



11.04.2010

POP CULTURE AND WORLD POLITICS 3

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11.04.2010 – 11.06.2010 | York University | Toronto

York Centre for International and Security Studies
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Overview

PCWP3

	Thursday 04 November				Friday 05 November		
Room	519	524	626	Room	519	524	626
0800 - 0830	Registration (YRT 519)			0800 - 0845	Arrival at YRT		
0830 - 0840	Welcome (YRT 519)			0845 - 1015	5A	5B	5C
0845 - 1015	1A		1B	1015 - 1030	Break		
1015 - 1030	Break (YRT 519)			1030 - 1200	Plenary1 (YRT 519)		
1030 - 1200	2A		2B	1200 - 1300	Lunch		
1200 - 1300	Lunch (YRT 519)			1300 - 1430	6A	6B	6C
1300 - 1430	3A	3B		1430 - 1445	Break		
1430 - 1600	4A	4B		1445 - 1615	7A	7B	7C
1600 - 1700	Break			1615 - 1800	Travel to A-Space Gallery		
1700 - 1745	Dance Performance (RRM)			1800 - 2000	Plenary2 (A-Space)		
1745 - 1900	Keynote Address (RRM)						
1900 - 1930	Drinks (RRM)						
1930 - 2100	Film Screening "Reel Injun" (RRM)						
				All Day	Grief/Ecstasy (YRT 749)		

	Saturday 06 November		
Room	519	524	626
0800 - 0845	Arrival at YRT		
0845 - 1015	8A	8B	8C
1015 - 1030	Break (519)		
1030 - 1200	9A	9B	9C
1200 - 1300	Lunch (519)		
1300	End of Conference		

Rooms:
YRT
YRT 519
YRT 524
YRT 626
YRT 749
RRM
A-Space

York Research Tower
York Research Tower 519
York Research Tower 524
York Research Tower 626
York Research Tower 749
Robert R. McEwan Auditorium
A-Space Gallery

Panels

War/Peace/Security

- 1A Cinema and the US National Security State
- 3A Security I: Sound...
- 4A Security II: ...and Vision
- 5A Security III: Imagined Securities
- 6A Sustainable Peacebuilding through Popular Music

Activism, Resistance and Social Change

- 5C "Art as Activism"
- 6C The Politics of Resistance
- 7C Celebrity and Social Change
- 8C Popular Resistance in 'Green' Iran

Cultural Economies

- 8A A Working Culture: Economy, Commodity & Aesthetics
- 9A A Selling Culture: Commodities, Markets and Sovereignty

Questions and Reflections on Method

- 5B Audience I: Making and Measuring Audiences
- 6B Audience II: Reading, Writing, and Teaching
- 4B Architecture: 'Building' World Politics
- 7B Method

Unthemed Panels

- 8B Playing at IR Theory
- 9B Popular Trans-culture
- 7A Ethico-politics Online
- 2A Disturbing the Barbershop Harmony
- 9C The Politics of Science Fiction in Popular Culture

Imperial Cultures

- 1B Empires and Others
- 3B Global Media and Local Politics
- 2B Race and Empire

Plenary Sessions

- Plenary1 'Pop' Goes IR: A User's Guide
- Plenary2 Pop Culture, Art and World Politics

Shuttle Bus Schedule

Thursday

- 07.15 Leaves Yorkville Holiday Inn
- 07.30 Leaves Yorkdale Holiday Inn
- 19.30 Leaves York University for Hotels
- 21.30 Leaves York University for Hotels

Saturday

- 07.15 Leaves Yorkville Holiday Inn
- 07.30 Leaves Yorkdale Holiday Inn
- 13.30 Leaves York University for Hotels

Friday

- 07.15 Leaves Yorkville Holiday Inn
- 07.30 Leaves Yorkdale Holiday Inn
- 16.15 Leaves York University for A-Space Gallery

Please note:

Shuttle buses are available to all delegates, but priority will be given to out-of-town delegates.

Shuttle buses are not available from the A-Space gallery. Delegates are expected to arrange their own transportation after the Thursday evening event.

11.04.2010

THURSDAY

8.00 – 8.30 | YRT 519
Registration

8.30 – 8.40 | YRT 519
Welcome

Panel1A | 8.45 – 10.15 | YRT 519

Cinema and the US National Security State

Chair: Anne-Marie D'Aoust | University of Pennsylvania

The Times they are A-Changing (Back): Ronald Reagan and the Return of the National Security State
Frédéric Gagnon | Université du Québec à Montréal | Political Science

Looking for New Conspiracies? Screening National Security for the 'New World Order'
David Grondin | University of Ottawa | School of Political Studies

Hitchcock's Cold War and the Evolving Politics of the National Security State
Alex Macleod | Université du Québec à Montréal | Political Science

The War for America: Vietnam and the Cinematic (Re)Revisioning of the Mythology of American Identity
Dan O'Meara | Université du Québec à Montréal | Political Science

Panel1B | 8.45 – 10.15 | YRT 626

Empires and Others

Chair: Arthur Imperial | York University | Political Science

Authorizing knowledges and circulating gazes: The productions of 'global' touristic mobility through the work of tour guides
Caitlin Craven | McMaster University | Political Science/International Relations

Resisting the representation of the 'other': popular culture and desire
Parisa Dashtipour | Zamyn | Social Psychology

Red Elvis: Western Pop Culture, Ukrainian Reality
Myroslav Shkandrij | University of Manitoba | Slavic Studies

From Mounties to the military: Paul Gross and the renegotiation of Canadian security
Neil Shyminsky | York University | Social and Political Thought

10.15 – 10.30 | YRT519
Break

Panel2A | 10.30 – 12.00 | YRT519

Disturbing the Barbershop Harmony

Chair: Myroslav Shkandrij | University of Manitoba | Slavic Studies

Making a Killing on W4: Arms and the World Wide War Web
Tim Blackmore | University of Western Ontario | Faculty of Information and Media Studies

This Is More than a Game, this is (Interactive) War! Studying the Digitalization of War in Militainment
Frederick Gagnon | Université du Québec à Montréal | Political Science
David Grondin | University of Ottawa | School of Political Studies

The WHO on stage: Viral estheticism, diseases iconography and the World health organization as a cultural carrier
Gabriel Genest | University of Ottawa | School of Political Studies

Creative Resistance at the US-Mexico Border: Subjectivation and Artistic Representations
Marie-Chantal Locas | University of Ottawa | School of Political Studies

Waging and Representing War, Same Old Story?
Looking at the Transformation of US Soldiering through Pop Culture
Paul Racine-Sibulka | Carleton University | Department of Geography and Environmental Studies

Panel2B | 10.30 – 12.00 | YRT 626

Race and Empire

Chair: Caitlin Craven | McMaster University | Political Science/International Relations

White Pain/Black Pain: Claiming and Escaping Racial Identities through Aesthetics of Suffering
Arthur Imperial | York University | Political Science

Decolonising Pandora: Science Fiction, Orientalism and International Politics in James Cameron's Avatar (2009)
Dom Alessio | Richmond, The American International University in London | History

"It's a Family Affair:" Germany, Orientalism and the 'War' in Afghanistan
Philipp Offermann | Muenster University | Anthropology/International Relations

A View to a Kill: Visualising the War on Terror
Simon Philpott | Newcastle University | Political Science/International Politics

12.00 – 13.00 | YRT 519

Lunch

Panel3A | 13.00 – 14.30 | YRT 519

Security I: Sound...

Chair: Mark Salter | University of Ottawa | School of Political Studies

Peripheral Sounds, Peripheral Bodies, Peripheral Spaces: Brazilian Hip Hop, Racialized Violence, and a Re-Imagined Politics

Katherine MacDonald | York University | Geography

Who Beats the Drums of War?" The Diversification of Targets in American Protest Music, from Vietnam to Iraq. Megan Dietrich | McGill University | Political Science

Mitra Thompson | McGill University | Political Science

Panel3B | 13.00 – 14.30 | YRT 524

Global Media and Local Politics

Chair: Mitu Sengupta | Ryerson University | Politics

Popularized Political Jargon in Advertisements

Ayse Binay | Yeditepe University | Communications School

Burcu Sabuncuoglu | Yeditepe University | Communications School

Popular Entertainment, Pernicious Politics

Santanu Chakrabarti | Rutgers University | Journalism and Media Studies

World Politics in a Digital Arab Public Sphere: Is the "Subaltern" Back?

Aziz Douai | University of Ontario Institute of Technology | Communication

Panel4A | 14.30 – 16.00 | YRT 519

Security II: ... and Vision

Chair: Kyle Grayson | Newcastle University | Geography, Politics and Sociology

Images of Terrorism: Comic Books and Competing Models of Terrorist Behavior

Jason Brozek | Lawrence University | Political Science

From Liveleak to Wikileaks: Biopolitics, Cultural Governance, and War Spectatorship

Nelson Lai | York University | Political Science

Mediated Politics and the Image: Visual Discourses of Security/Insecurity

Steve Scannell | Dalhousie University | Political Science; Media Studies

24, Security, and the Exceptional State Apparatus

Tony Spanakos | Montclair State University | Political Science

Panel4B | 14.30 – 16.00 | YRT 524

Architecture: 'Building' World Politics

Chair: TBA

(Re)-producing the Nation: "Extreme Makeover Home Edition"

Carmen Sanchez | York University | Political Science

The Politics of the Stadium: Examining the Intersection of Football Fandom and Identity Politics

Katharine Winstanley | McMaster University | Political Science/International Relations

Symbolic violence in the suburbs: Challenging representations of marginalized communities in France and Canada through popular culture

Chris Richardson | University of Western Ontario | Faculty of Information and Media Studies

Spatial Phronesis through Poetic Musings: Exploring Alternative Geographies

Ranu Basu | York University | Geography

16.00 – 17.00 | YRT 519

Break

17.00 – 17.45 | Robert R. McEwan Auditorium

We Are All Connected by a Thread

Dance Performance by the Canadian Tamil Congress

17.30 – 19.00 | Robert R. McEwan Auditorium

Reel Injun: P.A. (Post Avatar) - Keynote Address

Jesse Wentz | Head of Film Programmes | Toronto International Film Festival Bell Lightbox

Jesse Wentz is Head of Film Programmes at TIFF Bell Lightbox. His responsibilities include film scheduling, programming Exclusive Engagements and overseeing series and TIFF Cinematheque programming.

Wentz joined TIFF in 2006 as one of the Canadian Features Programmers for the Toronto International Film Festival. He has also been a programmer for the imagineNATIVE Film and Media Festival, and is President of Native Earth Performing Arts, Canada's oldest Aboriginal performing arts company.

He is well known as a film critic and broadcaster in Toronto and across Canada. Before joining TIFF, he worked as a weekly columnist on CBC Radio's Metro Morning and 20 other local CBC Radio shows, covering film and pop culture. He has also been a regular guest on CBC Newsworld's News Morning and Weekend Edition as well as Q, and TVO's Saturday Night at the Movies.

19.00 – 19.30 | Robert R. McEwan Auditorium

Drinks

19.30 – 21.00 | Robert R. McEwan Auditorium

Reel Injun: On the Trail of the Hollywood Indian

Film Screening

Cree filmmaker Neil Diamond takes an entertaining and insightful look at the Hollywood Indian, exploring the portrayal of North American Natives through a century of cinema.

Travelling through the heartland of America, Diamond looks at how the myth of “the Injun” has influenced the world’s understanding – and misunderstanding – of Natives.

With clips from hundreds of classic and recent films, and candid interviews with celebrated Native and non-Native directors, writers, actors and activists, including Clint Eastwood, Robbie Robertson, Sacheen Littlefeather, John Trudell and Russell Means, Reel Injun traces the evolution of cinema’s depiction of Native people from the silent film era to present day.

