



Performing Global Crises Conference

30 November – 2 December 2022

Haere mai and welcome

Mā te whakarongo, ka mōhio; mā te mōhio, ka mārama; mā te mārama, ka matau; mā te matau, ka ora.

Through listening, comes knowledge; through knowledge, comes understanding; through understanding, comes wisdom; through wisdom, comes wellbeing.

Welcome to the University of Otago and the Performing Global Crises conference, hosted by the Performance of the Real Research Theme.

This conference draws together scholars from a wide variety of fields to examine the ethics, politics and nature of representations of global crises, and the way that these multi-layered global crises have been and continue to be performed, contested, and mediated across all strata of communication and society. This conference will be a hybrid conference that allows people in New Zealand to attend in person and others to attend online via Zoom.

A quick read through the abstracts compiled in this booklet will show the variety of perspectives represented here. The contributions collected promise an enlightening three days, and we hope to produce an atmosphere of fruitful discussion – academic, compassionate and globally inclusive.

In light of these discussions, we would like to acknowledge the sovereignty of local iwi Kāi Tahu, Kāti Mamoe, and Waitaha, and their connection to the lands known as Ōtepoti, Dunedin.

Suzanne Little

Director of the Performance of the Real Research Theme

Performance of the Real

The Performance of the Real Research Theme is a multidisciplinary project that investigates what makes representations and performances of the real so compelling and pervasive in the current age.

At its core is the study of how performance and performativity, in its many cultural, aesthetic and social forms and discourses represents, critiques, enacts, re-enacts and constructs/reconstructs the real.

This project includes the investigation of the impulses, desires and/or social and political impetuses behind the drive to represent the real.

The team of researchers offers the first project of its kind by comprehending the ethical, relational, political, social or formal issues involved in representing the real.

Website: otago.ac.nz/performance-of-the-real/index

Facebook: Performance of the Real

Email: performance.real@otago.ac.nz

Director

Dr Suzanne Little (Theatre Studies)

Steering Committee

Dr Jennifer Cattermole (Music)

Dr Christina Ergler (Geography)

Associate Professor Hilary Halba (Theatre Studies)

Sofia Kalogeropoulou (Dance)

Dr Karyn Paringatai (Te Tumu – School of Māori, Pacific, and Indigenous Studies)

Professor Hazel Tucker (Tourism)

Dr Susan Wardell (Social Anthropology)

Conference Information

In-Person Locations

The in-person part of the conference will be in the Otago Business School on the corner of Union St East and Clyde Street—room G.17 on November 30, and room G.19 on December 1 and 2. Morning and afternoon tea will be served in the Business School Foyer. Lunches will be served in the Staff Club. See map: <https://www.otago.ac.nz/maps/>.

Times and locations for conference sessions, keynotes, and breaks can be found throughout the schedule.

Please note that the installation work and the performance of *Dark Radio* (both in Allen Hall) are only accessible in person.

Online Attendance and Downloadable Sessions

All sessions will be broadcast live through Zoom. The URL will be provided in advance and will be the same link for all three days of the conference. We ask that online presenters log in to Zoom 15 minutes before the start of their session to test your connection and presentation. You can email econferencing@otago.ac.nz to organise a test run for your presentation.

Wi-Fi Access

The guest Wi-Fi access has recently been reworked by ITS to function like the free Wi-Fi in an airport or shopping mall. Simply select the “UO Guest” network on your device, create a username (a password will be generated for you) and you are in. The Wi-Fi is limited to 500MB a day and will expire after two weeks.

Conference Etiquette

We are a global conference where internet connections and attendance situations may vary. Please:

- Be patient with presenters, session chairs, and the audience
- Mute your microphone when not presenting or asking a question
- Raise your hand when you want to ask a question to the presenter in person or online (Zoom has a “raise hand” function that will draw the chair’s attention to you).

Other Amenities

ATMs can be found in the Link building, with a Westpac branch on the corner of Albany and Cumberland Streets.

The excellent University Bookshop is on Great King Street, over the Museum Reserve from the university, and the Albany Street Pharmacy is in the same direction, close to the intersection with George Street.

Cafés Around Campus

If you find yourself in need of a barista-made coffee or a slice of something sweet between sessions, you have a few options around campus. Many of these places also offer breakfast:

- Te Mātiti, the café in the Otago Business School.
- Staff Club, the dark brick building just over the Leith Bridge.
- The St David's Café in the St David's Complex at the north end of campus, and the Lab Café in the angular glass Centre for Innovation opposite.
- The Good Earth Café on the corner of Cumberland and St David Streets, behind the St David's Complex, and the Oaken Café further along St David Street.
- Dispensary Café tucked under the OUSA Clubs and Societies building on Albany Street, across the road from campus.
- Allpress Espresso Roastery Café, 12 Emily Siedeberg Place, North Dunedin.
- Fluid Espresso, on the corner of Union Street East and Forth Street.
- Eureka, on Albany Street, is a bar as well as a restaurant which is open in the evenings too.
- Ombrellos is another nearby restaurant and bar at 10 Clarendon Street.

Dunedin Attractions

If you're from out of town and have a few days spare in Dunedin, there is plenty to see and do around the city. For more information, check out dunedinnz.com/visit/see-and-do.

If your spare time in Dunedin is more limited, the Otago Museum is right over the road from the University, and the Dunedin Botanic Garden is just five minutes' walk away, heading north down Castle Street.

Wednesday 30 November

Location: Otago Business School room G.17

8am Registration

8:30am He Kupu Whakamihi (Welcome)

9—10am

Keynote

James Headley

Chair: Jennifer Cattermole

Putting Russia Back on the World Stage: Performing Great Power-ness in Words, Images, and Force.

10—10:30am Morning tea

10:30am—12:30pm

Session One

Arianel Flores & Karla Crncevic; Rita Repšienė; Loraine Haywood; Enock Mac'Ouma

Chair: Susan Wardell

12:30—1:30pm Lunch

1:30—3pm

Session Two

Nick Manganas; Jodie Jarvis; Andrew Shepherd

Chair: Hazel Tucker

3—3:30pm Afternoon tea

3:30—4:30pm

Session Three

Yi Li; Franz van Beusekom; Julia Watkin; Bethany Waugh

Chair: Susan Wardell

5:30pm Opening drinks (Allen Hall Theatre)

Thursday 1 December

Location: Otago Business School room G.19

8:30—10am

Session One

Jane Arnfield; Ellen Redling; Rosemary Cisneros

Chair: Hilary Halba

10—10:30am Morning tea

10:30—11:30am

Session Two

Ben Thurlow; Maude Davey

Chair: Hazel Tucker

11:30am—12:30pm

Keynote

Robert Huish

Chair: Christina Ergler

How Global Citizenship Education Performs Through Crisis

12:30—1:30pm Lunch

1:30—3pm

Session Three

Scott Wilson; Dmitry Zavialov; Brett Nicholls

Chair: Sofia Kalogeropoulou

3—3:30pm Afternoon tea

3:30—5:30pm

Session Four

Farah Hasan Ali; Irina Kastylianchanka; Arundati Sethi; Anjali Roy

Chair: Susan Wardell

5:30—6:30pm Performance: *Dark Radio* (Allen Hall Theatre)

Friday 2 December

Location: Otago Business School room G.19

8:30—9:30am

Keynote

Lilie Chouliaraki

Chair: Brett Nicholls

Beyond Verification: Citizen Videos from Conflict Zones and the Ethics of Embodiment.

9:30—11am

Session One

Inte Gloerich; Andrew Fitzgerald; Katie Ryan

Chair: Hilary Halba

11—11:30am Morning tea

11:30am—12:30pm

Session Two

Susanne Boerner; Moira Fortin Cornejo

Chair: Hilary Halba

12:30—1:30pm Lunch

1:30—3pm

Session Three

Rea Dennis, Matt Delbridge, Miles O'Neil, & Karen Berger; Linda Hassall & Samid Suliman; Linda Hassall & Sarah Woodland

Chair: Suzanne Little

3—3:30pm Afternoon tea

3:30—5pm

Session Four

Miriam Deprez; Tristan Niemi; Yogesh Mishra

Chair: Sofia Kalogeropoulou

5pm He Kupu Poroporoāki (Farewell)

Putting Russia Back on the World Stage: Performing Great Power-ness in Words, Images, and Force.

Keynote Speaker: Associate Professor James Headley

University of Otago

At the Munich Security Conference in February 2007, Russian President Vladimir Putin shocked his audience – and the wider world – with an outspoken attack on Western states and their disregard for Russia, and reminded them that Russia has a long history as a strong, independent actor. Putin's complaints were in fact not new, but it was the way in which he dropped the mask of diplomacy that made them heard this time. Was this a performance intended to provoke a response? Or was it a rather nervous but emotional outpouring of real sentiments? Regardless, it provided the script for subsequent action that above all was designed to show that Russia is a great power with its own interests that it would pursue by all means at its disposal, culminating in the full-scale invasion of Ukraine fifteen years later. Now, a global audience watches the highly visible actions of the protagonists of the war and joins in their battle of narratives. But it is deadly real for the people of Ukraine.

This talk examines the war in Ukraine in terms of performance/performativity, drawing on recent work in International Relations (IR) theory, including the so-called 'aesthetic' and 'practical' turns, constructivist writing on state roles and identities, and notions of performative diplomacy and popular geopolitics. It explores the differing depictions of the leaders – President Zelensky, the actor who previously played the president, with his skilful appeals to international audiences, and President Putin, the bare-topped man on the horse who has come to see himself as embodying Russia and now acts as a latter-day Tsar keeping his subservient courtiers at a distance – and the roles the two states project to the wider world: Ukraine as victim of naked aggression, Russia as a great power that stands up to the bullying West and its lackey; Ukraine as the anti-Russia of the east or as Russia's Other that isn't an Other. These depictions have been many years in the making. I will show how the Putin regime prepared the narrative of its war, particularly by the glorification of the Soviet victory in the Great Patriotic War and vilification of Ukraine as a Nazi state, making the 'special military operation' a re-enactment of World War II; how Russian culture-makers have contributed to creating an image of Russia and Ukraine that reinforces this narrative from below; and how Ukrainians respond in their own ways in front of the watching world.

Biography

James Headley is an Associate Professor in the Politics Programme at the University of Otago. His research interests are in Russian foreign policy, the European Union, nationalism, and International Relations theory. He is the author of *Russia and the Balkans: Foreign Policy from Yeltsin to Putin* (Hurst and Co./Columbia University Press). He completed his PhD at the School of Slavonic and East European Studies, University College London.

