examines the complex relationship that Australians have with their digital histories, and how the consumption of these representations influence understandings of Australia's past, and personal histories and identity.

Georgia-Lee Hoe is a Higher Research Degree student at Griffith University's Gold Coast campus. Her current research explores the consumption and presentation of popular Australian history, and how such contemporary histories then influence individual identity and imagined pasts.

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Olivia Hopkins University of Sydney

FILM

White Trash and the US South in Rob Schmidt's *Wrong Turn*

Recent scholarship on the socio-cultural construction of poor whites in the US has frequently considered their links to geographical areas such as the Appalachian mountains and the Southern states. My paper will draw on this regionalism to offer a reading of the way in which the 2003 horror film *Wrong Turn* constructs poor whiteness as a function of historical Northern imperialistic and exploitative tendencies towards the US South. This includes ways in which the hillbilly characters reflect concerns about environmental destruction and socio-economic disparity as victims of nuclear testing, and the way in which their murderous and cannibalistic impulses are seen as an extension of their socio-economic status and rural location. I will also examine the conflation of Appalachian and Southern regional identities into one subset of the wider category of rural poverty, and claims that poor whites are juxtaposed against 'good' whites to rid whites as a whole from the historical taint of racism.

Markela Panegyres

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VISUAL ARTS

The Appropriation of Edvard Munch's *The Scream* in popular culture

Edvard Munch's famous painting *The Scream* is a deeply personal expression of an explosive intensity of emotion. The Scream exposes the artist's psychological state in reaction to traumatic events in his troubled life and directly confronts the lived experience of pain and horror. Given the confessional nature of this painting, it is somewhat paradoxical that *The Scream* has become one of the most widely appropriated works of art. From Andy Warhol's appropriation of the image, to birthday cards and inflatable toys, from cartoons and graffiti to television commercials and advertising, and from Homer Simpson's 'scream' to the mask of the killers in the Scream series of movies, Munch's scream has been disseminated in a plethora of forms within popular culture. This paper explores to what extent Munch's personal scream becomes undermined or is conversely given more weight when the work is appropriated. Is Munch's scream drained of integrity, reduced to commodity and transformed into kitch? Or does the repeated appropriation of Munch's scream in popular culture reveal the universality of Munch's original expression? Does the real horror that Munch's scream expresses touch a deep psychological nerve in the popular imagination- so much so that the image is compulsively repeated and transformed?

Markela Panegyres is a Sydney-based artist whose practice is based primarily in performance video, but also extends into live performance and other media. Markela completed a Bachelor of Music (Hons) majoring in cello performance at the University of Western Australia and a Bachelor of Fine Arts with First Class Honours at Curtin University, Perth, before moving to Sydney in 2011 to undertake postgraduate study at the Sydney College of the Arts, The University of Sydney. Her current PhD project is titled *The scream: spiritedness, violence, silence and resistance*.

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Dr Geoff Parkes University of Southern QLD

QUEER & GENDER

"He's gonna be a little gay": Redneckognising the Queer American Family in *Here Comes Honey Boo Boo*

Alana Thompson, aka Honey Boo Boo Child, emerged as an unlikely but loveable pop culture sensation from the series *Toddlers & Tiaras*, earning her family its own reality TV show. Reflecting, at bare minimum, a change in American viewing habits, episode 4 drew more viewers than the Republican National Conference. This paper will consider two important elements: the representation of gay men, especially Uncle Poodle, in the show and the resistant reading of the show by its audience. Attention will be paid to public responses that challenge apparent efforts by the show's producers to stereotype the Thompson family, showing how queer readings of Honey Boo Boo Child celebrate a re-working of camp, relationships and pop culture in American family life.

Dr Geoff Parkes examines languages of the self, online representations of masculinity and sexuality, and alternative representations of the gay male wounded body. His most recent article detailed the role of "re-storying" as resistance in the life works of Reinaldo Arenas, and previous publications have explored the elaboration of an ethics of the self in the works of Michel Foucault and Albert Camus.

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Dr Juliette Peers RMIT University

FASHION

Vexillological Fashion: wearing the nation

Animated interplay: the use of non-realistic animation in live-action cinema

The medium of film has existed on its own since the origin of cinema, while the concept and evolution of animation as a separate identity has evolved along side it simultaneously. The overlap of the two mediums can arguably be related back to animation pre-dating cinema and thus giving birth to it (Cholodenko 1991), while others argue the very reverse. Either way, the two have a joint history which is undeniable, and to analyse one would inherently mean to analyse the other. What this paper explores however, is not the eternal debate of animation versus film, but rather the use of non-realistic animation in the live-action context. This is to be where animation has been used not as a „special effects” mechanism that creates a replication of live action, but rather when animation has been employed because of its animated qualities (non-realism). The use of such hybridity has been apparent in many examples throughout cinematic history, and when analysed further, it becomes clear that early works such as Max Fleischer’s series *Out of the Inkwell* (1918-1929) along with Windsor McKay’s *Gertie the Dinosaur* (1914) have helped build the foundation of what has become a cinematic norm today.

Rubab Shakir completed her undergraduate studies in Visual Communications, graduating from the University of Technology Sydney in 2012. She went on to practice as a motion-graphics designer, with a keen interest in the relationship of design and animation. She is now looking to further her post-graduate research studies, with a special interest in animation aesthetics.

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Heather Smith University of Southern Queensland

GENDER

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A new brand of soldier is emerging from today’s popular culture milieu that challenges how we perceive, understand and define the modern-day professional soldier. Images of the sculpted physique, often tanned and stencilled, adorn the screen and page with increasing frequency from „Commando” in popular television show *Biggest Loser* to the hyper- masculine characters in *The Hurt Locker*. This paper will examine the evolving „brand” of the soldier and the parallel wave of bronzed, buffed and tattooed lookalikes. It will argue that popular culture is an inter-modal terminal in the brand’s life cycle acting as designer, manufacturer, curator and exporter to millions of plugged-in and page-turning consumers. Progressively, the time-honoured values and virtues of the ideal soldier are being superseded by the modern reality which appears to venerate the soldier’s engineered physicality. We explore examples in contemporary popular culture that authenticate this trend and consider the ramifications of the body-obsessed brand for the hearts and minds of today’s real service men and women.

Heather Smith lectures in public relations at the University of Southern Queensland and is the owner/managing director of a Queensland based public relations consultancy. She has extensive experience in public relations, media and marketing across numerous sectors including education, local and state government, finance, energy, natural resources and not- for-profit.

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