11.05.2010

FRIDAY

Panel5A | 8.45 – 10.15 | YRT 519

Security III: Imagined Securities

Chair: Derek Maisonville | York University | Political Science

‘Things aren’t always what they seem in this world, Mr. Brown’: Paddington Bear and the Politics of Insecurity

Kyle Grayson | Newcastle University | Geography, Politics and Sociology

“Singing the Border into Existence”: North American Border Security and Borderland Imaginations
Benjamin Muller | King’s University College | Political Science

Sovereign Power as Hollywood Screenwriter: The Emergent Tyranny of the Sovereign Imagination in the Current Security Moment

Liam Stockdale | McMaster University | Political Science

Vietnam Syndrome Revisited: Fissures in the Aesthetics of Hegemony

Liane Tanguay | Independent Scholar | Cultural/Critical Theory

Panel5B | 8.45 – 10.15 | YRT 524

Audience I: Making and Measuring Audiences

Chair: Nelson Lai | York University | Political Science

Defining “Political”: Rules, Identity, and Audience in an Online Yaoi Fan Forum

Kathryn Frank | University of Michigan | Communication Studies

Everything You Always Wanted to Know About Obama But Were Afraid to Ask Mr. Freedom

Marc James Léger | Independent Scholar | Visual and Cultural Studies

Karmic Democracy and the Reification of Popular Opinion

Liam Mitchell | University of Victoria | Political Science

Panel5C | 8.45 – 10.15 | YRT 626

“Art as Activism”

Chair: Michele Micheletti | Stockholm University | Department of Political Science

Reversing the Gaze

Nuriye Kilinc | York University | Women’s Studies

Facing War: Art as Activism

Serpil Odabasi | Sariyer Huseyin Kalkavan Highschool, Turkey

Regift: Performance Poetry on U.S./Nato Operation in Helmand Province, Afghanistan

Rob Blair | Yale University | Political Science

10.15 – 10.30 | YRT 519

Break

Plenary1 | 10.30 – 12.00 | YRT 519

POP Goes IR: A Users’ Guide

Chair: Kyle Grayson | Newcastle University | Geography, Politics and Sociology

Introduction

Matt Davies | Newcastle University | Politics/International Politics

Simon Philpott | Newcastle University | Politics/International Politics

Reading Cultural Politics From Below: Memory, Monumentalization, and Auto-Destruction

Julia Emberley | University of Western Ontario | English

Of Fields, Networks and Structures: A Conceptual Apparatus for Visual Analysis

Fuyuki Kurasawa | York University | Sociology

Untitled

Scott Forsyth | York University | Film Studies

12.00 – 13.00 | YRT 519

Lunch

Panel6A | 13.00 – 14.30 | YRT 519

Sustainable Peacebuilding through Popular Music

A special panel outlining an ongoing participatory action research project, “Giving Voice to Hope: Music of Liberian Refugees,” centering on popular music produced by Liberian refugees living in Ghana’s Buduburam Refugee Camp.

Michael Frishkopf | University of Alberta | Ethnomusicology

Andy Knight | University of Alberta | Political Science

The Shadow

Panel6B | 13.00 – 14.30 | YRT 524

Audience II: Reading, Writing, and Teaching

Chair: Joel Elliott | Ryerson University | Documentary Media

And we turned the world back into a book: Authorizing agency in Douglas Coupland’s Generation(s) X & A
Marta Bashovski | University of Victoria | Political Science; Cultural, Social and Political Thought

The Serious Implications of Having Fun: Dishevelled Knowledge Practices in Politics with Fairy Tales

Kathryn Starnes | University of Manchester | Politics/International Relations

Gendered Representations of Heroes and Violence in Country Music

Natasja Treiberg | University of Alberta | Political Science

Panel6C | 13.00 – 14.30 | YRT 626

The Politics of Resistance

Chair: Dan Bousfield | University of Western Ontario | Political Science/International Relations

Popular Culture and Resistance

Arash Falasiri | University of Sydney | Political Philosophy

“The Cultural Association for Women of African Heritage Responds to the Death of Patrice Lumumba”

Reva Marin | York University | Humanities

14.30 – 14.45 | YRT 519
Break

Panel7A | 14.45 – 16.15 | YRT 519 Ethico-Politics Online

Chair: Aziz Douai | University of Ontario Institute of Technology | Communication

The culture of Mobile Phone and Internet: An Instrument for Socio-political Change
Najimdeen Bakare | Preston University Islamabad | International Relations

‘Stop Resisting’: The politics and ethics of ‘going viral’
Dan Bousfield | University of Western Ontario | Political Science/International Relations

Web 2.0 Technologies for Election Campaigning in Sri Lanka
Chaminda Hettiarachchi | University of Sri Jayawardenepura | ICT; Political Science; Management Studies

Panel7B | 14.45 – 16.15 | YRT 524 Discipline and Method

Chair: Liam Stockdale | McMaster University | Political Science

Super Heroes and the Study of Global Politics
Mark Busser | McMaster University | Political Science

Mixed Martial Arts and the Popularization of Multi-Disciplinarity
Chris Hendershot | York University | Political Science

Mongolian Death Worm versus Zombie Khan: Comic Book as Methodology
Sara Jackson | York University | Geography

Making and Unmaking the Popula (Meditations on visual methodologies in world politics)
Maita Sayo | York University | Political Science

Panel7C | 14.45 – 16.15 | YRT 626 Celebrity and Social Change

Chair: Natasja Treiberg | University of Alberta | Political Science

Sustainable Citizenship: What Role Does the Walt Disney Company Play?
Michele Micheletti | Stockholm University | Department of Political Science

The Invisible Violence of Celebrity Humanitarianism
Riina Yrjola | University of Jyväskylä | Department of Political Science and Philosophy

Grief/Ecstasy
Joel Elliott | Ryerson University | Documentary Media

16.15 – 18.00
Travel to A-Space Gallery

Plenary2 | 18.00 – 20.00 | A-Space Gallery Popular Culture, Art and World Politics

Chair: Arthur Imperial | York University | Political Science

Untitled
Rachel Gorman | Board of Directors and Programming Committee, A-Space Gallery

Prelude to Pop!/Art is Lorraine O’Grady
Andil Gosine | York University | Sociology

Land Art
Richard Fung | Ontario College of Art and Design | Integrated Media

Doubting Reality
Gein Wong | The Movement Project; Eventual Ashes; Asian Arts Freedom School

Pop Goes the Boycott
John Greyson | York University | Department of Film

11.06.2010
SATURDAY

Panel8A | 8.45 – 10.15 | YRT 519

Working Culture: Economy, Commodity & Aesthetics

Chair: Alex Macleod | Université du Québec à Montréal | Political Science

Ad Valorem – The Financial Crisis Read through John Ruskin: Work, Culture, Politics
Matt Davies | Newcastle University | Politics/International Politics

“If it Ain’t Cheap, It Ain’t Punk”: Globalization and the Politics of DIY Punk Record Labels
Kevin Dunn | Hobart & William Smith Colleges | Political Science

In Search of Optimism: Authenticity and Subjective Experience in 21st Century American Cinema or Why is Postmodernism Making me Sad?
Ben Maciorowski | York University | Cinema and Media Studies

Panel8B | 8.45 – 10.15 | YRT 524

Playing at World Poltics

Chair: Simon Philpott | Newcastle University | Politics/International Politics

The International Politics of Videogame Space
Abhinava Kumar | York University | Political Science

Gaming World Politics: Meaning of Play and World Structure
Mark Salter | University of Ottawa | School of Political Studies

Panel8C | 8.45 – 10.15 | YRT 626

Popular Resistance in ‘Green’ Iran

Chair: Ildiko Kaposi | American University of Kuwait | Communication and Media

Politics of Internet: Case of Iranian Blogging and Recent Election
Nazanin Ghanavizi | The University of Sydney | Sociology and Social Policy

Commodification of Social Movements: The Case of the ‘Green Movement’ in Iran
Shourideh Molavi | York University | Political Science

IranElection, online culture, and the mass mediated fight for cyberspace
Rune Saugmann | University of Copenhagen | Centre for Advanced Security Studies/Mediated Security

10.15 – 10.30 | YRT 519
Break

Panel9A | 10.30 – 12.00 | YRT 519

A Selling Culture: Commodities, Markets & Sovereignty

Chair: Matt Davies | Newcastle University | Politics/International Politics

Using of the cinematography as provider of the country’s brand on the international field
Rostyslav Dziuba | Donetsk National University | History

Hezbollah Kitschified, Kitsch Hezbollahified: political souvenirs, the market and the informal public sphere in Shii Lebanon
Ildiko Kaposi | American University of Kuwait | Communication and Media

“Kevin07”: Cool Politics, Consumer-Citizenship and the Specter of “Americanization” in Australia
Joel Penney | University of Pennsylvania | Annenberg School for Communication

(Re)Producing “Popular” Sovereignty: An analysis of the production and consumption of bodily labour in ‘America The Gift Shop’
Jessica Foran | McMaster University | Political Science
Armagan Teke | McMaster University | Political Science

Panel 9B | 10.30 – 12.00 | YRT 524

Popular Trans-Culture

Chair: Carmen Sanchez | York University | Political Science

Mexican representations and the Colombian poor. A south-south process of cultural interdependence in times of Globalization.

Alberto M Florez | University of Ottawa | History Department/School of International Development and Global Studies

Transnational Cultural Flows in East Asia -- A discussion through the examination of transnational cultural exchange in mass media

Anne Lin | State University of New York, Albany | Sociology

Panel 9C | 10.30 – 12.00 | YRT 626

The Politics of Science Fiction in Popular Culture

Chair: Kevin Dunn | Hobart & William Smith Colleges | Political Science

“Jeffersonians in Space”? Firefly and the American Creed

Tim Nieguth | Laurentian University | Political Science

Warrior Women in Space: Is the Battlestar Galactica Universe Post-Feminist?

Tracey Raney | Ryerson University | Politics/Women and Politics

So Say Who All? Cosmopolitanism, Hybridity, and Colonialism in the Re-Imagined Battlestar Galactica

Derek Maisonville | York University | Political Science

Avatar and District 9: Race Relations Light Years from Earth

Mitu Sengupta | Ryerson University | Politics

12.00 – 13.00 | YRT 519

Lunch

Abstracts

A-Z | AUTHORS' LAST NAME

Decolonising Pandora: Science Fiction, Orientalism and International Politics in James Cameron's Avatar (2009)

Dom Alessio | Richmond, The American International University in London | History

James Cameron's blockbuster science fiction (SF) film Avatar (2009), a futuristic tale of a military invasion of the distant moon of Pandora in order to strip mine its riches for Earth's own energy crisis, has dominated recent media attention. However, the film has been criticized also for its historical revisionism concerning European colonization. The aim of this paper is threefold. Firstly, it will argue that while the film's plot is an all-too-obvious metaphor for the story of European contact with indigenous peoples, the depiction of Pandora's Na'vi population is problematic from a postcolonial perspective and ironically only serves to reveal the continuous power of a colonialist mindset. Secondly, Avatar is of interest in light of the social-political context in which it was written, namely the American-led invasion of Iraq. With the film's dialogue referencing the need to “fight terror with terror”, “shock and awe” and a “hearts and minds” strategy, as well as a plot focusing on the need to gain control of a valuable energy source (oil as opposed to ‘Unobtamium’), Avatar comes across as a highly-charged critique of US foreign policy in the Persian Gulf. As such it stands in good stead with a tradition of anti-colonial SF texts and American metropolitan critiques of empire. Last but not least, the film is intriguing because its story and characters have been used successfully for political ends by peoples throughout the world to gain international attention. Examples range from indigenous peoples in the state of Orissa, India, as part of a campaign against the mining company Vedanta, and Palestinians in the West Bank protesting a separation barrier.