Session chaired by Dr Jennifer Cattermole

How Global Citizenship Education Performs Through Crisis

Keynote Speaker: Associate Professor Robert Huish

Dalhousie University

How crises are imagined of, planned for, and taught about reveals important disconnections in global citizenship education. Global citizenship education is widely grounded in building connections through spaces of performance. Educators and students take on different roles from the class, to their own communities, to seeking opportunities to "help" in other communities. How then does such pedagogy prepare students for crises in real time, be it war, climate adversity or even a pandemic?

In this presentation, Dr. Robert Huish argues that global citizenship education could benefit from a deeper exploration of building skills and competencies that allow learners to handle complex crises as agents, actors and allies. He draws examples from his experience in designing a class simulation of real-time pandemic management at Dalhousie University, and his training as a firefighter in Halifax Nova Scotia. Taken together, Dr. Huish suggests that global citizenship skills can indeed prepare the next generation for global crises through a pedagogy of compassion and confidence. It is a call to move global citizenship education to a place where students can face panic in crisis, rather than be panicked by crisis.

Biography

Dr Robert Huish is an Associate Professor in International Development Studies at Dalhousie University. His research broadly explores global health inequities, and more extensively on the impacts of sanctions on health and human security. In particular, Dr. Huish has focused on the crisis of sanctions in Cuba in his book "Where No Doctor has Gone Before: Cuba's Place in the Global Health Landscape", and he has also published widely on the impacts of sanctions in North Korea. Dr. Huish was named one of Canada's most innovative educators in the Globe and Mail's "Our Time to Lead" series. Dr. Huish is also the host of "GDP: The Global Development Primer Podcast", which is available wherever you get your podcasts. He also proudly serves as Firefighter and Pump Operator with Halifax Regional Fire & Emergency.

Session chaired by Dr Christina Ergler

Beyond Verification: Citizen Videos From Conflict Zones and the Ethics of Embodiment

Keynote Speaker: **Professor Lilie Chouliaraki**

London School of Economics & Political Science

Platform journalism in the global North is caught within a fragile political economy of emotion and attention, defined, on the one hand, by the proliferation of citizen-filmed affective news and, on the other, by the risk of fake news and a technocratic commitment to verification. While the field of Journalism Studies has already engaged in rich debates on how to rethink the truth conditions of citizen-produced content in platform journalism, I argue that it has missed out on the ethico-political function of such content as testimonials of lives-at-risk. If we wish to recognize and act on citizen-driven videos of conflict as techno-social practices of witnessing human pain and death, I propose, then we need to push further the conceptual and analytical boundaries of the field. Drawing on examples from the Syrian conflict, I provide an analysis of the narrative strategies through which these videos acquire truth-telling authority and I reflect on what is gained and lost in the process.

Biography

Lilie Chouliaraki is Professor of Media and Communications at the London School of Economics and Political Science. Her work focuses on the ethical and political complexities of communicating human suffering in the media with particular emphasis on four domains in which suffering appears as a problem of communication: disaster news; humanitarian and human rights advocacy; war & conflict reporting and migration news. Her most recent work is on *"the cultural politics of victimhood"* in western societies. Her book on the topic is forthcoming in Columbia University Press, New York (June 2023). Other book publications include *Discourse in Late Modernity* (1999), *The Spectatorship of Suffering* (2006), *The Soft Power of War* (ed., 2008), *The Ironic Spectator. Solidarity in the Age of Post-humanitarianism* (2013), *The Routledge Handbook of Humanitarian Communication* (2021) and *The Digital Border. Migration, Technology, Power* (New York University Press, 2022). Lillie has also published more than seventy articles in peer-reviewed journals and edited volumes. Her work has been published in French, Italian, Portuguese, Polish, Danish, Greek and Chinese; she is the recipient of two LSE Teaching Excellence Award and four international awards for her research publications, more recently the Outstanding Book of the Year award of the International Communication Association (2015, for *The Ironic Spectator. Solidarity in the Age of Post-humanitarianism*); as well as a lifetime Fellowship of the International Communication Association (2020).

Session chaired by Brett Nicholls

Exhibitions: *Grounding & The Glass Witness*

Allen Hall Theatre

Grounding

Artists: **Susan Wardell, Rowena Fry, Pauline Herbst, Charlotte Weston**

During times of emergency, we often find ourselves constrained: geographically, socially, financially, and in terms of the possibilities we might have once imagined for our lives. Our focus may sharpen and shift, expand or contract, when this happens. We may dwell in these spaces only temporarily, or have to find a way to live in them long-term. This can involve both loss and dismantling, creativity and rebuilding. This collaborative ethnographic/autoethnographic exhibition features the work of four photographers, each invoking the embodied experience of a different type of emergency or crisis. This includes Susan Wardell's photographs of the Christchurch Redzone and CBD, taken at the 10 year anniversary of the earthquakes (February 2021); Rowena Fry's photographs from Wellington hospital, during her child's lengthy treatment for Covid-19 (February - April 2022); Charlotte Weston's documentation of the renovation of a bus for herself and her son in, amidst a national housing crisis (in 2021); and Pauline Herbst's photographs from neighbourhood walks during Aotearoa's first national lockdown (April 2020) and the Tamaki Makarau regional lockdown (August - December 2021). The deliberate constraints on the visual format allow for emphasis on intimate and mundane elements of texture, pattern, imprint, trace, and shadow, on the ground and other surfaces that form the focus. The unexpected convergences between these (separately produced) sets of photos speaks to the way emergencies can highlight - through their rupture, and on a sensory level - the relational entanglements we have with places and objects, and at the same time bestow new social agencies upon the material environment.

The Glass Witness: Exploring Tactile, Visual, and Material Elements of Empathy in Online Medical Crowdfunding

Artist: **Susan Wardell**

University of Otago

This exhibition emerges from a multimethodological study of medical crowdfunding in Aotearoa New Zealand. Amidst personal emergencies created by precarious social systems, it is increasingly common for private citizens to use platforms like Givealittle and GoFundMe to seek help with health-related costs. The multimodal forms of online storytelling this generates, invites audiences (of donors and potential donors; family, friends and strangers alike) to engage, in mediated ways, with the suffering of others. As a novel way of providing visual and tactile access to the subject, I present a series of original stained glass paintings. Their visual content creatively interprets findings from case studies, focus groups, interviews, and surveys, conducted over two years. The material presentation deliberately evokes the bodily hexis of the smartphone. The surface-working techniques additionally allow for a visual exploration of presence, absence, intimacy, distance, and disclosure, through the unique epistemology of glass. The exhibit invites you to engage, bodily,

with the idea that your affective experience (of caring for or about something, online) is entangled with specific forms of embodiment and materiality... and in particular, to reflect on the role of glass and the screen, skin and touch, and the gaze, in mediating empathy, care, and 'responsibility'.

Biography

Susan Wardell is a Senior Lecturer in the Social Anthropology Programme, at the University of Otago, in Ōtepoti Dunedin, New Zealand. Her research focuses on health and illness, mental health and wellbeing, collective grief and trauma, care and empathy, affect, and moral emotion, often with a focus on digital spaces/socialities. With an additional interest in literary and creative ethnographic forms, and in public communication, she writes and publishes across multiple genres.

The Ontology of Global Emergencies: Space and Time in the Configuration of Crisis and its Frame of Resolution

Presenters: **Arianel Flores & Karla Crncevic**
Pompeu Fabra University

Abstract

When we try to address issues related to current politics, it is necessary to question how the transformations that have been taking place since the second half of the twentieth century modified the meaning of fundamental concepts for politics such as sovereignty and the nation. The acceleration of economic processes of global interconnection, changes in the terms of access to and production of information that derive from the mass use of the Internet, exchanges through social networks and, what is of greater importance for this paper, the emergence — or recognition—of crises that concerns humanity as species, which are produced by the interrelation between states, exposed the limitations regarding their capacity to resolve matters that go beyond their competence, but are part of their responsibility as provide for the welfare of their citizens. One of the main obstacles to resolving global emergencies is their spatio-temporal configuration, or their ontological entrapment in existing legal and ethical frameworks. On the one hand, these emergencies occupy a space that goes beyond the jurisdiction of the state and, on the other hand, they occur within a temporality that exceeds conventional, bounded understandings of legality — the special powers granted to executives to legislate on specific matters for a limited time, their extension into the future in an imprecise way, without a clear end. This presentation will explore how the ontological reinterpretation of global emergencies could bring some clarity to problems facing us and show that their resolution is a matter of redefining space-time assumptions that underwrite our existing understanding of ethics and law.

Biography

Arianel Flores Vázquez is a Mexican woman who is a doctoral candidate in Humanities (political philosophy) at Pompeu Fabra University in Barcelona. She is currently a scholarship holder of the Global Talent program of the University of Guadalajara. She has worked as an external researcher for the National Women's Institute, Jalisco Women's Institute, the University of Guadalajara, and the ZMG Citizen Mobility Observatory, on issues related to gender violence and discrimination. She is currently working on her PhD dissertation on global emergencies and the state of exception, centered on a critique of Giorgio Agamben's work.

Challenging Reality and Crisis Communication: Shaping Public Opinion

Presenter: **Associate Professor Dr. Rita Repšienė**
Vilnius University

Abstract

Political tension in Europe, the prevailing instability and the crisis caused by Russia's invasion of Ukraine have led to new forms of cooperation between EU member states. The active position of the Ukrainian government, visual material, various guides to the Russian invasion of Ukraine and the latest news – this is an opportunity to be in the creation of knowledge. The first persons in European countries represent not only a political, but also a public and civil position. Ukrainian President Volodymyr Zelenski public speeches are characterized by wartime informativeness. According to the Ukrainian leader, it is also important to address the people of Ukraine daily from a psychological point of view, in order to show that he is on the ground and to prevent the destabilization of the situation. Simplicity of communication opposes the speeches of the President of Lithuania Gitanas Nausėda. Creative choice of metaphorical speaking in crisis time is not good choice, when society needs clear and simple explanations to understand difficult time – giving peace of mind.

Biography

Assoc. Prof., PhD at Vilnius University, Faculty of Communication, Department of Digital Cultures and Communication. Researcher, Lithuanian Culture Research Institute. Chief Editor of the scientific journal "Sphairos: Cultural and Media Studies" (2011–). Education and employment activities: 1980–1985 studies at Vilnius University, Department of Philology, 1985–1987 General Publishing House of Encyclopedia, 1987–1990 Library of Academy of Sciences, Department of Manuscripts, 1990–2006.09 Institute of Lithuanian Literature and Folklore, 2006.09 Culture, Philosophy and Arts Research Institute (now Lithuanian Culture Research Institute). At 2001 defended the thesis for a degree "Lithuanian Etiological Legends: Coherence of Cultures". Publishing over fifty articles in Lithuanian and foreign scientific literature, thirty reports at national and international conferences. Scientific interests: modern culture, communication theory, media studies, the contemporary mythology.

Performing Global Human Ontological Crises: The Spectre of Mars

Presenter: **Loraine Haywood**
University of Newcastle

Abstract

Elon Musk is readily compared to Iron Man in popular culture. The billionaire, Musk, was the basis for Robert Downy Jr's portrayal of Tony Stark who, in the Iron Man films, is characterised as haunted by crisis and anxiety over a threat coming from outer space. Musk's company Space-X, and NASA are constructing crises, with a similar urgency, in the threat of apocalypse in the demise of the human species, and, as a matter of ontological crisis in human evolution, to justify their pursuit of Mars. This project is supported by the technical performance of NASA's Planetary defence agency, rocket launches, and rovers as human proxies that "myth place" (Pile 1996, 96) Mars. These are just the latest iterations of engagement with Mars in the performance of some type of human ontological crisis. The spectre of Mars is an interesting milieu. Documentaries, literature, researchers, film, astronomical observation, space agencies, stellar probes, billionaires, and broadcasts have all contributed to Mars as a site for human exploration, adventure, frontier, danger, crisis, the threat of invasion, colonisation, the origins of life on Earth, and inhabited by aliens. The twenty-first century discourses of Mars are reversals from the late nineteenth and early twentieth century where an imagined threat to human existence originated from Mars causing alarm and panic on Earth. This paper argues that the spectre of Mars is myth placed, creating spaces for the performance of global human ontological crises.

Biography

Loraine Haywood is an Honorary Associate Lecturer in the School of Humanities and Social Science, College of Human and Social Futures, and a Higher Degree Research Candidate in the School of Environmental and Life Sciences at the University of Newcastle, Australia. She has an interdisciplinary focus in the fields of Human Geography, and Film. She is investigating and developing language and terms around the human journey into outer space. She considers that outer space is a performance space that intersects with her research in "the geographical imagination" (Cosgrove 1994, Pile 1997, Dunnett 2021), "Disappearing Earth Phenomenon" (Kanas & Manzey 2008, 2015; Kanas 2020) and in visions of "interplanetary geography" (Haywood 2021) (the colonising of Mars), and "psychoanalytic geography" (Pile 1997, Kingsbury 2009). Her publications include translating trauma in the interplanetary geographies of film, "Baudrillard and the Prophetic: Reimagining the Twin Towers in Avengers Infinity War" (2021).

Disinformation: Examining the Clash Between Scientific Reality and Traditional Myths About the COVID-19 Vaccines Among Indigenous Communities in Kenya

Presenter: **Enock Mac'Ouma**
University of New South Wales

Abstract

Covid-19 has resulted in a prolonged and disruptive global pandemic, characterized by high death rates and an economic meltdown in many countries. Economists argue that the pandemic has significantly contracted the global economy like never witnessed before. Millions have been pushed to poverty, joblessness and a loss of livelihoods. At the peak of the pandemic, the healthcare systems across the globe got stretched beyond the limit. In response, scientists quickly developed and tested a variety of vaccines which have since been recommended by the World Health Organization. These vaccines are believed to reduce infection, prevent death and minimize the spread of the virus and have been administered to millions of people in Kenya. Even though scientists believe it is the efficacy and potency of these vaccines that have reduced death, minimized infections and contributed to the reopening of local and international travels, indigenous communities in Kenya have a contrary view. According to them, the vaccines are poisonous, dangerous, and should be avoided at all cost. This paper reflects on how disinformation has precipitated a clash between scientific reasoning and indigenous beliefs with regards to the Covid-19 vaccines.

Biography

Mr. Enock Mac'Ouma is a lecturer of communication and media studies. He coordinates the UNESCO Chair on Community Radio for Agricultural Education at Rongo University. He is a PhD student in the University of New South Wales, Sydney Australia and holds a Master Degree in Communications Studies. Enock is a member of the Public Relations Society of Kenya, Communication for Development Network, European Communication Research and Education Association, International Association for Media and Communication Research, Global Forum for Agricultural Research and the Public Communication of Science, Technology Network and the Canadian Association of Geographers.

Performing Utopic & Dystopic Narratives of Crisis

Presenter: **Nicholas Manganas**
Sydney University of Technology

Abstract

Interpretations of crises are usually put into “story” form, fictionalized for people to make sense of them. The fact that a crisis can significantly impact on our lives means that we need narratives to synthesize our experiences of it and translate the disordering power of a crisis into a story with a beginning, middle, and end. Such narratives, I contend, can generally be classified as either utopian or dystopian and they often follow familiar tropes in their presentation of their utopic or dystopic visions of the world. On the one hand, utopias are necessary to promote ontological objects of hope such as Brexit (a utopian vision of a United Kingdom free from the constraints of the European Union supra-state) or the desire for a purified nation free of immigrants and a post-political society defined by progress, diversity, and inclusion. On the other, narratives such as those propagated by groups such as Extinction Rebellion or QAnon fuel dystopic visions of the world. Yet often it is difficult to distinguish between the utopian and dystopian as they reinforce each other in a kind of push and pull between competing emotional repertoires. In this theoretical paper I argue that both utopian and dystopian narratives have temporal dimensions that are performative. My analysis aligns with Muñoz’s contention (via Bloch) that the past does things to our present historical moment. I not only accept this premise but also argue that the future also does things; that is, narratives of crisis not only draw from history to propagate their utopic and dystopic visions, but also act as conduits through which subjects may imagine a future, and locate, recognize, and comprehend themselves and their communities within that future.

Biography

Nicholas Manganas is a Senior Lecturer in the School of International Studies and Education at the University of Technology Sydney. His research is anchored in the disciplinary areas of Spanish studies, queer studies and popular culture studies. His book *Las dos Españas: Terror and Crisis in Contemporary Spain* (2016) takes a multidisciplinary approach in understanding narratives of terror and crisis in contemporary Spain, arguing that the historical narrative of las dos Españas (the two Spains) still has the power to continue to divide Spain ideologically in political discourse. His recent research explores crisis narratives more broadly in disparate European contexts, reflecting on the processes whereby crisis as an epistemological category comes to be seen as characteristic of our historical moment.

Performativity in the Anthropocene: Finding Hope, Care, and Radical Possibilities Amidst Climate Anxiety, Existential Dread, and Apocalyptic Visions

Presenter: **Jodie Jarvis**
University of Otago

Abstract

The Anthropocene is an era marked by crisis. Catastrophic climate change in particular poses a deeply existential risk, which increasingly is being recognized for its impacts on mental health and wellbeing. This talk will explore the performativity of crisis in the Anthropocene by drawing on my thesis research. Using autoethnography, I trace my experiences of climate anxiety, existential dread, depression, and burnout over my master's program, as well as my journey over the course of this year towards recovery and self-care. This intimate reflection is grounded theoretically, in discussions of affect; critically, in a reflexive exploration of my intersecting privileges (namely, white, 'western', and upper-middle class); and culturally, within my generational (gen Z) experience of online media. Through this process I have been forced to confront the ways in which I have been performing crisis in the Anthropocene, and how this performance has co-produced a kind of fatalistic apocalypticism within myself and my work. As I have moved into healthier relationships with myself, my work, and the physical and online spaces I am entangled with, I have begun to think more clearly about the world at large and the as-yet unwritten future. How might performing this crisis differently produce radical possibilities? How might the performativity of hope, care, creativity, and imagination offer a pathway to a different kind of future, and how might we get there from nihilism and despair?

Biography

Jodie Jarvis is an MA student in the School of Geography at the University of Otago, Aotearoa NZ. Her research explores the the relationship between capitalism and climate change, climate anxiety and existentialism, posthumanism and the more-than-human world, and radical care and hope.

Apocalyptic Imaginations: Shakespearean Hope at the “End of the World”

Presenter: **Dr. Andrew Shepherd**
University of Otago

Abstract

The immediate future of humanity looks unpromising: climate change realities, global pandemics, the rising threat of nuclear holocaust.... Facing such a future it is not surprising to see science-fiction writers and contemporary novelists producing works with an apocalyptic tenor. In this paper I engage in a critical reading of Emily St John Mandel’s *Station Eleven* (2014) – praised by critics as an apocalyptic novel which offers hope to readers encountering the uncertainties of the future. In reflecting upon this work of fiction I interrogate the nature of Mandel’s hope; question whether the novel can be authentically designated “apocalyptic”; and ask to what extent the novel genuinely nourishes a moral imagination able to confront crises and perform new possibilities.

Biography

Dr Andrew Shepherd is a Lecturer in Theology and Public Issues within the Theology Programme, University of Otago. His working life has included involvement in formal and informal theological education, environmental and international education, and leadership responsibilities in non-profit organisations. He joined the University of Otago in late 2019 [<https://www.otago.ac.nz/theology/staff/otago720307.html>]. His current research interests in the area of theological ethics includes environmental ethics and climate change; violence and militarism; surveillance capitalism.

Performing the Nature: An Ethnographic Exploration of Migrants' Eco-Creative Practices in New Zealand

Presenter: **Yi Li**
University of Otago

Abstract

In the times of the Pandemic, and of climate change, this research aims to understand migrants' mental health and wellbeing practices through examining their eco-creative practices in New Zealand. I defined a group of migrants who applied art practices related to nature or landscapes and/or established environment-friendly lifestyles as 'eco-creative practitioners' or 'migrant eco-creators'. The overall study explores how these migrants negotiate a sense of emplacement, social connectedness and wellbeing via eco-creative practices, through both an anthropological and geographical lens. Analysis of data from interviews and participant-observation pays attention to the heterogeneity of space and time, in migrants' lives, with a focus on the natural aspect and the artistic performances relating to the ocean and the bush. Furthermore, using a sensory ethnography approach to capture the continuously changing human-nature relation. In particular this presentation will unpack findings on land-body intimacy through capturing how migrants represent New Zealand's ecological milieu and material landscape to perform their reality. I will present data including narratives, photographs, drawing, and poetry, from my fieldwork. The case studies will highlight how the participants' sensuous engagements within landscapes embodied their everyday creative living, and artistic consciousness. Data related to this is used to tease out the concept of 'geographic happiness', as a key expression of migrants' ecology of wellbeing regarding their responding to migratory mobility in the Anthropocene, as negotiated through art and creativity – The findings disclose how the isolation, natural environment and land-body relationship in New Zealand interact with global migration to nourish a creative life

Biography

Yi Li / Amber Lee, PhD candidate in the Social Anthropology programme and the School of Geography at the University of Otago. She is a researcher, writer, and poet came from a film background, who has research interests focusing on migrant wellbeing and mental health in relation to creativity. Currently establishing the ethnographic investigation of migrant adaptation, happiness and connection to place in New Zealand. Her projects explore and embody artistic consciousness through psychological anthropology, sensuous geography and phenomenological approaches.