The culture of Mobile Phone and Internet: An Instrument for Socio-political Change

Najimdeen Bakare | Preston University Islamabad | International Relations

The increasingly momentum of information technology as an integral driving force in modern society cannot be underestimated. The culture of mobile phone, internet and its proliferation is an impetus for the development of new public-cum-hi-tech sphere moving beyond the Habermasian's public sphere. The mobile and internet culture facilitates a new medium for social interaction, an avenue for political discourse, a virtual market transcending place and time. There has been much noise on civil society as an independent player, but that impartiality of the civil society is increasingly becoming eluded. Therefore the imperative necessity of patching the gap was swiftly filled by the new hi-tech sphere characterised by the mobile phone and internet.

This paper will be dissecting the forceful public culture of mobile phone and internet and its socio-political implications for political reforms. Socio-political change is a serious matter but can be derailed either through government restrictions or other compelling social factors. The hi-tech mobile phone and internet culture are becoming instrumental, challenging this restriction.

The paper will also discuss how the growing sphere breaks borders and foster national, regional and global social interaction and networking. If the Habermasian's public sphere can be challenged by government, does government have the right to meddle in this new culture of social interaction. Hence, the paper will finally discuss the essentiality of this culture why it should not be disturbed rather allowed to play the real essence of the civil sphere where information, healthy discussion and progressive social discourse can be entertained.

And We Turned the World Back into a Book: Authorizing Agency in Douglas Coupland's Generation(s) X & A
Marta Bashovski | University of Victoria | Political Science; Cultural, Social and Political Thought

In "The Storyteller", Walter Benjamin laments the loss of storytelling and the rise of over-narration in the novel for its dictating of experience rather than leaving this to the reader. Over-narration can sometimes work as a disciplining function that precludes the reader's own experience of a text and, by extension, of agency. This is exemplified in Douglas Coupland's Generation novels. In Generation X, Coupland depicts a community in alienation maintained by storytelling. The stories presented here are fragments: life is merely "a succession of cool moments." In 2009's follow-up, Generation A, Coupland still posits storytelling as connection, but this time through the possibility of a global community through the articulation of a grand narrative. Through geographically diverse narrators, Coupland suggests that 'we' are all telling the same story in different ways. This is different from the isolating escapism of the experience of reading a novel. Though Coupland absents himself from the role of narrator, each of his substitutes tells the reader that in reading, the reader is practicing isolation. Generation A is about re-generation: the characters create community. Rather than the unknowable generation, they are the first generation; there is an imperative to act as the means of redeeming a possibility of community and the agency to 'own experience' through storytelling. However, I argue that the disciplining mechanism of narration precludes agency by authorizing it as the incitement to 'audience experience'. Writing an audience into the text, by telling them that they have the agency to act, writes their possible actions as well.

Spatial Phronesis through Poetic Musings: Exploring Alternative Geographies

Ranu Basu | York University | Geography

After deeply experiencing and living a place, a different kind of knowledge, attachment and connection often emerges – a phronetic understanding of place that is sensorial, relational and intimate. However, these intimate connections are often difficult to articulate in traditional scholarship writing – much often gets obliterated or flattened in the articulation of academic writing. Poetic musings offer an opportunity to engage with phronetic and intuitive knowledge and freedom through its fluid form and unhindered and unstructured canvas. In this paper a quartrad of digital-poetry/complicated loss/metaphorical poetry/ poetic-musings is presented as an alternative geography that deeply engages with multiple spaces of diverse communities and the complexities and contradictions of its everyday lives. The emotiveness of joy and pain, hardship and struggle, suffering and belonging – both individually lived and collectively memorialized in the landscape of Scarborough, a post war suburb of Toronto - produces a particular geography of effervescence that can only be understood through the freedom and fluidity of poetic expression.

'Cartographies of Ignorance' is a short three minute digital-poem serenading a neglected multicultural inner-city suburb that has been stigmatized, patronized and misunderstood by planners, academics and the popular press. The author presents an alternative view of this place – her muse and home for nearly 20 years – while traveling through the rich and varied landscapes and rhythms of their everyday life. Learning detached existences in 'Un-mothering Scales of Living' traces the painful anxiety and counter-emotional blocks faced by women's hard choices of separation from their children and loved ones due to war, poverty, and quiet desperation. Within this complex existence 'What is a City of Integration?' explores multiple publics and its diverse and rhythmic spaces of 'integration' as a city awakens at dusk to the sounds of conch shells, bowings to the East, and warming of hearths to become a welcoming place to its many friends and visitors. Finally, '(Re) Colonizing Spaces of Compassion' looks at the possible loss and commodification of these artifacts of humanity through a re-empiricalization of the locale.

Popularized Political Jargon in Advertisements

Ayse Binay | Yeditepe University | Communications School

Burcu Sabuncuoglu | Yeditepe University | Communications School

Media, especially print media, is influential on the process for the society to form beliefs and thus on the construction of public opinion. Print media and newspapers in particular, in addition to functioning as a means of transferring information, aim to form a public consensus in light of the ideology they fall under (Habermas, 2002). Therefore, both the content and layout of a newspaper reflect the public opinion aimed to be created by the newspaper as well as its political inclination. Apart from the content and layout, a newspaper's advertisements and commercials that run in various media outlets exhibit this political orientation clearly.

As Pollay (1986) states, advertising can be thought of as a distorted mirror of, as well as an entity that molds the society it functions in. Advertising reflects existing cultural values and behaviors, but it does so on a very selective basis, "reinforcing certain attitudes, behaviors and values far more frequently than others".

Deriving from the above perspectives, this study aims to research how advertising discourse reflects and molds a society's political fabric and culture through utilizing political jargon by popularizing it. The advertisements of two politically oriented Turkish newspapers Cumhuriyet (left wing) and Zaman (right wing) will be analyzed through critical discourse analysis. It is important to reiterate that this study will use advertisements of the newspapers themselves which utilize popular culture and politically popularized jargon, rather than advertisements that run in these two newspapers.

Making a Killing on W4: Arms and the World Wide War Web

Tim Blackmore | University of Western Ontario | Faculty of Information and Media Studies

For most businesses the web has revved up what historian and military strategist Edward Luttwak calls turbo capitalism. Over the last eight years, the Pentagon has fueled a war economy that now runs full throttle in an empire of speed (given slight pause by last year's market dunk). One of the business sectors that has embraced the web in all its (literal) Flash and sizzle has been that of weapons' producers and sellers. This paper considers the ways in which weapons are marketed on what I have previously referred to as the "world wide war web." It investigates the particular aesthetic modes that are employed in order to make matériel more enticing, appealing. From the world sales summit held by Lockheed to the lowly, unknown entrepreneur hoping to make a lucky strike at the Defense Advanced Research Projects Agency (DARPA), the web serves a relatively closed world of weapon system makers and consumers. This paper suggests that a very particular set of semiotic codes are used on the web by manufacturers to indicate not only the lethality and power, but what can only be called the "coolness," of weapons systems they hope to sell. By examining a view of these less public but still popular texts, I offer an version of the way we might see Roland Bleiker's ideas of politics and aesthetics.

Regift: Performance Poetry on U.S./Nato Operation in Helmand Province, Afghanistan

Rob Blair | Yale University | Political Science

Jay Salvat | Yale University | School of Art

"Regift" is a multimedia performance poem on the U.S./Nato assault on Helmand Province, Afghanistan, which began on February 13th, 2010 as part of President Obama's "Afghan surge." "Regift" focuses in particular on the meaning and feasibility of minimizing civilian casualties in war through the use of unmanned Predator drones. This theme has emerged as a major point of contention in the debate over U.S./Nato strategy in Helmand and Afghanistan in general. "Regift" highlights the ways in which this issue is central to the everyday stagecraft of counterinsurgency. "Winning hearts and minds" is, in essence, a matter of performance: soldiers act out the ideological tropes and strategic imperatives of the occupying power, and attempt to entice civilians to the side of counterinsurgency through these daily performances. Analysts and scholars have pointed out that Predator drones create distance between soldiers and their targets, both literally and figuratively. "Regift" attempts to contribute to this line of argument. Specifically, the piece uses a combination of poetry, performance, and digital animation to argue that distance weakens the performative power of counterinsurgency itself.

Stop Resisting': The Politics and Ethics of 'Going Viral'

Dan Bousfield | University of Western Ontario | Political Science/International Relations

This paper explores my experiences with the ethical and political ramifications of 'going viral' through an account of my experiences with an uncontrollably successful and short-lived viral youtube video. In late 2009 I documented and posted an entirely happenstance police arrest on campus, which was subsequently reposted and picked up by major media across Canada. With half a million views within two weeks, the ethical and political consequences of going viral exemplify the changing relationship between cultural commodities, global politics and the ethics of online politics. From the creation of immediate parodies and remixes to offers of commercialization and official partner status, the process of going viral is a series of political and ethical considerations with little room for critical reflection and response. Subsequent international

backlash and campus protests exemplified the ways in which pop culture harmonizes global issues but also overwhelms political sensibilities. This paper will explore the performative, practical and popular consequences of 'going viral' and develop an ethical framework to situate the political sensibilities created by such 'citizen journalism'.

Images of Terrorism: Comic Books and Competing Models of Terrorist Behavior

Jason Brozek | Lawrence University | Political Science

Terrorists and organizations that engage in terrorism have been dismissed as wild-eyed extremists by some while studied as strategic political decision-makers by others. In this paper, we examine how competing models of terrorist behavior have been reflected in the medium of comic books. Comics fall into a category often termed soft media - a source of information for media consumers that are not actively seeking a political message. Setting aside non-fiction comics like The 9/11 Commission Report: A Graphic Adaptation, narratives with elements of terrorism have been present in mainstream comics like Captain America and Spider-Man, as well as less well-known comics like Footnotes in Gaza and Ex Machina. These and other comics reach a different audience than hard media and academic research, and this project examines the models of terrorist behavior that are represented. (Note: this paper is co-authored with Tasma Rahman, also of Lawrence University).

Super Heroes and the Study of Global Politics

Mark Busser | McMaster University | Political Science

Popular Entertainment, Pernicious Politics

Santanu Chakrabarti | Rutgers University | Journalism and Media Studies

How might transnational satellite television play a role in privileging a particular political discourse over others in its attempts to 'localize'? In turn, how might the popular on television play a role in further naturalizing that political discourse? These are the related questions that I address in this paper, with particular reference to the Indian context. I show how three intersecting developments help facilitate the passage of discourses of Hindu right into television content: 1) the coinciding of the biggest markets for transnational satellite television with the geographical base of the Hindu right 2) the attempt to localize content and therefore the inevitable collapsing of the categories of Hindu and Indian and 3) the failure of Indian television to develop into a niched, Western-like model. Then, using data from interviews with a diverse group of respondents, I discuss how the viewers use popular television shows as well to construct a worldview anchored in a particular political discourse; especially in an environment where television news is significantly less watched than television entertainment. I finally discuss how popular television shows both look inward and to the past yet position India squarely in the web of world spanning neo-liberal economic agendas. That is, popular culture finds a way of squaring the contradictions of globalization and tradition and in that very process plays a significant political role.

Authorizing Knowledges and Circulating gazes:

The Productions of 'Global' Touristic Mobility through the Work of Tour Guides

Caitlin Craven | McMaster University | Political Science/International Relations

Touristic mobility and the naturalized equation between the ability to move and its production as entitlement is only made possible through the labour of (re)producing sites of 'difference' that seduce through their popular appearance as both essential and depoliticized. I argue that a critical examination of tourism needs to start by questioning from whose perspective this appearance of difference is perceived and deprivileging the touristic 'gaze' of our research and practice, while not sacrificing it to an analysis of the local. Thinking through the complexity of the local work that makes spaces and people 'tourable' (especially in the popular forms of ethnic or alternative touring) as embedded in and reproductive of particular socio-political relations, I link this to the production of a transnational touristic identity situated in the discourses of flexible mobility and cosmopolitan knowledge -discourses that need to be thought in ways other than through their popular mythologies of fluidity and lack of obstruction. I do this by taking up the figure of the tour guide, as the authorizing voice of knowledge who, through various practices of translation and often in active contestation with those who are toured, engages in the production of 'difference' and as a circulator of movement engaged in producing the appearance of access

and mobility that are the markers of a cosmopolitan touristic citizenship. The aim of this reflection, which draws on and rearranges various strands of critical tourism studies, is to effect an impossibility of this easy seduction of 'difference' and the seduction of universalizing this de-historicized transnational touristic identity and 'right'.