Autism Machines: Dismantling the Medical-Pathological Construction of Autistic Realities and Envisaging a Neurocosmopolitan Future

Presenter: **Franz van Beusekom**
University of Otago

Abstract

Throughout its relatively short history, autism has been regarded primarily as a neurodevelopmental disorder characterised by a “triad of impairments” in communication, social skills, and behavioural flexibility. Consequently, much of the knowledge that has been produced about autism and autistic people has been filtered through a biomedical and neuroscientific framework. This body of knowledge has become the accepted truth about autism and autistic people both globally and within Aotearoa/New Zealand. However, an alternative body of research has emerged in recent years, using the concept of neurodiversity to challenge two fundamental features of the medical-pathological ontology of autism: (a) the notion of autistic deficit, and (b) the abnormal-normal binary that has been set up to ontologically separate “autistic” and “neurotypical” people. In this presentation, I dismantle the medical-pathological autism machine to examine its inner workings and the affects that this machine produces. I argue that the medical-pathological autism machine marginalises and stigmatises autistic people both globally and within Aotearoa/New Zealand, both directly and indirectly. I then turn my attention to the possibilities presented by the concept of neurodiversity for developing an alternative autism machine – one that avoids the discourses of autistic deficiency and abnormality that drive the dominant societal approach to understanding autistic disablement. However, as the case study of my interactions with the University of Otago’s Human Ethics Committee shows, cartographies of institutional power propagate discourses of autistic deficit and abnormality, restricting the abilities of researchers to engage more critically with neurodiversity as a concept.

Biography

Franz van Beusekom is a Master of Arts student at the School of Geography/Te Iho Whenua, University of Otago/Te Whare Wānanga o Ōtākou. His research interests stretch across geography and disability studies to focus on how socio-material features of places are experienced by autistic young people in ways that enhance or limit their wellbeing. He has also worked as a research assistant on projects concerning young people’s wellbeing. Franz’s MA thesis is being supervised by Dr Christina Ergler and Dr Gill Rutherford.

Re-Storying the Youth Mental Health Crisis

Presenter: **Julia Watkin**
University of Otago

Abstract

Aotearoa's media headlines tell a story of youth in crisis—a poor, alarming, silent pandemic of mental health crisis. But, do these headlines actually represent the youth mental health story? My PhD research is interested in finding out how youth are learning about mental health—what are they being taught? What language are they observing through the media/social media? And, what do they believe to be true? Are they actively constructing their own mental health story or passively consuming it? In this 20-minute interactive workshop with Powerpoint presentation, I want us to replicate this critical discussion. We will ask ourselves—what do we know of mental health? And, if we sit down and actively deconstruct the story, do we actually believe it? This research is motivated by the notion that how we understand something sets up the expectations for how we experience it, so it is only when youth become aware of their understandings of mental health that they can begin to rewrite their own stories.

Biography

Julia Watkin has an educational history spanning the performing arts, film studies, human development and learning. She is passionate about the words we use to tell our stories and gained her Master of Education with a narrative research project on learning about the art of mindfulness. She is now on the PhD path, doing a grounded theory project on the story of youth mental health, guided by the Social Anthropology and Psychological Medicine departments at the University of Otago.

Indigenous Sovereignty Within the Global Refugee Crisis: Resistance to Settler-Colonialism Through Refugee Welcome

Presenter: **Bethany Waugh**
University of Auckland

Abstract

Every year due to factors such as war, conflict, discrimination, persecution, and climate change, millions of people are forced to flee their homelands – creating a global crisis wherein new homes for these refugees must be found. The lands that these displaced people are often relocated to were originally occupied by Indigenous peoples – peoples who have been displaced themselves within their own lands and had their sovereignty as first welcomers of incoming foreigners usurped by settler-colonial states. Recently, however, a select few Indigenous groups have been making positive changes to the refugee sector. In May 2022 Immigration New Zealand announced that Kāhui Tū Kaha (an Indigenous Māori-led organisation run by Ngāti Whātua) successfully won the bid to take responsibility for refugee resettlement services in Auckland. In this paper, through scholarly literature analysis, I explore the nuances of how Kāhui Tū Kaha are using this opportunity to both reclaim Indigenous sovereignty through hosting refugee arrivals and subversively decolonise New Zealand's refugee sector. I do this by analysing three sovereign Indigenous rights: the right to welcome, the right to grant or deny entry, and the right to host. Through this analysis I found that Kāhui Tū Kaha have broken through the media silence and tokenism that Indigenous welcomes are usually relegated to, utilised New Zealand's legal system to their advantage without causing any controversy, and positioned themselves to be able to decolonise the New Zealand refugee sector from within – creating spaces for allyship between new New Zealanders and Māori that were previously non-existent.

Biography

Passionate about working with Indigenous and minority communities both in Aotearoa and around the world, Bethany Waugh (Te Ātiawa) recently graduated from the University of Otago with a BA Honours First Class in Social Anthropology for researching cultural maintenance within the Indigenous Filipino diaspora groups of New Zealand. Also specialising in linguistics and ethnomusicology, Waugh is now completing her Master of Indigenous Studies at the University of Auckland, where her research intersects the fields of Indigenous studies and diaspora studies as she continues to work in partnership with Aotearoa's Indigenous Filipino diaspora communities in order to discover how they perceive themselves in relation to Māori.

Revealing Concealed Narratives Page to Stage

Presenter: **Associate Professor Jane Arnfield**
University of Northumbria

Abstract

The Presentation/Paper will draw on the results of research Arnfield undertook during her Leverhulme Trust International Academic Fellowship with the Centre for Biographical Research and Oral History (University of Łódź, Poland), and which formed the basis of Ten to Ten a series of choral productions performed at sites across the City of Łódź. Arnfield was commissioned to produce a performance on four often hidden sites of historical significance part of the 75th commemoration of the liquidation of the Łódź Ghetto. The libretto developed by myself for Ten To Ten was based on the writing of Holocaust survivor and ghetto resident Chava Rosenfarb, the poetry of Czeslaw Milosz, and SOS workshops I ran with young patients recovering from addiction at the MONAR rehabilitation centre in Łódź. Pre-WWII, Łódź was home to the second-largest Jewish community in Poland, but today the city has almost no Jewish residents and is notably mono-ethnic, its past histories revealed primarily through low visibility static monuments. I worked with stakeholders to disrupt traditional modes of encountering history as mediated through fixed textual archives, monuments, and designated days. Instead, I sought to demonstrate the value of performance and the arts as an engagement with the past and its subsequent definition. I collaborated with genocide survivors, historians, educationalists, and trauma experts, to scrutinise how archival materials and significant sites of trauma can be performed and (re)imagined helping present-day residents of and visitors to Łódź, Poland, explore and make sense of the city's complex historical past.

Biography

My research expertise as academic, director, writer, and actor, centres on the Theatre of the Real – a field that includes a wide range of theatre practices and styles which recycle reality, be it biographical, social, political, or historical. Drawing upon methods of participatory knowledge production, I transform material from memoir, fiction, non-fiction, diaries, letters, objects into performances. Cultivating Biographical Narrative Interviewing Methods (BNIM) derived from Sociology to address the specific relationship in performance between reality, and authenticity. This approach activates interdisciplinary research, specialising in the creation of monodramas and choral works based on survivors' testimony revealing often hidden, historical narratives.

Permanently on Edge: Precarity, Loneliness, and “Unhinged” Performance in Caryl Churchill’s *Escaped Alone* and E.V. Crowe’s *Shoe Lady*

Presenter: **Dr. Ellen Redling**
University of Birmingham

Abstract

Particularly since the beginning of the new millennium many people have been feeling that the world has become ‘unhinged’ (Ulrich Beck) and that there have been several crucial watershed occurrences that have greatly impacted the Western world and the planet as a whole – such as 9/11, the dot.com crisis and the rise of Big Data, globalisation, the experience economy, the financial crisis, divisiveness and ‘new despotism’ (John Keane) in the form of Trump and Brexit, immigration, climate change, a rise in mental health issues, Covid-19, and the war in Ukraine. Both Caryl Churchill’s *Escaped Alone* (2016) and E.V. Crowe’s *Shoe Lady* (2019) show that this is not the time to uphold veils of politeness – neither in the written playtexts nor in the performances themselves. Rather it is the time to show what it is like to be living permanently on edge and being always close, or even beyond, tipping points – both wider political ones and personal ones. Faced with the gendered pressure of remaining patient and silent in the face of crisis, both plays’ female characters speak up and demonstrate the effects of precarity and loneliness in their own lives and those of others. The paper will discuss how both the texts and the performances can be seen as ‘unhinged’ – in the sense that they daringly lay bare what is boiling beyond the surface – and that this can evoke a powerful sense of ‘truthfulness’ and connection in turbulent times such as these.

Biography

Dr Ellen Redling is a lecturer in Drama and Theatre Arts at the University of Birmingham, UK. Her PhD looked at intersections between medieval allegorical drama and the Victorian novel. She has written numerous articles on contemporary theatre, which were published by *Winter*, *WVT* and the *Journal of Contemporary Drama in English* and co-edited a volume on *Non-standard Forms of Contemporary Drama and Theatre*. She is currently working on a new monograph project – which has the title: *Theatres of Disruption in 21st-Century Britain: Political Plays and Performances in Turbulent Times* (Forthcoming with Bloomsbury) – and on a book chapter about the AIDS crisis and contemporary theatre and performance for the forthcoming *Routledge Companion to Performance and Medicine*.

LifeStrings: Screendance Work Used to Explore Climate Justice, Cultural Trauma, and Roma History

Presenter: **Rosemary Cisneros**
Coventry University

Abstract

This presentation discusses LifeStrings, a six minute screendance piece designed to open up a conversation on the potentiality that exists when dance and technology come together to explore the global crisis. LifeStrings is a screendance film that investigates climate justice, violins and motherhood using a contemporary flamenco dance vocabulary. Reflecting on traditional Flamenco dance rhythms, techniques, gestures and modes of transmission, the work asks questions about what we copy and imitate and what we disrupt and let go of in terms of traditions. The film is using a choreographic lens to navigate cultural and generational trauma while also relying on the dancing body to reveal embodied histories and practices. The work is underpinned by Roman Krznaric (2020) generational thinking around being a 'good ancestor'. During this presentation people will be invited to respond to the performance piece using movement, text or drawing. The dialogic workshop presentation will build on egalitarian and ethical care principles. The facilitator, Cisneros, an artist-researcher-filmmaker from the Roma community will hold a space of inclusion built on love and kindness. The screendance work is underpinned by Roma studies, flamenco dance history (RomArchive, Goldberg et al, 2022) and the resulting workshop builds on Communicative Methodology (Gómez et al. 2013; Aiello et al. 2013; Flecha and Soler 2014; Puigvert et al. 2012; Gómez, Puigvert and Flecha 2011; Gómez et al. 2019).