Resisting the Representation of the 'Other': Popular Culture and Desire

Parisa Dashtipour | Zamyn | Social Psychology

This paper discusses the politics of representation in mass-media. It focuses on the case of the Swedish self-claimed anti-racist magazine Gringo. Gringo was a supplement in the Swedish Metro between 2004 and 2007 and was an unusual example of a minority/integration magazine which was accessed by important public figures and which was involved in public political debates. The aim of the magazine was to resist against mainstream media's stigmatized depiction of those with immigration background, renegotiate blatte (traditionally an offensive term referring to immigrants) and re-evaluate the meaning of Swedish identity. Gringo emerged at a time when the 'blatte identity' was not only a marker of difference, but was also emerging as a symbol of the political resistance struggle by immigrant youths. The magazine resisted accepted journalistic norms and presented itself as anomalous to mainstream journalism in Sweden. Gringo trespassed prohibitions, both linguistic and cultural, and used a mode of representation which ridiculed and criticised power. Drawing from cultural studies and Lacanian theory, this paper discusses the extent in which popular culture can challenge established power and cause social change.

Ad Valorem – The Financial Crisis Read through John Ruskin: Work, Culture, Politics

Matt Davies | Newcastle University | Politics/International Politics

Studies of financialization have contributed broadly to our understanding of the consequences of new financial instruments for accumulation and for the organization of consumption. Yet while contemporary economic transformations have as much to do with struggles over the control of the labour process as with financialization, examining finance has tended to obscure work for political economy. The separation of economic life from politics and from culture effected by finance runs concurrently with a fragmentation of social experience and of knowledge of the social; both this separation and its critique have unfolded in the context of capitalist development. What light can culture – or, more particularly, aesthetics – shine on the effects of finance and the financial crisis? This paper looks back to John Ruskin as an early critic of political economy who refused this fragmentation. Ruskin is better known as a critic of art and architecture; his writings on political economy, though influential in certain circles, were widely reviled in his time and are little read today. But Ruskin's political economy grew organically from his aesthetics and he placed great emphasis on creativity and craft in work as the basis of an ethically defensible political economy. This paper critically reads Ruskin's aesthetics and his critique of political economy to highlight the latent consequences of financialization for a politics of work, to examine the limits of a "moral economy" or "social economy" critique of financialization, and to see how Ruskin's social and aesthetic theory might contribute to an aesthetic and political theory of work.

Who Beats the Drums of War?" The Diversification of Targets in American Protest Music, from Vietnam to Iraq.

Megan Dietrich | McGill University | Political Science

Mitra Thompson | McGill University | Political Science

Despite its long and rich history, protest music is consistently understudied in political science as a form of political participation. Yet protest song writers form an élite group of political actors, who contribute to civic participation by communicating ideas of dissent and opposition to a wider audience. This paper takes a unique approach to analyzing protest music in this light by comparing the lyrics of American antiwar songs in the Vietnam War era and the present Iraq War era. By comparing the content of protest music from these two periods, our study tests the degree to which protest music has evolved similarly to changes in political protest since the end of the Cold War. In particular, we test two theories: the normalization of protest thesis (as Walgrave and other scholars argue, political protest attracts increasingly diverse participants, in terms of both demographics and political attitudes) and the diversification of targets thesis (as Iris Young and others argue, protests increasingly target a variety of figures, beyond the traditional national government targets). Content analysis is used to compare the

thematic content of a sample of protest songs recorded by American artists between 1960 and 1975, and between 2003 and the present, reflecting the duration of each war. Our study treats the creation of protest music as a legitimate form of political participation that deserves more attention and rigorous analysis in the social sciences. By comparing protest music to existing theories on political protest, we make the connection between popular culture and politics.

World Politics in a Digital Arab Public Sphere: Is the “Subaltern” Back?

Aziz Douai | University of Ontario Institute of Technology | Communication

In the Arab world, a porous information environment, dominated by pre-eminent pan-Arab satellite television and a vibrant social media landscape, has empowered a new “Arab public sphere” (Lynch, 2006). This assertion is borne out by increasingly vigorous deliberations of public affairs and international politics both on the air and on the web pages of news sites. The “interactive” nature of this media environment has made it possible for members of the Arab public not only to be heard, but to mobilize support for their views regarding world political affairs, on issues that take place outside Arabic-speaking countries. In a sense, the new information environment has made it easy for Arab audiences to exercise some relative “pressure” on their governments, publicize their grievances, and construct “new” ties with a global “public sphere.” In light of these developments, this study conducts a systematic analysis of Arab audiences’ online responses to international news and foreign policy issues. As a case study, this paper focuses on two international news events, Obama’s election in 2008 and Switzerland’s ban on minarets in the fall of 2009. How did Arab audiences’ online responses and comments frame these incidents? What sort of implications do these mediated debates and discussions have on the roles local audiences play in world politics? And how does the “local” interact with the “global”? In examining the Arab media environment, these lines of inquiry seek to outline the various ways audiences from non-western, “hyper-mediated” popular cultures engage with global politics.

“If It Ain’t Cheap, It Ain’t Punk”: Globalization and the Politics of DIY Punk Record Labels

Kevin Dunn | Hobart & William Smith Colleges | Political Science

This paper examines independent DIY punk record labels, regarding them as a potentially significant site of political engagement within international political economy. Drawing upon extensive global research, this paper will explore the possibilities that punk and DIY record labels offer for a politics of political resistance. The paper proceeds in four sections. First it briefly sketches out the development of the DIY punk record industry over the past several decades, pointing out the development of specific scenes and the trans-local networks that have helped create a global punk culture. Second, the paper explores the “business” aspect of these record labels, specifically how they function (with bands, tours, marketing, distribution, and so forth). Central to this section is the recognition that, in most cases, DIY record labels are more of a social activity than a business activity. Third, the paper will turn to the DIY “culture” of these record labels and investigate the explicit and implicit politics behind these social activities. The final section will offer a critical examination of the short-comings and potentials of the DIY record label industry as a sustained project of political resistance.

Using of the Cinematography as Provider of the Country’s Brand on the International Field

Rostyslav Dziuba | Donetsk National University | History

“In the modern life and century of globalization, countries are playing role as a global corporations: they try to sell own brand and positive image on the world area, cause they know, that it can fetch investment, tourists and business. It’s very important for every country has well-known brand. And using of the cinematograph can help in this matter, especially in case of spread of this brand over the world; cause it one of the best types of art, which can generates some stereotypes and substitutes reality in the audience’s minds.

Bollywood and Nollywood use cinema for achievement of these purposes. And I don’t say about “mastodon” of film industry – Hollywood, which film’s are extra famous in almost every country. Due to American’s movie we know about “American dream” and “style of life”. But, is this image always true? I research Ukrainian image and brand and try to find the way, how we can use Ukrainian developing film industry for providing our brand. Considering the experience of other countries, I urge that it can be implement.

Grief/Ecstasy

Joel Elliott | Ryerson University | Documentary Media

“Grief/Ecstasy” is a silent video installation that combines images of Michael Jackson fans at a concert a few years before his death, and the widely circulated footage of North Koreans publicly mourning the death of Kim Il-Sung in 1994. When slowed down, these images appear very similar: a visible and collective outpouring of extreme emotions.

There is, however, an ambivalence that underlies these two sets of images, as well as both a political and commercial agenda. On the one hand, the brief glimpses of ecstatic fans seen in television broadcasts are meant to highlight the primacy of the performer(s) and the controlled chaos of the event. By isolating and extending the shots of the audience, I hope to return the focus to the individual within the crowd, as well as point to the blurred boundaries between the ecstatic crowd and the grief-stricken crowd that would mourn Jackson’s death just a few years later. The images of North Koreans mourning their leader are meant to communicate the complete devotion of the people, but they too have an underlying ambivalence. Stories have emerged of Koreans coerced into grieving, both directly through intimidation, and indirectly through a kind of collective transference.

Together, these images convey something of the complicated intermediations between desire, loss, visual spectacle, the cultural construction of emotion, the cult of personality and the relationship between popular culture and international politics.

Reading Cultural Politics From Below: Memory, Monumentalization, and Auto-Destruction

Julia Emberley | University of Western Ontario | English

This paper will explore how cultural objects obtain significance and value in the popular imagination. Taking the example of the rebuilding of the city of Beirut in the aftermath of the Lebanese civil war, I will discuss how various artists approached the problem of destruction and decay and how, as cultural critics, we might access the knowledge of history, violence and memory embedded in a selection of particular cultural phenomena. One of the methodological questions at hand in this discussion is what is involved in shifting the analytical focus from the nation as a project manager of memorialization to the popular emergence of cultural objects that exceed, and, in fact, challenge the nation’s attempt to control the process of instituting popular memory.

Popular Culture and Resistance

Arash Falasiri | University of Sydney | Political Philosophy

While totalitarian regimes and neo-liberal ones have their differences from each other, they share specific techniques for controlling over their people. Although imposing an ideological fantasy as well as creating a constant enemy to run a system is some of mostly agreed characteristics of a totalitarian regime, neo-liberal systems have the same characteristics with a different face. On one hand terror and propaganda are employed by totalitarianism in order to destroy all differences between individuals to produce a mass society. On the other hand, it seems that advertisements for massive consumption and shifting public thoughts by mass media follow the same goals in neo-liberalism. Contrasting pseudo-individualism is one of the outcomes of both systems of governance. Therefore, as Adorno claims, there is no room for a resisting individual in any of the two systems.

This paper attempts to argue that what is more obvious in a totalitarian regime in terms of generating a mass society is followed in a neo-liberal system through the idea of cultural industry. Therefore, to find any possibility for resistance by individuals it is crucial to redefine the potentialities which are neglected in popular culture and public sphere. In order to discuss these issues, this paper will consider theories of Frankfurt School around cultural industry and advertisement together with Habermas’ notion of public sphere. Also, Hannah Arendt and Zizek’s theories of totalitarianism and fantasy come to account for this purpose.

Mexican Representations and the Colombian Poor:

A south-south process of cultural interdependence in times of Globalization.

Alberto M Florez | University of Ottawa | History Department/School of International Development and Global Studies

This paper explores the roots of identity formation in national popular classes in reference to foreign models in the Americas. Rather than looking at the traditional North-South equation, it discusses a South-South process of cultural interdependency. It will explore the role of cultural industries and the mediation of social groups in Colombia conducive to the permanent adoption of Mexican cultural references in class differentiation in the first half of the Twentieth Century. This will be explored in the context of local/global historical processes where the nation-state became the pre-eminent entity around which identity was meant to be shaped, and where many of the local popular groups developed resistance to Northern foreign models, especially produced in European countries and the United States identifying themselves with Mexican references. Illiteracy, rural-urban migration, patriarchy and civil wars were some of the contextual elements that helped to explain the easy recognition of commonalities that open the door to the integration of strong values transmitted through Mexican cultural industries that was specially evident in the Colombian case. In that context, this paper elaborates the concept of heterogeneity and interdependence in reference to “national” identities and at the same time explores the constitution of contact zones, to borrow Mary Louise Pratt’s concept. That idea challenges the concepts of acculturation, commonly used in colonial and neo-colonial studies, and discusses strategies of cultural diffusion as well as how Colombian social classes mediated the representations of the Mexican that circulated in cultural industries to finally adopt local versions of them as part of their internal processes of social differentiation.