Biography

Rosa Cisneros is a researcher, dancer, choreographer, sociologist and filmmaker at Coventry University's Centre for Dance Research. She works closely with the European Roma Institute for Arts and Culture (ERAC), NGOs in the UK and Europe, and the RomArchive and her film production company has produced films for the NHS, Save the Children Foundation, Migration Matters festival among many others. Cisneros has led various EU-funded projects which aim to make education and arts accessible to vulnerable groups and ethnic minorities. Her other interdisciplinary projects focus on the intersection of cultural heritage, dance, site, and digital technologies. Her screendance films have been shown globally and her most recent dance film, LIFE STRINGS, was commissioned as part of the Gypsy Maker 5 Programme by the Romani Cultural and Arts Company and toured Wales throughout 2022.

From “Zero-Tolerance” to “Living With the Virus”: Geographies of Containment in the Elite Political Discourse of COVID-19 in New Zealand

Presenter: **Ben Thurlow**
University of Cambridge

Abstract

From the first reports of a new mystery virus spreading through China in 2019 to the worldwide declarations of national emergency in the face of what had become an unprecedented existential threat, the COVID-19 pandemic has been an unfolding drama which, though told in different ways in different places, few of us have escaped. Critical reflection on this narrative journey suggests that the way we understand and reckon with disease is far from straightforward: it is a process that is intimately entangled with questions of agency, expertise, representation, statecraft, and threat. This paper examines how the global and existential threat posed by the SARS CoV-2 virus has been discursively represented within elite political discourse, focusing on the national case study of New Zealand. Within this overarching aim, this research explores three interlinked avenues of inquiry. Firstly, drawing on critical geopolitics and related disciplines, it interrogates how geopolitical ideas are both deployed and challenged within representations of disease. Secondly, building upon more-than-human scholarship, it explores the complex questions posed by the representation of viral agency as a non- or more-than-human actor. Thirdly, it examines how these discourses are influenced by the complex relationship between science and politics. In scrutinising this political discourse, this paper argues that the COVID-19 pandemic reveals manifold tensions between the desire to contain the virus – both materially and imaginatively – and the constant threat of escape.

Biography

Ben is a human geographer and social scientist interested in geopolitics, critical geographies of health, more-than-human philosophy, and science and technology studies. He is currently studying for a PhD at the University of Cambridge, funded by the UK's Economic and Social Sciences Research Council, and is supervised by Professor Alex Jeffrey and Dr Amy Donovan in the Department of Geography. He is about to take up an internship in the New Zealand Office of the Prime Minister's Chief Science Advisor in Auckland from January 2023, conducting further research on the messaging of the government's pandemic policy.

Love Letter to Melbourne, 2020

Presenter: **Maude Davey**
La Trobe University

Abstract

This 20 minute spoken presentation with powerpoint will combine performance pieces and excerpts with autoethnographic record and archival material in an examination of the experiencing of time and time flows during lockdown in Melbourne, 2020/2021. Nostalgia as an aesthetic modality facilitates strong emotional responses in an audience through recognition (I too know that place, I was there), sympathy (I too have felt that) and association (I too could tell such a story). The performance piece, Oh Melbourne, created for Finucane & Smith's online variety show, "Love Letters to Melbourne", 22/10/2020 sought to honour the banal and the familiar that has gone, in order to underline that the experience of the global pandemic has been for many of us, banal and familiar: looking at our computer screens, losing our social graces and putting on weight. The motivation was to mark the unremarkable moment, in order to provide a tide line, a point on a gauge by which difference might be measured. This is what has been lost, in the anticipation of losses yet to be identified. Crisis is experienced as rupture, as break-point, as stoppage. At the moment of rupture the 'past' comes into focus as past, as gone, as irretrievable. The future is experienced as unknowable, rather than as the continuation of flows. "Nostalgia confirms to the notion that life is short and we all vanish." (Salmoose, N. 2019, p 3)

Biography

Maude Davey has been creating performance work in Melbourne and Australia for thirty five years. She is a sought-after actor, writer, and director, who also teaches regularly at VCA, and until recently at La Trobe and Monash universities. Her primary focus is the creation of new work, particularly Cabaret and Variety Performance. Recent credits include: Gender Euphoria (Director/Producer) for Melbourne Festival and Sydney Gay and Lesbian Mardi Gras; Set Piece (Actor) by Anna Breckon and Nat Randall. She is currently undertaking a PhD at La Trobe University looking at queer and feminist short form variety performance.

The Public Buffoon and the End of Analysis: Civic Authority in a Time of Covid Crisis

Presenter: **Dr. Scott Wilson**
Massey University

Abstract

Of the many social and cultural phenomena identified over the intervening Covid period, amongst the most troubling have been the noticeable rise of instances where agents of authority have been found wanting, revealed to be incompetent, or worse, in the heightened atmospheres of the Pandemic. From the revelation that the 45th President of the United States was flushing state documents and blocking the Whitehouse toilets or the undoing of the many impossible promises associated with Brexit, through to the varied international responses to the Covid pandemic itself, the figure of authority is revealed to, in fact, not know any more than the subjects they are authorized to govern. For Jacques Lacan, the authoritative figure of the analyst is crucial in the psychic treatment of the analysand, not only as the one who guides the analysis but especially as the one with whom the analysand eventually identifies as the subject-supposed-to-know, the figure who is believed to have a deeper knowledge of the analysand than they do of themselves. For Lacan, it is vital to this process that the analysand eventually recognizes that the subject-supposed-to-know does not know as much or as deeply as was assumed, and that moment marks the end of analysis and the point at which the analysand assumes a different relationship to their subjectivity than was previously experienced. How might the rise and fall (in the eyes of the analysand) of the analytical subject-supposed-to-know assist us in thinking through the troubles faced by, and generated by, so many figures of civic authority in a pandemic-inflected contemporary moment? How, indeed, might we understand the combination of horror and apathy that appear to occur in multiple citizenries as leader after leader, party after party, authority after authority is revealed to be wanting, limited and deeply flawed? In this presentation I will explore the analytical trajectory of analysis, exploring the function of the subject-supposed-to-know as a metaphor for thinking through figures of authority in wider social settings, before exploring the end of analysis in relation to ways in which so many people forcibly resist the unmasking of our various public buffoons.

Biography

Scott Wilson is a Senior Lecturer in The School of Music and Media at Massey University. He is the author of *The Politics of Insects: David Cronenberg's Cinema of Confrontation* (2011) and has recently edited a volume on extreme and unpopular music, *Music at the Extremes: Essays on Sounds Outside the Mainstream* (2015). He can be reached at s.a.wilson@massey.ac.nz

Performative Space in Crisis: Ukraine's Quest to Turn UN Security Council into Court

Presenter: **Dmitry Zavialov**
University of Otago

Abstract

The UN Security Council is a space in which states come into being through diplomats' performances. These performances often break the boundaries of purely rational debate by eliciting emotions from the audience both at the Council's round table and beyond its chamber. Yet, the UN Charter vests in the Council the ultimate responsibility to maintain international peace and security and sets up an expectation of the Council's prompt, cold-headed reaction to crises. Actual crises show though that the Council is neither prompt nor cold-headed when considering issues that are a deal breaker for its permanent members. In such situations, the UNSC is criticised as a needless talk shop not taking action while suffering continues. Amid Putin's 2022 invasion of Ukraine, the Council remains paralysed by the consistent Russian use of its veto. It faced criticism for its impotence to prevent and react to atrocities committed by Russian forces. Yet, Ukraine continues to attend the meetings, which signals it still sees value in the Council. A closer look at its rhetoric shows Ukraine sees Council meetings as important preliminary hearings in a Nuremberg v.2.0 trial. Addressing the opponent as a defendant in court and appealing to emotions, Ukraine closes the gap between the expectations and reality of the Council as a performative space and resolves the criticism of its participation in a seemingly useless international forum. This talk scrutinises the performances of the Ukrainian Permanent Representative to the UN, Sergiy Kyslytsya during the 2022 Security Council meetings. The analysis is situated within the literature on emotions in International Relations theory. The presenter critically assesses the Ukrainian diplomat's reimagining of the Council's role in this and potentially other conflicts and the reaction of his Russian opponents, Western allies, and other countries.

Biography

Dmitry Zavialov is a PhD candidate at the University of Otago, New Zealand. His research is focused on the analysis of rhetoric and modes of arguments in international politics and their effects on the interaction between actors in contemporary international relations. He holds a degree of Specialist (MA equivalent) in International Relations from Lomonosov Moscow State University (2010) and an MA in Human Rights and Multi-level Governance from the University of Padua (2018). Dmitry has work experience in public, governmental and international non-governmental organisations. With the experience of working at the Institute for War and Peace Reporting (IWPR), Dmitry brings to the table his expertise in designing and implementing nation- and region-wide analytical and community projects.

A Satanic Master Signifier: The Prosperity Preacher, the President, and the Disobedient Virus

Presenter: **Brett Nicholls**
University of Otago

Abstract

This paper presents a discursive analysis of Televangelist Kenneth Copeland's ambitious public engagement (in the military sense) against the Covid-19 virus. In particular, I examine his infamous judgement upon Covid-19. Copeland is a prominent prosperity gospel preacher and I map how, within this context, the cultural meaning of the crisis and Donald Trump are discursively produced through this engagement. Following an approach to discourse derived from Ernesto Laclau and Chantelle Mouffe, the meaning of Donald Trump is produced in and through the articulation of Trump to Covid-19 and Copeland's dynamic and spiralling teachings on faith. My claim is that this faith discourse is held in check by the master (or empty) signifier, Satan. Satan functions as a discursive limit point that brings stability to the dynamic articulations that characterize Copeland's teachings. The upshot will provide some insight into the vexed question of the meaning of both the pandemic and Trump for prosperity gospel preachers such as Copeland.

Biography

Brett is head of Media, Film, and Communication at the University of Otago, New Zealand. Most recently he published with Rosie Overell an edited volume titled *Post-Truth and the Mediation of Reality* (2019). He is editor of *Borderlands Journal: Culture, Politics, Law and Earth* and the new journal, *Baudrillard Now*.