(Re)Producing “Popular” Sovereignty:

An analysis of the production and consumption of bodily labour in ‘America The Gift Shop’

Jessica Foran | McMaster University | Political Science

Armagan Teke | McMaster University | Political Science

There is a growing literature in International Relations that emphasizes the ‘everydayness’ of our interaction with and consumption of cultural products, and the ways in which our understandings of global politics are shaped in and through these seemingly ‘mundane’ experiences. In the art exhibit America The Gift Shop, Philip Toledano invites the audience to enter into the performance of U.S. foreign policy. The exhibit provides a wide range of consumer products, such as the ‘Abu Ghraib Bobblehead’ and ‘Abu Ghraib Table,’ suggesting that state foreign policies need to be consumed and produced by particular bodies. This paper assesses how the installation (re)produces and disrupts certain relations of power and dominance. More specifically, we argue that the installation disrupts the image of sovereignty as an abstract and natural entity by bringing it into the realm of interpersonal interaction and consumption, thereby making it visible that sovereignty is (re)produced via the systematic essentialization and objectification of particular bodies in the everyday. However, we also highlight that the mental and physical labour required to make these ‘souvenirs’ possible remains unaddressed in this installation. The use of the bodies of prisoners not only serves to obscure the labour of suffering, but also perpetuates an understanding of these bodies as the raw material and excess at the margins of the state and global political economy—both of which are required to (re)produce sovereignty and empire. This paper will focus on the question of labour in relation to the production of these “objects” and how it conceals the ways in which sovereign power is (re)produced through this labour. By raising these issues we hope to show why the question of labour needs to be engaged by popular culture and critical security studies scholars.

Defining “Political”: Rules, Identity, and Audience in an Online Yaoi Fan Forum

Kathryn Frank | University of Michigan | Communication Studies

In this paper, I argue for the importance of looking at how identities – racial/ethnic, gender, sexual, national – are constructed and performed in and constituted by the rules and etiquette of online discussion forums. Recent studies of political engagement and online communities suggest that much of the discursively rich “political” discussion in cyberspace is occurring on sites that revolve around “non-political” topics. Using the largest English-language fan forum for yaoi – a trope in Japanese animation and comics that deals with male/male romantic or sexual relationships – as a provisional starting

point, I examine how the site’s audience is constituted within discourses of cultural production, “real world” lived identity and experiences, fan discussion and fan production, and the policies of the forum itself. These policies define the main topic of discussion: yaoi, an oft contested term that English-speaking fans around the globe have reclaimed from derogatory origins. The rules also define how other topics may be discussed on the forum. The explicitly stated rules and etiquette of the forum include banning of discriminatory or hate speech, enforcement of communication in English only (despite the multinational/multilingual audience), and discouraging of “political” topics (such as religion, military issues, and “anti-gay” opinions). Enforced by moderators and accepted by users as a condition for joining and participating in the community, these policies foreclose certain forms of expression and identification, while simultaneously allowing an environment in which certain marginalized identities can be performed and even celebrated.

Untitled

Scott Forsyth | York University | Film Studies

Sustainable Peacebuilding through Popular Music

Michael Frishkopf | University of Alberta | Ethnomusicology

Andy Knight | University of Alberta | Political Science

The Shadow

Does the global community have a responsibility to intervene when human rights –civil, political, social, or economic—are violated? “Responsibility to Protect” (R2P) is a recent (2001) security and human rights norm addressing the international community’s failure to intervene during extreme human rights crises, such as genocides (Rwanda) and ethnic cleansing (the Former Yugoslavia). Unanimously endorsed at the UN’s 2005 World Summit, this norm also stresses responsibilities to prevent, and to rebuild. In this panel we focus on the responsibility to rebuild war-torn countries through cultural R2P: arts-based education aimed at sustainable peace, security, and global awareness. We outline an ongoing participatory action research project, “Giving Voice to Hope: Music of Liberian Refugees,” centering on popular music produced by Liberian refugees living in Ghana’s Buduburam Refugee Camp (bit.ly/bududc). Collaborating with camp musicians, we produced an educational popular music CD featuring ordinary West African popular genres (highlife, gospel, hip-hop, reggae) expressing—in their lyrics—refugees’ dreams, critiques, and fears. Beyond musical sound, extensive liner notes provide historical and political background, documenting the camp’s social conditions, music, and musicians. Recognizing the central role of popular musicians in distilling, articulating, and resolving individual and social stresses through mass-mediation of expressive culture, this project promotes sustainable peacebuilding through music-making, documentation and global dissemination: by empowering musicians, fostering musical communication, and raising consciousness—local and international—about the Liberian conflict. Our panel, gathering a political scientist, an ethnomusicologist, and a Liberian musician, fuses three interdisciplinary perspectives on popular music production as cultural R2P.

Land Art

Richard Fung | Ontario College of Art and Design | Integrated Media

For this presentation I will show clips from and talk about two video installations that deal with geopolitical issues: *Jehad in Motion* and *Landscapes*. The former is a dual screen projection, a double portrait of Palestinian Canadian social activist *Jehad Aliweiwi* and the two cities he calls home: Toronto and Hebron/El Khalil. *Landscapes* is an installation that comprises three video projections and uses the art work of *JMW Turner* to consider the relationship of landscape painting and the colonial transformation of indigenous geographies.

While neither installation can be called popular culture, per se, they were each meant to consider the pedagogical potential of the sites of their initial presentation: Harbourfront Centre and McMaster Museum of Art. The Main Gallery at York Quay Centre is a free space within Harbourfront Centre, a cultural complex on Toronto’s waterfront and one of the city’s major tourist attractions. McMaster Museum is housed on the campus of McMaster University in Hamilton Ontario.

In the talk I will discuss how the installations draw on different audio-visual languages to confront dominant representations and discourses about the land in Israel/Palestine and in Canada, and how they are meant to interface with audiences and modes of viewing/listening within these two galleries and the two cities.

The Times they are A-Changing (Back): Ronald Reagan and the Return of the National Security State

Frédéric Gagnon | Université du Québec à Montréal | Political Science

The parallels between Ronald Reagan's militaristic policies in the 1980's and movies produced during the same period.

This Is More than a Game, this is (Interactive) War! Studying the Digitalization of War in Militainment

Frederick Gagnon | | Université du Québec à Montréal | Political Science

David Grondin | University of Ottawa | School of Political Studies

The recent proliferation of war-themed videogames, such as America's Army or Full Spectrum Warrior, branding US armed services and the Pentagon, we have noticed a certain shift from a commodification of play to a militarization of play. If war can be visualized in several televised and cinematic productions and given that the aesthetic turn in IR has seen numerous studies testimony to the rise of cinematic IR to analyze the aesthetics of war in popular culture, it remains that only a handful of scholars have recognized the importance of video/digital games among the variety of media outlets that diffuse cultural representations of war, chief among those being James Der Derian. Notwithstanding the fact that an academic field known as "game studies" has found a certain niche in humanities and social sciences, time has come for the IR aesthetic turn to assess /video games in their own right. As game theorist Alexander Galloway stressed, "(...) because games are not merely watched, they are played", (...) (i)t is no longer sufficient to talk about the visual or textual representation of meaning. Instead the game theorist must talk about actions, and the physical or gameworlds in which they transpire" (Galloway 2004). As such, the reflection undertaken in this paper is twofold. The first concern is specific to practices of war-themed video/digital gaming, while the second spans larger in trying to think through video/digital games as practices in the IR aesthetic turn.

On the one hand, building on recent media and cultural studies accounts on war-themed videogames, Nick Dyer-Whiteford and Greig de Peuter's Games of Empire (2010), Roger Stahl's Militainment, Inc. (2010), and Nina Huntemann and Matthew Thomas Payne's Joystick Soldier (2010), this paper's main concern aims to reflect on the specificities of war-themed digital games as practices of militarized play. Because video/digital games are about interactivity, we have to inquire beyond their narrative of war and look at the affect that is generated by "playing war". If interactivity gets us to notice how war has not only been visualized through videogaming screens and interfaces, it is now increasingly being played like a video game. Roger Stahl indeed asserts in Militainment, Inc. (2010) that "interactive war" conceives of war as a "battlefield playground". In line with this panel theme, our argument seeks to highlight how focusing on the notion of militainment leads us to acknowledge how "militainment" videogaming brings to the fore this particular "militarization of play". It also leads us to ask how one can make sense of play as a militarized and commodified space in a way that produces a new mode of war as game, but also to inquire what does a focus on militainment analytically offer us when trying to make sense of how war is more than a game?

On the other hand, a more general interrogation forces us to think through gaming in light of the virtual, the digital, the potential, the possible, the probable, and the experienceable. This obviously brings about several other questions: Can we conceive of gaming without thinking about war, about militarization? Without thinking of the visual, of types of visuality, of space design, of place? In The Parables for the Virtual (2002), Brian Massumi argues that one should not equate the digital with the virtual, especially because "(i)t reduces it to a simulation" (2002 : 137). What does this precautionary argument entail? What do interactive games allow as a participatory medium that films and television cannot? What does the digital allow and preclude? These questions on videogaming and digital games already form the basis of an ongoing reflection in game studies and should also serve as a springboard to think over the aesthetic turn in IR in 2010.

The WHO on stage: Viral Aestheticism, Diseases Iconography and the World health Organization as a Cultural Carrier

Gabriel Genest | University of Ottawa | School of Political Studies

Recognize as one of the most pervasive metaphor of the twenty first century (Zerner, 2005), the virus has sparked a wealth of images and visual representations. By involving an association with "absorption, invasion, vulnerability, the breaking of a boundary imagined as secure, in which the other become part of the self" (Bashford and Hooker, 2001), the virus is inscribed in a matrix of meanings where space, otherness and difference melt in a radical encounter with the pathological. As pointed out by Deborah Lupton, the visual representation of diseases and infections in western medicine had had a tremendous impact on the way the Other has been categorized as abnormal and dangerous (Lupton, 2003), producing in this way a cultural understanding of diseases. Such an "epidemic of signification" (Comaroff, 2007) had however never been problematized at the level of world scale representations. The objective developed in this paper is to highlight visual accounts of viruses that can be found in tuberculosis prevention campaigns of the World health organization (WHO). Especially relevant for this purpose is what we call the viral aestheticism and the disease iconography of tuberculosis that associate the origins and sources of the disease with the less valorized identities. By stimulating a culture of anxiety through the social power of contagion, the tuberculosis imagery found in WHO campaigns supports the production of a global viral geography and the establishment of the international institution as a cultural carrier. Following Lupton, we consequently argue that we need to understand the visual imagery of viruses at the WHO not only as a "rhetorical device", but also as a "vital epistemological device" (Lupton, 2003) through which the world and its geopolitics can be dissected.

Politics of Internet: Case of Iranian Blogging and Recent Election

Nazanin Ghanavizi | The University of Sydney | Sociology and Social Policy

Persian, the official language of Iran, is ranked amongst the ten most widely used languages of blogging. As there are only about 80 million Iranians in the world and roughly about 20 million of them access the Internet, this is highly significant. The number of blogs increases every day and at the moment, it is estimated that there are more than one million active blogs in Persian.

Iranians face many obstacles to accessing the democratic modes of journalism and political activity associated with the Habermasian public sphere. Freedom of speech and the free press have been challenging issues for Iranians for many decades. Despite the fact that there are various restrictions on Internet use in Iran, there are still a huge number of people who blog and respond to other blogs even at the high price of serious punishment. This paper considers Iranians' contribution to the global civil society and the global public sphere through blogging and link sharing.

The main questions this paper raises focus on the ways in which cyberspace, and blogosphere in particular, provides Iranians with a space to express their needs and interests and criticize the strategies of the state. The example of Iranians' activities before and after June 2009 election and their relationship to the use of new media as a freer mode of communication will be used to clarify the theoretical discussions of public sphere and media. Politics of Internet, deliberation, public reasoning and action are key terms of this paper.

Untitled

Rachel Gorman | Board of Directors and Programming Committee, A-Space Gallery

During the past decade there has been a resurgence in critical discussions about cultural workers and contemporary cultural production in Canada. These discussions have taken place in light of radical rearticulations of artist subjectivities and art practices, including art produced in the context of organized groups and revolutionary parties, and art that has emerged from queer, working class, Native, and disabled cultural movements. There are several factors that have affected the Canadian context, including: the role of the artist/activist; the impact of social movements on art policy and institutions; and new artistic genres emerging from interventions by feminist and anti-racist artists. Debates over the role of the artist, art institutions, and public policy in cultural representations of sexuality, race, and gender have been enlivened by critical discussions of contemporary cultural movements; and theoretical interventions from postcolonial studies, disability studies,

and Native studies. I argue that this is a good time to re-imagine the political potential of art in this time of war, poverty, over-consumption, and environmental crisis, and to critique the appropriation of art and creative labour by neoliberal policy makers. Despite the historical impact of social movements on art policy and institutions, and the democratization of art production as a result of the development of artist/activist-run centres and festivals, the aesthetics and practices that have emerged out of expansive social movements are under threat in the current economic/political environment. While current social movements have focused on cultural production as a mode of addressing social exclusion and negative representations, I believe we have much to learn from explicitly revolutionary texts and aesthetics.

Prelude to Pop!/Art is Lorraine O'Grady
Andil Gosine | York University | Sociology

Andil Gosine will discuss the celebrated performance and visual artist's most recent and still-in-progress work, "Landscape (Western Hemisphere)" as an entry point into O'Grady's unique and complex consideration of popular culture and world politics.

'Things aren't always what they seem in this world, Mr. Brown': Paddington Bear and the Politics of Insecurity
Kyle Grayson | Newcastle University | Geography. Politics and Sociology

Many stories for children can be interpreted as directly geographing the boundary between inside and outside, providing narratives that normalise certain forms of otherness while representing alternatives as undesirable. In focussing on A Bear Called Paddington, the first collection of stories in the Paddington Bear series written by Michael Bond, this paper will focus on a liberal philosophical *mise en scène* regarding otherness and difference which runs throughout. I will analyse how this particular *mise en scène* within these stories produces narratives of identity, immigration, citizenship, belonging, and tolerance that have greater cultural resonance, while normalising specific negotiations of difference that render Paddington (and others) into precarious positions of insecurity.

Pop Goes the Boycott
John Greyson | York University | Department of Film

When Israel identified queer tourism as one of the key planks in its rebranding campaign, activists fought back, arguing that there is no pride in the occupation. Over the past several years, queers in Madrid, San Francisco, Lisbon, the West Bank, Tel Aviv and Toronto have developed creative ways to express their global solidarity with the Palestinian struggle and fight back against the pink-washing of Israeli apartheid. This presentation will examine the specific role of queer artists in relation to pop culture and the growing boycott/divestment/sanctions movement.

Looking for New Conspiracies? Screening National Security for the 'New World Order'
David Grondin | University of Ottawa | School of Political Studies

After the Cold War, the National Security State apparatus adapted to the "new world order" and American cinema witnessed a revival of the political thriller, a genre which fits well within the extensive web of the National Security State.

Mixed Martial Arts and the Popularization of Multi-Disciplinarity
Chris Hendershot | York University | Political Science

Much has been made of developing an inter, multi or even supra-disciplinary approach to the study of global politics. Despite the (critical) clamour to overcome the limits of disciplinarity (unfortunately) very little institutional change has occurred within the academy – save for the conducting of this conference of course. However, since at least 2005 'North American men aged 18-34' have been increasing consuming multi-disciplinarity in the form of the spectacle of athleticism that is mixed martial arts (MMA) – with the Ultimate Fighting Championships being the main vehicle of dissemination. The purpose of this paper is then to consider how MMA has been popularized in North America; where it now challenges the (disciplinary) dominance of boxing as the top combat sport. Beyond my own personal interest in combat sports, I expect that analyzing the history of a multi-disciplinary activity such as MMA/UFC will produce some very meaningful opportunities to reflect on how best to breakdown or more appropriately 'KO' or 'submit' disciplinarity in the study of global politics.

Web 2.0 Technologies for Election Campaigning in Sri Lanka
Chaminda Hettiarachchi | University of Sri Jayewardenepura | ICT; Political Science; Management Studies

Internet has been a very popular media for political activities in many countries in the world. The American Presidential Election in 2008 is an ideal example of effective use of Internet and web based technologies for campaigning and fund raising. During the recently held Indian parliamentary elections, Internet played a significant role. In Sri Lanka, all the major parties host their official party websites and some national politicians maintain web presence and their personal and official websites. However, in Sri Lanka, the use of internet and web technologies for political campaigning is still emerging and politicians and strategy makers are still to recognize the power of Internet as a driving force in campaigning.

The objective of this research was to carry out a study of use of internet and web 2.0 technologies in election campaigning in Sri Lanka. It was expected to study the extent of using internet and web technologies for campaigning and the particular technologies used for such purposes. It was also expected to analyse the strategies followed in web campaigning and identifying methods to evaluate the effectiveness of web based technologies such as social networking tools, micro blogs and webcast and multi-media sites in final election results. The research data has been collected for Western Provincial Council Election held in April 2009 and Presidential Election in January 2010 and data is being collected for ongoing Parliamentary Elections due to be held in April 2010. Main data collection methods have been online survey, focus group discussions and expert interviews.

One of the main findings is that the use of web technologies in the election campaigning is not optimal. It was also found that there is a lack of awareness about such technologies and inability to understand the effectiveness of the tools in campaigning purpose by many candidates. Some candidates have been able to use web tools to attract high user interest and interaction but they have failed to follow integrated approach in managing the online campaigning. The campaign by the HE the president has been by far the most intensive and effective in the web space. However, lack of measurement system, poor transparency, standard frameworks and poor ethical practises remain issues of online campaigning. In brief, web space had created an effective, efficient and economical media for election capgain and its benefits are yet to be derived.

White Pain/Black Pain: Claiming and Escaping Racial Identities through Aesthetics of Suffering
Arthur Imperial | York University | Political Science

In *Black Skin, White Masks*, Fanon states that "Jean Paul Sartre had forgotten that the Negro suffers in his body quite differently from the white man." Interrogating this statement begs the question: how is suffering racially different? What is the significance of the body in an understanding of racialized suffering? Put succinctly, is there a difference between white and black pain and how do visual methods help us to understand these relations further? To answer these questions I explore how acts of claiming and escaping unfold through the social production of racial identities by using the Fanon-Sartre debate on the issue of Negritude and Jewish and Black identity as a jumping-off point to do a critical race reading of the films *Zelig* by Woody Allen and *Touki Bouki* by Djibril Diop Mambéty. By juxtaposing the shape-shifting identity of Leonard Zelig with the surrealist fantasies of Mory and Anta's escape from Senegal to Paris I assess how these narratives provide a conceptual distinction between a racism produced from the social construction of racial identity (i.e. the 'idea' of an inferior race) and the felt experience of corporeal racism (i.e. the visibility and materiality of one's skin colour as a marker of race). Lastly, I weigh the methodological risks in strategizing aesthetics of suffering towards the goal of a transformative project against Empire's hegemony of pain in which I ask, what is at stake in relying too heavily on cultural representations of suffering in our research of world politics?

Mongolian Death Worm versus Zombie Khan: Comic Book as Methodology
Sara Jackson | York University | Geography

As a new dawn is promised at the Oyu Tolgoi gold-copper mine, the Death Worm and Zombie Khan are locked in combat. The Death Worm, descended from cryptids native to the Gobi Desert, is the product of Soviet breeding plans and free market experiments. Raised from the dead to protect the nutag (homeland) from unregulated mining that is polluting the national waters and *baidal* (state of being), Zombie Khan is a Cyborg Eco Khan ready to regulate. As comic book heroes,

the Death Worm and Zombie Khan are mythical and historical figures that reveal what Latour calls ‘monsters’—they are paradoxical forces shaping the discourses and material effects of mining in Mongolia. Playing with the appropriation of Mongolian culture by Canadian companies such as Ivanhoe Mines’ discourses of progress at the Oyu Tolgoi mine is a method for analyzing how Mongolian national territory is being re-imagined through mining. The purpose of this paper is to use the comic book to outline some of the major conflicts and contradictions that are emerging out of the Oyu Tolgoi mining agreement signed in October 2009 between Ivanhoe Mines/Rio Tinto and the Mongolian government. With several other large-scale agreements in negotiations, Oyu Tolgoi has been heralded as the birth of a new age in Mongolia, which also means the birth of new monsters.

Hezbollah Kitschified, Kitsch Hezbollahified:

Political souvenirs, the market and the informal public sphere in Shii Lebanon

Ildiko Kaposi | American University of Kuwait | Communication and Media

As the public visibility of Hezbollah’s Shii constituency grows, the experiences of the people who inhabit the emerging Islamic milieu are communicated in generally accessible forms. These communicative forms are fashioned increasingly after that of media, leisure, consumption, tourism, and entertainment. The commercial activities underlying the development of sites in the Islamic milieu for leisure and tourism also produce political externalities in the shape of Hezbollah-themed souvenirs. Based on fieldwork undertaken in Lebanon in January 2008 and June 2009, the paper proposes to read the material culture of souvenirs as political propositions put forth in the informal public sphere about the meanings of Hezbollah.

The privately and commercially produced Hezbollah-themed souvenirs appropriate existing conventions of international political merchandising, and in the process incorporate the party’s symbols into the universal culture of kitsch. By becoming the object of commercial activities, Hezbollah are established as part of the mundane world of mainstream society. The kitsch aesthetic that supplies Hezbollah-themed merchandise transforms radicalism into marketable items of consumption. Consuming kitsch party merchandise signals a lack of coercion: the private act of shopping is voluntary. The unforced market transactions thus communicate a refutation of the claims that Hezbollah advocates a totalising Islamist political vision, strengthening the party’s legitimacy as a compatible participant in democratic political life. The aestheticisation of politics through commodification, kitsch, and the rule of popular cultural logic fosters communicative inclusion and intersubjectivity in Lebanon.

Reversing the Gaze

Nuriye Kilinc | York University | Women’s Studies

Nuriye is a Turkish painter and was born in Izmir/ Turkey. She graduated from Inonu University the Department of Fine Arts. She worked as a high school art teacher and took part in various political organizations (Human Rights, Teachers Union and art collectives). She is a member of UNESCO A.I.A.P (Association Internationale Des Arts Plastiques/Turquie -International Association of Art/ Turkey). Her works have appeared in four solo exhibitions in Mersin, Ankara, Malatya and Toronto and she has participated in several group exhibitions in Turkey and Toronto. Currently she is a student in Women’s Studies at York University.

Nuriye aims to reverse the gaze of authority in her painting using personal experiences of physical and mental torture, and reflections on the border crossings involved in the process of immigration to Canada. In this presentation, Nuriye will discuss a series of paintings: Chair, Foot, Key Hole and Flowers without Roots (shown on power point) that take up the themes of sorrow and its militarised effects on the human body. Then she will discuss themes of border crossing in her recent installation (Suitcases), and will read two poems which are also an important part of her artistic production.