Violence in Pinter's *Precisely*: That is What We Have Said Time and Again

Presenter: **Dr. Farah Hasan Ali**

Lahore University of Management Sciences

Abstract

This paper focuses on the theme of violence in Pinter's *Precisely* (1983) which invokes a sense of imminent crisis. The play outlines the various levels of violence. Using the social paradigm suggested by Martha Huggins et al., my paper will discuss and expand on the idea of justification of politics through violence by delving into the psychology of the torturers, what motivates them, and why are they are convinced that torture is a tool that can maintain the rule of law. Although some critics believe *Precisely* to be divorced from any larger questions regarding violence, I believe that there is a need to discuss and address the very theme of violence. Hence, interrogating the brutal images of torture invoked by the character of Stephen: 'I am going to recommend that they be hung, drawn, and quartered' (*Precisely*, 218). I intend to discuss Pinter's depiction of violence to address a larger issue here: the twisted sense of morality that fuels violence by creating an atmosphere of crisis, the self-assured sense of morality that accompanies images of violence in the mind of the torturers and their perverted sense of justice and their definition of it.

Biography

Dr. Ali's research focuses on Post-War British Theatre especially the works of the Nobel Prize-winning British Playwright Harold Pinter. Dr. Ali's research deals with the following areas: Identity politics, gender issues, and women in diaspora. Dr. Ali's expounded on these issues and their ramifications in her book 'Eroding the Language of Freedom: Identity Predicament in Selected Works of Harold Pinter' (Routledge, 2017). Dr. Ali is a contributor to the journal of Drama Research (UK) that explores ways and methodologies of Drama education and stage practices.

Protest and Theatre: Belarus 2020

Presenter: **Iryna Kastylianchanka**
Osaka University

Abstract

On August 9, 2020, Belarus held a presidential election that led to a series of peaceful protests by the population and unprecedented horrific violence by security forces and the state (authorities). Between August and December 2020, more than 35,000 Belarusians were arrested and tortured. In addition, the authorities increase various forms of pressure (both physical and psychological) and restrain people because of their active civic position. In response to the unprecedented brutality against civilians, many cultural workers recorded video appeals to stop the violence. Among the first to do so were actors from the Yanka Kupala National Theatre (the country's leading theatre). Unfortunately, instead of resolving the conflict, the authorities fired the director of the theatre. In solidarity, the theatre troupe quit. In August 18, 2020, the actors and directors united into the collective "Free Kupalaucy" and switched to an online production format. Significant productions are *The Fear* based on the play *Fear and Poverty in the Third Reich* by Bertolt Brecht, 1984 by George Orwell, and *Woyzeck* by Georg Büchner. Each of the performance is about different manifestations of cruelty and violence, about people who commit violent acts and people subjected to violence. Each performance is consonant with the protests that took place in the centre of the European continent in the twenty-first century.

Biography

Iryna Kastylianchanka (Belarus) is a PhD candidate and Course Assistant of Theatre Studies at the Graduate School of Literature, Osaka University, Japan. She holds a PhD in Art History (Theatre Studies) from the Belarusian State Academy of Arts. Her academic research focuses on the contemporary theatre, stage adaptation of the classical literature, and problems of cross-culturalism. She has worked as a Lecturer and then as a Senior Lecturer at the Department of History and Theory of Arts at Belarusian State Academy of Arts from 2009 to 2016. Her current research project, *Interculturalism in Asian Theatre*, focuses on the performances of European and Russian works in Japan.

Drawn Together: Re-Viewing the “Refugee Crisis” in Ali Fitzgerald’s Comic ‘Drawn to Berlin’

Presenter: **Arundhati Sethi**
University of Otago

Abstract

Refugee comics offer an interesting site for thinking about how crises are performed when the multiple visual axes (pictorial, typographic, spatial, corporeal, and the architecture of the multi-frame) of the form are deployed. Prevailing scholarship highlights reductive visual-narrative regimes constituting refugee identity (Bleiker et al. 2013; Vogl 2013, 2018; Wright 2014; Woolley 2014, 2017; Chouliaraki and Stolic 2017; Fiddian-Qasmiyeh 2020, Hron 2020). These regimes are accused of de-humanizing refugees (Bleiker et al. 2013; Chouliaraki and Stolic 2017), de-contextualising them (Malkki 1995, 1996; Wright 2014) fitting them into narrow binaries like victim/threat or genuine/bogus (Woolley 2014; Scheel and Squire 2014; Stepputat and Nyberg-Sørensen 2014; Wright 2014; Chouliaraki and Stolic 2017; Cox et al. 2020), and routinely othering them from citizenry and the nation-state. In response to these patterns of refugee construction, we find a sub-genre of comics problematising the discursively-saturated realm of the visible. Focusing on Ali Fitzgerald's “surreal graphic memoir” *Drawn to Berlin* (2018), I argue that the use of juxtaposition and contiguity reconfigures the ways refugees and their stories are framed in relation to the Global North. Fitzgerald foregrounds an intertwined ethical-political context between Europe’s past and present and the refugee and the citizen. Thus, the comic makes visible and negotiates an ongoing crisis of transcultural relationality. Such aesthetic-political experiments widen the reductive frames through which global crises are understood to reveal a pattern of ethical-political interconnection and responsibility.

Biography

Arundhati Sethi is a Ph.D. candidate in the Departments of Media, Film, and Communication and English and Linguistics at the University of Otago, Dunedin. Her research focuses on contemporary comics that deal with the subject of refugees and forced migration. She received her Master in English (Honours with Research) degree from the University of Mumbai. Her Master’s thesis explored the twin Partition films *Ekti Nadir Naam* and *Qissa* by diasporic filmmaker Anup Singh. Her interests lie in migration literature and the intersections of literary and visual art forms. She has lectured in English Literature and Adaptation Studies at undergraduate and postgraduate levels in Mumbai.

They Could Not Singing Out the Pandemic

Presenter: **Dr. Anjali Roy**

Indian Institute of Technology

Abstract

Visual artistic representations have provided the most vivid and moving images of natural and human disasters ranging from Edvard Munch's tragic self-portrait of "The Spanish Flu" of 1918 to the haunting media images of COVID 19. Around the world, artists are responding to the shutdown by substituting physical performance spaces for virtual ones. However, for some artists, like the hereditary patuas (scrollpainters) of West Bengal, social distancing came at a great price. Unable to sell their paintings during lockdown, they were forced to depend on free but inadequate rations being distributed by the state. In contrast to arts councils and funding bodies in the developed world that have announced cash injection to help artists, venues and freelancers in the cultural sector, the Indian state's straitened resources did not permit diversion of scarce resources for purposes other than solving the hunger pandemic leaving individuals and to dedicate funds for artisans. Due to COVID-19, the exhibition process and the performances have faced an unavoidable arrest, and obviously, Patuas' life has also changed. Based on interviews conducted with 30 patuas of Naya two of whom died due to complications arising from COVID-19, this paper examines the impact of the pandemic on Patuas through the lenses of precarity, precariousness, and resilience, which have been seen as characterizing the creative and cultural industries (CCIs). The analysis is situated in the large body of literature that has addressed the rising uncertainty and unemployment in a number of sectors and focused on the precarity and vulnerability of certain kind of workers, particularly CCI workers.

Biography

Professor in Department of Humanities & Social Sciences at Indian Institute of Technology.

Performance: *Dark Radio*

Allen Hall Theatre

Presenter: **afterburner**

University of Otago

This new 40-minute installation performance work from multi-award winning afterburner (*Dark Matter*) uses hazy atmosphere, chilling lighting effects and a dramatic soundscape, to evoke the era of cold war spies and the use of hidden radio frequencies that held off a growing nuclear threat in the late 80's. *Dark Radio* explores the moment in history when the cold war was at the peak, with suspicion, spies and the extensive use of technology being used to seek out any and all information between the USA and the Soviet Union, the two central players of this cold conflict. This performance work examines a dystopian past, evoking the idea that our future has in fact already happened. The use of domestic radio to pass coded messages is the beginning of contemporary misinformation, the spin of authoritarian Government and the control of citizens. Who is a spy? Who can be trusted? Who is being compromised? In this interactive immersive experience of *Dark Radio*, the audience may discover they cannot trust others in the room or be trusted themselves. Afterburner uses theatre of atmospheres to convey a world of sound, movement and light. It is about our past, but aligns with our current societal shifts that are unsettling, doom laden and apocalyptic.

Performing the Speculative Present: Blockchain Memes on Survival in Radical Uncertainty

Presenter: **Inte Gloerich**
Utrecht University

Abstract

This paper analyses the performativity of the sociotechnical imaginaries that the online communities interested in blockchain applications (e.g., cryptocurrencies) construct through the memes they share, in the context of a crisis of truth and amid pervasive precarity. These memes adopt a subcultural language that is a mix of financial jargon and blockchain slang, neither building on the established codes of the regulated financial sector nor belonging fully to the colloquial nature of internet banter. Through them, the community collectively constructs ways to overcome the fundamental uncertainty that traverses all aspects of contemporary life – housing, precaritisation of labour, political ruptures, etc – by doubling down on them. Financial speculation is no longer reserved to those with disposable income but becomes a tactic for survival in a scene that actively destabilizes information for competitive market advantage. Through the use of repeated memetic subcultural phrases, blockchain memes blur the difference between fact and fiction in an effort to reconcile the extreme volatility of cryptocurrencies with the neoliberal conviction that the market is always right. As a result, no one is trustworthy, individualism takes on a new dimension, and what Aris Komporozos-Athanasiou calls a “speculative community” arises. Ultimately, this case study highlights how the iterative and distributed character of memes supercharges the normative character of performativity.

Biography

Inte Gloerich is a PhD researcher at Utrecht University and the Institute of Network Cultures, exploring the performativity of imaginaries around blockchain as they appear in memes, start-up culture, and art. More broadly, Inte’s work involves politics, artistic imagination, and (counter)cultures surrounding digital technology and economy. She co-edited MoneyLab Reader 2: Overcoming the Hype and State Machines: Reflections and Actions at the Edge of Digital Citizenship and organized conferences addressing the crossroads between economy, technology, culture, and politics. She was a contributor to the Feminist Finance Zine and Syllabus and teaches Media Studies at the University of Amsterdam.

Violence of (In)Action: Platform User Responses to Mediatized Terrorism and the Lopsided Battle with Far-Right Authoritarianism

Presenter: **Andrew Fitzgerald**
Rensselaer Polytechnic Institute

Abstract

This paper explores the reception of mediatized terrorism in contrast to the reception of televised terror attacks in the late twentieth and early twenty-first century. Drawing upon a study of responses from US mobile users and their broader ecosystems to a series of ISIS terrorist attacks in Europe during the Spring of 2017, I outline three distinctions and sketch their political implications. First, rather than a moment when the nation or even the world stops and simultaneously watches coverage via several television channels, or when a less prominently covered attack becomes a topic of discussion at the workplace water cooler, mediatized terrorism becomes folded into the broader array of day-to-day mobile media practices and habits. Second, reception of mediatized terrorism affords and encourages immediate (re)action within mobile audiences' broader ecosystem, including the externalization of internally felt responses through emojis or tagging oneself as "feeling angry" to which users have become habituated. This is distinct from immediate responses to televised terrorism, which were often limited to discussion with others present in one's in-person context at the time of viewing or delayed. Third, the affordance and encouragement of immediate action in mediatized social spaces creates an uneven discursive ground between what I term "liberal" responses, focused on individual and sub-individual reparative actions lamenting the violent disruption to normal routine and the impacts on victims and targeted cities or countries, and rapid far-right calls to mobilize and take collective, militant, and even violent non-state action against Muslims and perceived "collaborators," creating the possibility for offline authoritarian action.