The International Politics of Videogame Space

Abhinava Kumar | York University | Political Science

Videogames constitute one among few media which effect a double reflexivity between subjects and medium — gamers must be both actors and spectators in order for gameplay to become meaningful. Scholars in the emerging discipline of game

studies (or videogame studies) recognise this, and are beginning to understand the act of playing as being central to an engagement with the content of any game. Despite increasing attention, however, the act of playing remains undertheorised. A consequence is that the interpretation of (single player) videogames tends to follow from a reduction of all of its various components — visual, phonic, haptic — to a single overarching narrative. From the vantage point of aesthetic IR theory, I will engage a reading of Call of Duty 4: Modern Warfare 2, among other recent war themed videogames, to show that narrative cannot be neatly extrapolated from the experience of playing a game. My contention is that current approaches to understanding digital space and subjectivity in war video games too often forego an appreciation of spatial epistemology. The result is an undue concern with the dangers of representing violence as pleasurable, and an accompanying refusal to consider the critical possibilities of gameplay.

Of Fields, Networks and Structures: A Conceptual Apparatus for Visual Analysis

Fuyuki Kurasawa | York University | Sociology

Within the human sciences today, and more specifically the field of sociology, visual theories and methodologies remain divided between two seemingly irreconcilable approaches. On the one hand, internalist frameworks (e.g. semiotics and hermeneutics) concentrate on the interpretation of meanings or the decoding of the symbolic organization of the image, without sufficient attention to the institutional and socio-political conditions of its production. On the other hand, externalist perspectives (e.g., processualism and social structuralism) underscore these latter dimensions—in the form of an analysis of ideological or socio-historical setting, or yet again of the positions and networks of producers of images—at the expense of an adequate consideration of the properly visual signs and semiotic relations contained within, and produced by, an image. This presentation will propose an alternative to both internalist and externalist paradigms, thus seeking to integrate their respective strengths while dispensing with their weaknesses via a four-pronged critical theory of visuality anchored in the following concepts: ideological field; institutional network; semiotic structure; and, finally, iconographic field. The argument will be illustrated through research on the visual representation of humanitarian crises, notably the 1921-23 Russian famine.

From Liveleak to Wikileaks: Biopolitics, Cultural Governance, and War Spectatorship

Nelson Lai | York University | Political Science

In March of 2010, Wikileaks uploaded to Youtube a video which showed the shooting of two Reuters news correspondents and several unarmed Iraqi civilians by a US Apache helicopter. While the US Department of Defense (DoD) has been (at the time of this writing) largely silent even after the video ‘went viral’, milbloggers have critiqued the ‘leaked’ version of the video as edited and “lacking context”, uploaded the ‘full version’ accompanied by ‘analysis’ and ‘proper contextualization.’

In this essay, I analyze the US DoD’s so-called “renewed” engagement with ‘Web 2.0’, most notably signaled by the lifting of the blanket ban on a number of social networking websites from DoD networks accompanied by strategies aimed to exploit on the interactive and collaborative ecology of new social media. Through these strategies, I trace a progression of the architecture of cultural governance from Foucault’s “disciplinary society—”that emphasizes the logic of individualized self-responsibilization, discipline, and compartmentalization—towards a distributed form of control based on networks and sociality which Deleuze terms the “controlled society.”

I address the following questions: what anxieties have emerged in the US military’s encounter with the information space of ‘Web 2.0’? How has the US Department of Defense (DoD) attempted to revitalize its Information Operations to incorporate contingencies and the management of distributed subjectivities? How do these strategies articulate a modality of governance in which ‘network society’ is a biopolitical object of security?

Everything You Always Wanted to Know About Obama But Were Afraid to Ask Mr. Freedom

Marc James Léger | Independent Scholar | Visual and Cultural Studies

In March of 2008, Criterion Collection released William Klein's 1968/69 film *Mr Freedom*, a cartoonish satire of American foreign policy during the Vietnam and Cold War. The re-release of this film occasioned comparable comments among US film critics that the film says as much about the Bush era's "war on terror" as it did about Richard Nixon and Westmoreland's Indonesia policy. More recently, in January of 2009, US President Barack Obama told a Washington Post reporter that freedom and democracy are two of America's best exports and that neither of these can be promoted through the barrel of a gun. Despite this, in the Fall of 2009, the Obama administration opted to affirm its "security credentials" by increasing defense spending and violating Pakistani sovereignty as part of its Afghan military surge. This paper examines the Obama administration's perpetuation of imperialist war in the context of the timely re-release of Klein's film. It considers the paradoxical power of popular culture to present unpatriotic views in the context of widespread political consensus.

Transnational Cultural Flows in East Asia -- A Discussion through the Examination of Transnational Cultural Exchange in Mass Media

Anne Lin | State University of New York, Albany | Sociology

From 2001 to 2009, a single script, which was originally a Japanese comic, was adapted into a Taiwanese television drama, remade again as a Japanese television show, and then again as a Korean drama. All three shows were officially broadcast in Taiwan, Japan, and Korea. This is one of the most salient examples of how cultural elements are exchanged and borrowed transnationally.

Most theories on globalization and transnationalism fall short when it comes to understand cultural experiences in Asia. Asia is often treated as a collective entity and discussed only in relations to the "West." Intra-regional variations is often neglected, especially in terms of popular culture and mass media. Some research which look at transnational relations within the East Asian region usually adopt theoretical frameworks emerged from Western experiences, which are not completely applicable in explaining phenomena in Asia.

In this project, I would like to examine the flows of cultural exchange among East Asian regions and the indication of power dynamics operating within and beyond the area. The ways in which cultural elements blend and mix, and how audiences renegotiate cultural boundaries are targets of exploration. Through looking at the cross-cultural exchange and borrowing of cultural elements in popular culture and mass media in the East Asian region, I am aiming at developing an alternative view to understand international and transnational power relations, which recognizes cultural autonomy and its limitations.

Creative Resistance at the US-Mexico Border: Subjectivation and Artistic Representations

Marie-Chantal Locas | University of Ottawa | School of Political Studies

According to Gilles Deleuze (1990), disciplinary societies are since the Second World War in crisis. What have progressively come to replace them are societies of control in which people are more and more homogenised, and desires controlled and channelled. In this context, Deleuze argues that possibilities of resistance are strongly diminished. To counteract this weakening of resistance, he insists on the importance of the process of subjectivation. In my paper, I first argue that one manifestation of the society of control is the emergence of a biometric border between the United-States and Mexico. In fact, the biometric border is one of the nodes that act as a potential gate or filter in the rhizomatic assemblage that constitute control where the body becomes the password linked to various databases and risk profiles in order to distribute or reject access and status. As it is represented in the discourse of control, the border is the limit of our safety, and protects us from an 'Other' considered as the source of our existential insecurity. Therefore, I suggest that resistance vis-à-vis the biometric border and the exercise of control lies in the possibility of creating new narratives, new stories of the border. To find these, I look at artistic representations that work toward the creation of new spaces, new subjectivities, and new identities that

could dispel the values actually conveyed by the discourse of control. By analyzing different pieces of work that put forward a polymorphous, polyglot, hybrid and binational 'border subject' (Berelowitz, 2003), I will demonstrate the possibility and the impact of creative resistance at the US-Mexico border.

Peripheral Sounds, Peripheral Bodies, Peripheral Spaces:

Brazilian Hip Hop, Racialized Violence, and a Re-Imagined Politics

Katherine MacDonald | York University | Geography

The favela is increasingly a space of conflicting governmentalities – between the sovereign and organized crime syndicates. As these powerful actors contest the spaces within the favelas, inevitably, violence escapes the threshold of the periphery, thereby democratizing and equalizing the spaces of exception throughout the greater metropolitan areas of society. That this violence mediates, monitors, and controls the spaces within defined favelas is generally not contested, however, this violence is beginning to permeate the larger urban areas of Brazil with greater frequency and greater force, as most recently evidenced in Rio de Janeiro (October 17, 2009). The 'excluded' periphery is becoming more inclusive of the central urban areas, as "dislocating localization is the hidden matrix of the politics in which we are still living" (Agamben, 1998:175), and what was the 'camp' is engulfing and normalizing the 'city' as 'camp'. While this violence is becoming indiscriminately and increasingly inclusive, simultaneously, statistics indicate that the pattern is inherently racialized, and politically, active discrimination and police targeting are unofficially permitted and often encouraged, systematically and perniciously controlling marginalized, excluded residents.

Through the lyrical and visual discourse of Brazilian political hip hop, Agamben's concepts of abandonment, bare life and the camp will be explored against the background of the favela as a space of exception. It suggests that the violence permeating within and without the borders of the favela can be overcome through a different imagining of politics, specifically cultural-politics, reversing the trend of camp to city, promoting cultural diversity, specifically by encouraging increased respect for racialized identities, and ushering in a re-conception, or a re-territorialization of city to camp.

In Search of Optimism: Authenticity and Subjective Experience in 21st Century American Cinema or Why is Postmodernism Making me Sad?

Ben Maciorowski | York University | Cinema and Media Studies

A general narrative theme has emerged since the early 21st century in American film on the fringe of mainstream, interchangeably dubbed indie or alternative. Backed by an indie music-heavy soundtrack, films such as *Garden State* (Braff, 2004), *Little Miss Sunshine* (Dayton & Faris, 2006), *Away We Go* (Mendes, 2009), *Where the Wild Things Are* (Jonze, 2009), *(500) Days of Summer* (Webb, 2009), *I'm Here* (Jonze, Short Film for Absolut Vodka, 2010) and *Greenberg* (Baumbach, 2010), consistently depict characters, typically college educated 20 to 30-somethings, attempting to achieve an authentic experience in societies depicted as homogenizing, and glib. The soundtrack is relevant because indie music is often described as being more creative, more expressive, more idealistic than other mainstream artists, further echoing the films' depiction of authenticity. This resonates with the 18th century Romanticism movement, which had artists return to their ideals, typically involving nature, in a revolt against aristocratic social and political norms. In the indie films, characters often display symptoms of depression and a general malaise towards life, and envy those who are able to achieve happiness under the same circumstances. We often find characters drawn to extremes in order to achieve a sense of originality or authenticity. Ultimately, the films suggest that without an adherence to personal ideals and values, a life is incomplete. It is no surprise these films resonate with high school and university audiences who are beginning to shed their adolescent conformist values and adopting authentic idealism. I will investigate the causes of these trends, specifically focusing on American consumerist values, and the notion of purchased individuality.

Hitchcock's Cold War and the Evolving Politics of the National Security State

Alex Macleod | Université du Québec à Montréal | Political Science

How Hitchcock's films contributed to maintaining the atmosphere of insecurity and tension so closely associated with the Cold War and the National Security State during the 1950s and 1960s.

So Say Who All? Cosmopolitanism, Hybridity, and Colonialism in the Re-Imagined Battlestar Galactica

Derek Maisonville | York University | Political Science

With humans fleeing from twelve colonies destroyed by rebellious ex-slaves, Battlestar Galactica seems a postcolonial text par excellence. Hybridity and the mutability of identity are crucial themes throughout the re-imagined series such that the show challenges the “hegemonologue” surrounding the enlightened liberal individual subject (Beier 2005). However, it simultaneously proposes a regressive cosmopolitical view more in line with past justifications for colonial subjugation than with disruptions of such universalistic impositions. Indeed, in its conclusion, the show seems to demand the sacrifices of not only the ‘Othered’ non-humans, but also the non-‘Whites,’ while simultaneously beginning a new colonialism with supposed (white) human superiority again inflicted on a minority to be dissolved. This paper explores these contradictions from a postcolonial perspective, asking in what ways this program, oft-praised for its critical interrogations, also plays into its originary Western hegemonologue thereby reinscribing the tenets of a racist politics even while disrupting monolithic notions of the subject and foregrounding hybridity.

“The Cultural Association for Women of African Heritage Responds to the Death of Patrice Lumumba”

Reva Marin | York University | Humanities

On February 15, 1961, several dozen African American protestors – the women wearing black veils and the men black armbands – interrupted Adlai Stevenson’s first speech as United States representative to the U.N. to protest the organization’s involvement in the Congo and the assassination of its former premier, Patrice Lumumba. The demonstration quickly escalated into what was later described as “the most violent demonstration” in U.N. history, leaving more than twenty people injured, causing the suspension of the Council debate, and attracting headlines around the world. Among the many nationalist and anti-colonialist groups participating in the demonstration was the Cultural Association for Women of African Heritage (CAWAH), an organization that had been formed to promote pride in African culture, but which was moved to direct protest as a result of Lumumba’s assassination.