Biography

Andrew Fitzgerald is Assistant Professor of Communication & Media at Rensselaer Polytechnic Institute. His research explores the impacts of datafication and social media platforms on the circulation and public reception of mediatized terrorism, and transnational construction of violence, political discourses, and social action. Fitzgerald directs the Mediatization Lab at RPI where longitudinal data collected with the "Screenomics" screen-capture research framework is used for critical digital and mobile user studies. His academic research has been published in *Communication Theory*, *Journal of Media Ethics*, *Journal of Communication Inquiry*, and *Human-Computer Interaction*. He received his Ph.D. in Communication from Stanford University.

Russia's Search for Ontological Security and the Ukraine Invasion

Presenter: **Katie Ryan**
University of Otago

Abstract

Russia's invasion of Ukraine in February 2022 astounded political commentators across the globe. Seemingly nonsensical from a physical security perspective, the announcement of invasion resulted in economic sanctions against Russia, the rapid decline of President Vladimir Putin's reputation in the international sphere, and dissent amongst Russian citizens. This paper contends that while the invasion is difficult to justify from a physical security approach, the pursuit of ontological security is a convincing and meaningful explanation for Russia's invasion of Ukraine. Unpacking how biographical narratives and behavioural patterns sustain a state's sense of Self demonstrates that Russian state selfhood was reaffirmed through invasion. This argument is developed in reference to masculinist narratives surrounding the Russian Self, including an imperialist role identity, a masculine Self contrasted with a feminine Ukrainian Other, and a drive to defeat supposed fascist forces within Ukraine. In addition, Russia's invasion of Ukraine sustains ontological security through fitting into a behavioural pattern of consistent conflict. Ontological security is a highly necessary consideration when analysing global conflict, particularly in the case of 2022 Ukraine invasion.

Biography

I'm a Master of Politics student at the University of Otago, currently completing my dissertation on social media and personal identity in New Zealand politics.

Growing Up in a Context of Crises: Young People's Experiences of Living With and Despite Precarity in Sao Paulo's Urban Periphery

Presenter: **Dr. Susanne Boerner**
University of Birmingham

Abstract

Growing up in contexts of multiple crises – the covid-19 pandemic, the global living crisis, climate emergency, resource scarcity as well as increasing social inequality – young people in the urban peripheries of the global South face multiple and interconnected challenges to their future. However, rather than depicting young people as 'powerless' or 'victims', this contribution also aims to highlight young people's adaptive actions in times of crises, precarity and marginalisation. Our contribution draws on ongoing (hybrid) participatory research with marginalised youth (aged 12 to 18) in the urban periphery of Sao Paulo in neighbourhoods affected by recurrent natural disasters such as flooding and landslides as well as scarcity of food, water, and energy. Participants shared their anxiety about the future of their neighbourhood and the planet due to unplanned urban growth, pollution, deforestation and a lack of collective action. At the same time, they demonstrated everyday adaptive actions (e.g., saving water, food exchange, recycling and reusing) to cope with precarity and uncertainty. While some of the youth displayed negative views of their everyday physical environments and a frustration with people's lack of collaboration and respect, others were quick to point out the potentials and beauties of their environment during (and despite) precarity, such as remaining pockets of nature in rapidly urbanising areas and individual acts of kindness. Despite anxiety about their future, they maintained a sense of optimism and hope, believing in the collective power of small individual actions.

Biography

Dr Susanne Boerner is a Marie Curie Global Research Fellow at the School of Geography, Earth and Environmental Sciences at the University of Birmingham in collaboration with the School of Public Health at the University of Sao Paulo. She will be joining the University of Birmingham as Assistant Professor in Human Geography in February 2023. Her research interests include everyday youth agency and urban wellbeing in contexts of disaster risk reduction and resource scarcity, using (hybrid) participatory research methods. She also has several years of experience as environmental consultant for climate change adaptation.

Chileans Take to the Streets Again on Contemporary Issues of Social Justice and Gender: Student Movements and the General Public Perform Crises Through *A Beach for Lavín* (2011), *Thriller for Education* (2011), and *A Rapist in Your Path* (2019).

Presenter: **Moira Fortin Cornejo**
University of Otago

Abstract

Chile is a small and narrow country in South America that lived a long period of time under a dictatorship (1973 – 1990). This dictatorship created a “cultural blackout” since artists were persecuted, tortured, murdered and in the best of cases sent on exile. The artists who stayed in Chile continued to denounce the dictatorial regime through street theatre. With the return to democracy, Chileans have slowly returned to the streets to express their joys and discontents without fear of repression. This presentation reflects on how the tradition of street theatre during the dictatorship permeates the student movements (2011) that fight for quality education, who carried out a variety of performances against the government. Similar influences can be seen in the powerful performance activism of Colectivo LASTESIS during the social uprisings of October 2019 in Chile. Through *A Beach for Lavín*, *Thriller for Education* and *A Rapist in Your Path*, this presentation will explore the need that the general public in Chile has had to create and organize themselves to express their discontent with the status quo, on issues of social justice, quality of education, gender and violence sponsored by the state. These performances have been carried out in open and public spaces in the city of Santiago and have had a massive participation of people. Through performance, Chileans have been able to respond to social and gender injustices in a public, creative and critical way.

Biography

Moira is an actress and lecturer at Languages and Cultures Program at the University of Otago (Aotearoa). She graduated with a Doctorate in Theatre Studies (2016) from Victoria University of Wellington (Aotearoa). She is the author of the book *Rapa Nui Theatre: Staging Indigenous Identities in Easter Island* (2023). Moira's research interest is currently related to creative activism, contributing to the book *Creative Activism: Research Pedagogy and Practice* (2022). She is also interested in the embodiment of translation, performing in *La Panamericana* (2019), the Spanish version of *The Motorway* (2017, 2018, 2019), investigating how language change affects acting, the movement and the general production of the work.

Crisis Care, 'Real' Play, and Online Real Time Performance: Using Zoom to Train Expert Practitioners to Adapt Their In- Person Approaches for Remote Client Care

Presenters: **Rea Dennis, Matt Delbridge, Miles O'Neil, & Karen Berger**
Deakin University

Abstract

The COVID-19 pandemic disrupted the practice of frontline responses of social workers supporting families under child protection orders. This paper reports on a research project in which actors perform real people within a real-time, online training program that was developed to train front line workers to adapt their practices for a new form of remote intervention. The research employed experienced actors to 'real' play client situations in real time, while the trainee undertook to perform their own professional role within an online event. The paper reports on the project, discusses the social limitations of Zoom and the way the trainee/practitioner engage with and negotiated the increased visibility, unexpected self-consciousness and performance anxiety, and the discomfort they felt in performing their expert role within Zoom. Finally, the paper considers the actors' experiences and the 'real play' acting strategies that were employed to enable an ethics of care to wrap around worker, family, and child, and balance this with their own self-care.

Biographies

Rea Dennis is a theatre practitioner and performance studies scholar based in the Faculty Arts and Education, Deakin University in Melbourne Australia where she is co-convenor of the Higher Degrees Program. Rea's creative research investigates embodied and somatic practices, including perception training for actors, and theatre making and sensory dramaturgy, and biophilia, nature, with numerous publications in peer reviewed journals. She is President of the Australasian Drama Theatre and Performance Studies Association and is on the editorial board of Dance and Somatic Practices journal.

Matt Delbridge is a Professor Performance Studies and the Head of School Communication and Creative Arts at Deakin University. His research interests include Virtual Production, Theatre Design and Technology. He is the author of Motion Capture in Performance: An Introduction (Springer2015).

Miles O'Neil is a Lecturer in Art and Performance in the School of Creative Arts at Deakin University. He completed his PhD, focusing on sound in contemporary performance, from the University of Melbourne in 2018. His research spans the role of sound in contemporary culture with a particular interest in theatre, live music, sound design focusing on headphone experiences, and immersive sonic strategies such as 3D, directional and binaural sound. Miles regularly works as a screen actor, voice-over artist, musician, and sound designer.

Karen Berger currently has two Research Fellow positions at Deakin University: investigating actor simulations for training Anglicare workers in the School of Communication and Creative Arts and researching nation-wide community truth-telling initiatives with the Alfred Deakin Institute. She is an experienced director, performer and teacher, and has authored 4 journal articles and 3 book chapters. Her M.A. was awarded the Faculty of Arts 'Most Outstanding Postgraduate by Research Student'. Her PhD investigated the use of performance to interrogate postcolonialism. She is experienced at working with a wide variety of community groups and is a qualified forest therapy guide.

Where to Land

Presenters: **Dr Linda Hassall & Dr Samid Suliman**
Griffith University

Abstract

There is an emerging trend in collaborations between theatre practitioners and scientists and/or scholars. The unification of scholarly voices and theatre-making methodologies is an exciting means of exploring matters of the Anthropocene, in the socio-cultural realm. This presentation discusses a creative development project underway between Griffith University scholars and Vulcana Women's Circus. Uniting climate mobility and migration experts, practice-led performance researchers and circus artists, the project explores how circus methods can narrate the impact of human interventions on other than human species in the ecologically unique Moreton Bay wetlands, Queensland Australia¹. The region is on the East Asian-Australasian Flyway which spans 18 countries and carries over 50 million migratory birds each year. Areas of the flyway are subject to large -scale, rapid and increasing economic development and consequently many waterbird populations in this flyway are threatened or in decline. (Barry and Suliman, 2022). The presentation focusses on how circus methods can select, organize and share critical information about mobility effects on native species to enhance understanding of why species are disappearing in the Moreton Bay region (Barry and Suliman, 2022). Further, the discussion suggests that circus can offer alternative means of disseminating scholarly/scientific data about mobility and migratory intervention and its impact on other than human species.

Biographies

Dr Linda Hassall is a researcher, theatre maker and educator in drama, applied performance and performance studies. She explores the intersection between theatre and social justice themes derived from climate change, recently publishing *Theatres of Dust: Climate Gothic Analysis in contemporary Australian Drama and Performance Landscapes* (2021). She is Field of Study Coordinator, Drama and Program Director, Creative Industries, School Humanities at Griffith University Australia. She is a member of Griffith University's Creative Arts Research Institute (CARI) and Griffith Centre for Social and Cultural Research (GCSCR).

Dr Samid Suliman is a Senior Lecturer, Migration and Security in the School of Humanities, Languages and Social Science at Griffith University, Australia. He is also a member of the Griffith Centre for Social and Cultural Research. His work has recently appeared in *Review of International Studies, Globalizations and Mobilities*. Samid was awarded the Australian Political Studies Association's 2015 Thesis Prize for his doctoral dissertation, 'Migration, Development, and Kinetic Politics'.

Youth Theatre and the Climate Crisis: Performing Resistance and Survival

Presenters: **Sarah Woodland & Dr Linda Hassall**
University of Melbourne & Griffith University

Abstract

It is widely acknowledged that increasing levels of mental health distress and eco-anxiety are being experienced by young people on a global scale. And an escalation of climate-related disasters and crises is now impacting lives directly on the frontline, which we are seeing in many parts of Australia. This presentation discusses findings from a pilot project investigating how theatre and drama might facilitate wellbeing and agency for children and young people, encompassing post-disaster recovery and eco-anxiety. In partnership with established national and state youth theatre companies and grassroots youth drama groups, the pilot targeted practitioners to see how their work was responding to these issues. Our findings suggest diverse practices are responding to a confluence of wellbeing challenges both within and beyond the climate crisis being faced by young people and their communities. Crucially though, the pilot research signals a shift in youth theatre practice: Not only is it focused (as it has been traditionally) on creating communal spaces for young people to amplify their voices, develop their identities, and cultivate hope and a sense of belonging. We see young people participating in youth theatre and drama now increasingly being concerned with creating aesthetic spaces for collective action, activism, resistance, and survival.

Biographies

Sarah Woodland is a researcher, practitioner and educator in applied theatre, participatory arts and socially engaged performance. She is currently Dean's Research Fellow in the Faculty of Fine Arts and Music, University of Melbourne, investigating how the performing arts can promote social justice and wellbeing in institutions and communities.

Dr Linda Hassall is a researcher, theatre maker and educator in drama, applied performance and performance studies. She explores the intersection between theatre and social justice themes derived from climate change, recently publishing *Theatres of Dust: Climate Gothic Analysis in contemporary Australian Drama and Performance Landscapes* (2021). She is Field of Study Coordinator, Drama and Program Director, Creative Industries at Griffith University Australia.

Visual Necro-Politics and Violent Visualities: Theorising Death, Sight, and Sovereign Control of Palestine

Presenter: **Miriam Deprez**
Griffith University

Abstract

Military occupation of Palestine by Israel has depended upon varying modes of control over the visual landscape of Palestine, and the parameters of visibility in which Palestinians can be seen (and make themselves seen). However, the relationship between violent occupation and violent visualities has yet to be fully theorised. This article brings together several theoretical streams – biopolitics, visual biopolitics, necro-politics, and necro-penology – under the umbrella term of what will be coined ‘visual necro-politics’. Visual necro-politics is proffered as an analytical tool that will further understanding of the violent visual regulations that enable and sustain the illegal occupation of Palestinian lands and subjugation of the Palestinian people. While the biopolitical and necropolitical facets of the Palestinian/Israeli conflict have been analysed in the scholarly literature, this paper theorises a constitutive visual dimension to the politics of violent occupation, which points towards a concerted but decentralised effort to regulate the visualities of death to control the Palestinian population. To demonstrate this, three violent visual strategies will be analysed: the deliberate infliction of ocular trauma through targeting of the eyes, the strategy of maiming in order to prevent telegenic death, and the imposition of visual regulations to govern the death of captured bodies. This theorisation of visual necro-politics goes beyond the politics of sight in a militarised environment, to implicate global media, and the mediatised spectatorship of the conflict by global audiences, as integral to the maintenance of the colonial power relations that control life, death and vision in occupied lands.

Biography

Miriam Deprez is a second-year PhD candidate in the School of Humanities, Languages and Social Science at Griffith University. Miriam’s research is focused on the politics of visual self-determination and collaborative photojournalism in Palestine and Kashmir. She has professional experience working as a photographer and journalist in Australia and internationally. In the past eight years, she has worked in Europe, Russia, South East Asia, the Pacific Islands, regional Australia and the Middle East, with a particular concentration on Palestine, where she spent 18 months as an editor and freelance journalist and editor. Her current research and practice centres on collaborative and inclusive journalism approaches that promote co-creative storytelling practices.

Serving Archival Essence: Vogue Femme as Response to Homonormative Crisis

Presenter: **Tristan Niemi**
University of Queensland

Abstract

At the end of 2021's Alexander Ball Ella Ganza, Mother of the House of Alexander, called all the transwomen of colour onto the stage and demanded the audience protect them. She reminded the diverse audience of this delayed Brisbane Festival event that Vogue Ballroom was birthed out of the crisis of discrimination these women faced even within Queer communities and their search for a "sense of belonging" (Leane and Harkin 51). This search was/is made more urgent by the disproportionate effects the HIV/AIDS epidemic had/has on Bla(c)k, Brown, and Transgender bodies; a crisis concurrent with the catapulting of Vogue Ballroom into the cultural mainstream (Centre for Disease Control ; moore 148). This moment explicitly highlighted what I understand to be the purpose of any ball: to rejoice in the transfeminine and develop "ways of knowing, being, and doing" (51) that operate free of hetero- and homonormative constraint. In particular, Vogue Femme as a ballroom category operates as a "conjuring that deform[s] and re-form[s] the world" (Muñoz 196) of those who perform and witness it. Transfeminine, especially Bla(c)k and Brown transfeminine, voguers are able to "insist on their visibility" (150) and demand their bodies be acknowledged as archives of Queer survival in a world that still seeks to erase them. Other performers and spectators pay homage to this archive by returning to the origin, "to the most archaic place of absolute commencement" for which they remain "homesick" (Derrida 91), even in a post-marriage equality society.

Biography

Tristan Niemi (they/she) is a poet, playwright, dramaturg, and researcher at the University of Queensland. Their creative and academic work focuses on the development of trauma-informed performance making, the nurturing of marginalised audiences, and the reclamation of Queer stories. They are also an active and decorated member of Meanjin (Brisbane's) Vogue Ballroom scene. Tristan holds a Bachelor of Fine Arts (Drama) from the Queensland University of Technology and a Bachelor of Arts (Drama) with First Class Honours from the University of Queensland.

Spectacular Violence or Spectacle of Resistance: A View From/Of Indian State

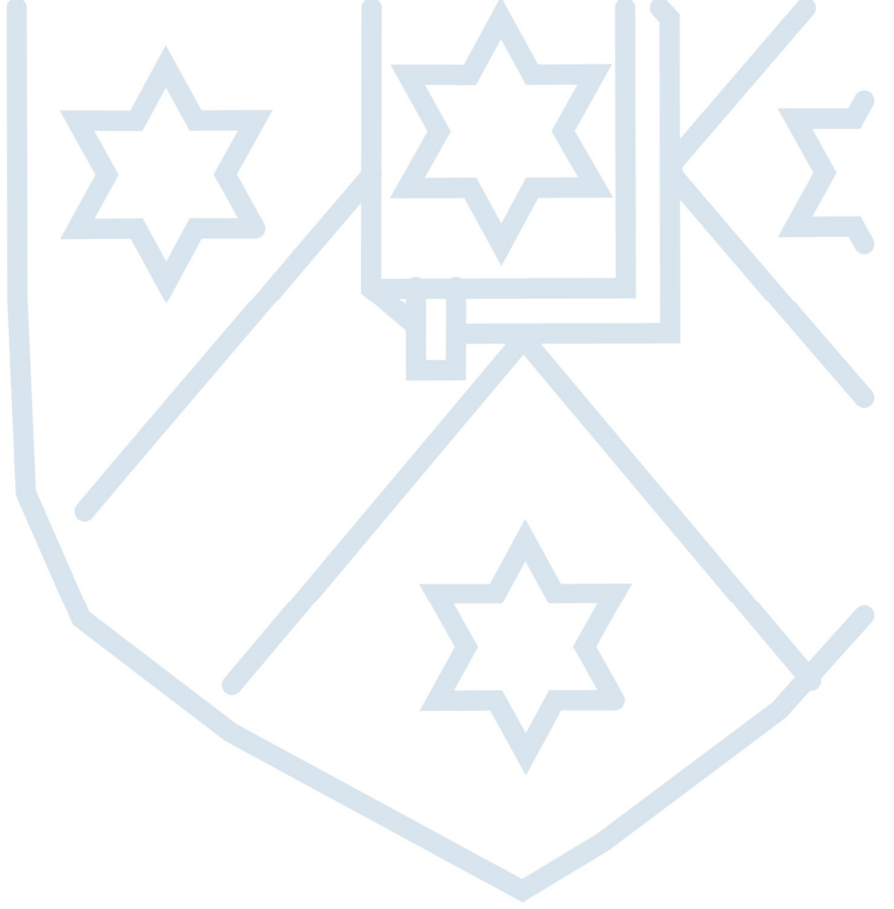
Presenter: **Yogesh Mishra**
Jindal University

Abstract

“They had their guns, we only had our body” shouting this slogan, a group of twelve Manipuri women (known as the “mothers of Manipur”) staged a protest in Manipur in the northeastern part of India. In another part of India lies the Kashmir valley, one of the most militarized zones in the world today. In recent times in the valley, funerals sites of militant have emerged as affective sites of resistance; crying and mourning for their martyrs have emerged as a form of affective solidarity. Though these embodied acts of performed resistance are set in different spatial and temporal settings, they contain a multitude of emotions, fragments of violence, and a constant struggle to reclaim their political agency. This article stems from an interest in links between the acts of performed resistance, resilience, and vulnerability. If I look at a spectacular act of embodied resistance in Manipur, then in Kashmir, I focus on mundane acts of performed resistance. Though these places are rooted in varied genealogies and require a spatial, situational, and historical understanding, my effort is to examine embodied resistance practices by looking at bodies as sights and sites. Through viewing their performances, I attempt to locate the linkages between the acts of performed resistance and the dialectic relationship between the spectacular performances and mundane acts of resistance. I focus on bodily resistance practices to reflect upon the spectacle of violence and resistance in the hope of contributing to the study of performing resistance.

Biography

Yogesh Mishra is an Assistant Professor in Jindal Global Law School at Jindal University, Sonapat (India). He has an interdisciplinary background that includes studies in information technology, development studies, and sociology. Yogesh’s research focuses on the mundane, prosaic, and ordinary aspects of a ‘normal’ routine in a conflict zone. His research interests lie in the everyday life, ethnographies of violence, and feminist political geography.



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