Representations of this demonstration have differed dramatically. The mainstream press mainly overlooked CAWAH’s involvement in the demonstration, but Maya Angelou and Rosa Guy – two of the organization’s founding members – have emphasized the instrumental role the organization played in the planning and execution of the protest. While the press generally portrayed the U.N. demonstrators as “dangerous extremists” with Communist ties, Angelou and Guy emphasized the significance of the African freedom movements to the burgeoning African American civil rights movement, with its emerging expressions of Black Nationalism and Black Pride. CAWAH’s participation in the U.N. demonstration offers an intriguing example of the role of cultural producers in initiating new expressions of Black protest in the early 1960s.

Sustainable Citizenship: What Role Does the Walt Disney Company Play?

Michele Micheletti | Stockholm University | Department of Political Science

This paper studies if, how, and why popular culture teaches sustainable citizenship, which is an emerging theoretical model whose normative claim is that citizens have responsibility for a series of transboundary spatial, temporal, and material relationships that include one’s family, other people, animals, and nature. This model mandates citizens to assume temporal responsibility for global historical legacies of colonialism and for a variety of material relationship (e.g., sweatshop clothing, holiday travel, use of animals and the environment). It implies ideals about relationships of interdependences and stewardship incorporated into a large variety of citizenship practices. Popular culture is an ideal subject matter for studying if people are or are not sustainable citizens because it allows for investigations into how citizenship ideals and practices are absorbed, learned and translated into everyday lives. This paper focuses on the Disney’s princess culture, a fabricated popular culture with global reach and with implications for sustainable citizenship. Disney princess culture includes values and practices and a line of consumer products (so-called “tie-ins”) that are highly discussed for their portrayal of gender, racial groups and history, environmental impact, and outsourced manufacturing. The paper investigates how the princess culture relates to the Walt Disney Company’s policies and practices on “corporate citizenship” and social responsibility, studies the public discourse on the princess culture and Disney’s CSR, and reports results from a study of how young parents’ and their children relate to the princess culture and to the ideals of sustainable citizenship.

Karmic Democracy and the Reification of Popular Opinion

Liam Mitchell | University of Victoria | Political Science

Social media forums are often designed in an apparently democratic manner wherein communication is level and fair. Reddit, a popular news aggregator, is one such democratic site: its users regularly vote on both submissions and the comments which are made about them. This quasi-democratic “karma” system generates generally predictable results: outlying opinions are levelled down and strokes of recognizable genius are rewarded. This mirrors the levelling of opinion that takes place in other forms of media, but it also works to ontologize certain political perspectives through their numerization – especially those of Western reason.

I claim that Reddit’s karma system engenders a politics that can best be understood through Martin Heidegger’s claims about idle talk and technology. In his earlier work, Heidegger argues that communication tends away from the expression of individual opinion and towards the groupthink of idle talk. In Reddit, this manifests in the hard-coded karma system that enables users to immediately discern the popularity of submissions and comments: by tightening the feedback loop between a comment and its reception in the community through the institution of the karmic number, Reddit reifies popular opinion. In his later work, Heidegger suggests that everyday phenomena affect what we take, knowingly or not, to be the ground of our world. This notion of “ontological historicity” finds particularly clear expression in technology. My paper will therefore look to Reddit, as an obviously political technology, in order to describe the political effects of a philosophical description which might otherwise be understood in non-political terms.

Commodification of Social Movements: The Case of the ‘Green Movement’ in Iran

Shourideh Molavi | York University | Political Science

Since the announcement of the widely disputed Iranian election results in June 2009, violent clashes between state security services and demonstrators protesting alleged fraud in the elections occurred in several parts of the state, fuelling what has become a broad-based national movement. This movement, popularly called the ‘Green Movement’, is changing the political language of the region. By amending the definition of resistance and dissent it has adopted, the movement has allowed for more forms of action creating ruptures within the Iranian establishment. Coordinated plug-ins of household appliances by thousands shut down streets lights Tehran suburbs to assert the presence of the opposition. Messages, poems and limericks questioning the legitimacy of the Iranian government, condemning violence against protestors and expressing solidarity with political prisoners, among others, are written on bank notes and circulated through public use. Anti-government chants and statements are also written in green on structures such as the side of buildings, statues, public art, washroom doors and walls – most significantly in university campuses. Iranians have also spent countless nights shouting “Allah Akbar” on their rooftops to confront government accusations that their broad-based movement is somehow foreign-engineered and against Islam. As a result of the continuous struggle of the Iranian popular opposition movement, particularly since the last elections, the colour green has become an ambiguous, subversive, and powerful symbol and tool. However, and simultaneously, this colour has also been assembled, sold and commodified to generate much needed visibility to the repressive conditions within the Iranian society. Green headbands, wrist bands, t-shirts, nail polish, headscarves and other goods are selling at a brisk pace within many European and North American cities and hubs of social activity. Green wrist bands are worn at fashion shows in Rome, names of the deceased are listed at U2 concerts showered with green lights, and people of conscience are asked to take a minute and “think green,” “do green,” and “be green.”

Powerful and problematic images leaked by from Iran through video footage, narratives, eye-witness reports and pictures revealing the violent repression of the state are, through their transformation into a colour commodity, slowly losing their significance as problematic human conditions. Moreover, the commodification of the opposition movement has made its own political positions increasingly ambiguous, thus allowing otherwise conflicting political and social figures, organizations and ideologies to claim allegiance to this movement with often dangerous political implications and inconsistencies. This paper will focus on the case of the ‘Green Movement’ in Iran and illustrate how the decontextualization of placing political issues and movements within a popularized framework of product promotion, creates a tone of intellectual laziness which proves severely harmful and devastating to social and political anti-oppression movements.

“Singing the Border into Existence”: North American Border Security and Borderland Imaginations

Benjamin Muller | King’s University College | Political Science

Using Jim Lynch’s novel, *Border Songs* as a starting point, this paper considers the extent to which one of the fundamental objections to the post-9/11 securitization and militarization of the Canada/US border has far more to do with how this border is “imagined,” politically, historically, and culturally, than it does with any serious strategic or economic considerations. In other words, objections to the use of unmanned aerial Predator drones along the Canada/US border, for example, stem more from conceiving this as a military technology associated with the war on terror, and thus, symbolically hostile, as opposed to any serious concerns about public safety and privacy. Taking inspiration from Steve Smith’s 2003 Presidential address to the International Studies Association entitled, “Singing our world into existence,” the argument suggests the discipline of IR and the field of border studies is complicit in asserting very specific notions of borders and security, often in ahistorical manners. The invocation of Lynch’s novel and other cultural artefacts, such as the popular CBC television series, *The Border*, are considered in relation to alternative historical and anthropological accounts of borders, their functions, and alternative articulations of (border) security. As forms of what Shapiro calls, “cultural governance,” these accounts demonstrate the fluctuating and contested contemporary popular imaginaries of the Canada/US border, that both rely on and (re)assert articulations of the Canada/US border and how it might be “secured.”

“Jeffersonians in Space”? *Firefly* and the American Creed

Tim Nieguth | Laurentian University | Political Science

In 2002, the FOX network launched a new TV-series by the name of *Firefly*. Although the series turned out to be short-lived, it spawned a major motion picture, *Serenity*, which was released in 2005. *Firefly* has attracted a dedicated fan following, and the franchise continues to do well commercially. What explains *Firefly*’s tenacity beyond its cancellation in 2002? One of the main reasons for the show’s persistent popularity may be the fact that it is often seen as a defence of the so-called American Creed. Commentators frequently highlight the show’s supposed insistence on individual liberty, its scepticism towards government authority, and its mistrust of the state more generally. While this interpretation of *Firefly* is not implausible, this paper will suggest that the show does not, in fact, offer a straightforward rejection of government authority or a principled defence of individual liberty. *Firefly* does not simply affirm or challenge the values loosely grouped together under the label of the American Creed, but engages with them in a social, political and moral universe that is marked by complexity, fluidity, and ambiguity. Given the widespread belief in the centrality of the American Creed to American national identity, *Firefly* therefore ultimately complicates the reproduction of American nationalism.

Facing War: Art as Activism

Serpil Odabasi | Sariyer Huseyin Kalkavan Highschool, Turkey

Serpil is a Kurdish painter and activist. She was born in Diyarbakir/Turkey. She graduated from Gazi University Vocational Education Faculty Department of Painting. She worked as a researcher at the Human Rights Foundation of Turkey between 1998-2001. Human rights violations have been her main concern before and after this period.

She confronts war, authority and sexism in her painting in an ironic and critical manner. She works as an art teacher at high school and she actively takes part in or supports various organizations, art collectives and zines. Her work has appeared in four solo exhibition in Ankara, Athens, Istanbul(Hafriyat) and Izmir (Goethe- Institut) and she took part in several group exhibitions. She is a member of the International Activist Artists’ Union.

One important tool she has used more recently has been a blog: <http://srpl.info/>. Some recent series of paintings have become important symbols of anti-militarist resistance, and are featured on this blog, including: Snow Mask, Speak Turkish, Escape, Lynch and Refuge. In this presentation, she will show some of her works about militarism (using power point), and discuss the context in which her activism has emerged.

“It’s a Family Affair:” Germany, Orientalism and the ‘War’ in Afghanistan

Philipp Offermann | Muenster University | Anthropology/International Relations

In 2001, Afghanistan became a threat to Germany. This perception, this act of ‘writing security’ (Campbell 1998) finds expression in a strong Bundeswehr involvement in the ISAF and OEF missions. This involvement is special, given the non-interventionist history and identity of the Federal Republic. Today, this identity conflict is reflected in a fierce and multi-faceted discourse on the German involvement in Afghanistan.

This paper looks into representations of Germany’s involvement in the war in Afghanistan within recent German TV films. Taking up the war as a contested discursive site, these films reflect on and establish the ritual entanglement of peace at home and war abroad. On this fictional micro-level, German soldiers have to come to terms with both their actions and experiences. This struggle por-trays the soldier as ‘perpetrator and victim in one’ (Zehfuss 2004) and is represented metaphorically as a conflict of generations: The young accept their responsibility to go to war in order to as ‘bring stability’, ‘fight terrorism’ and ‘save brown women from brown men’ (Spivak 1994).

We argue that these popular culture texts are framed by Orientalist (Said 1978) discourses which provide apparently clear-cut distinctions between self and other. Drawing on such stereotypes allows the German military deployment to be represented as a ‘just’ war, an act of responsibility. This is of crucial political importance: as Orientalist discourses endow the use of military violence with political legitimacy, Germany can reconcile itself with its past and with the current war. (co-authored with Stephan Engelkamp, Muenster University).

The War for America: Vietnam and the Cinematic (Re)Revisioning of the Mythology of American Identity

Dan O’Meara | Université du Québec à Montréal | Political Science

Analysis of the raging debate in the 1970s over American identity and the US role in the world as presented in a number of central films.

“Kevin07”: Cool Politics, Consumer-Citizenship and the Specter of “Americanization” in Australia

Joel Penney | University of Pennsylvania | Annenberg School for Communication

In this essay, I situate the study of campaign T-shirts within the broader debate regarding the appropriation of popular consumer culture for civic ends. Recent scholarship theorizing the citizen-consumer has brought attention to the increasing politicization of the marketplace, a domain of social activity seen as both separate from, and potentially more relevant than, ‘official’ political processes. However, with the advent of sophisticated campaign merchandising strategies such as online sales of candidate-branded apparel, the distinction between formal political institutions and the informal politics of the citizen-consumer has been effectively broken down. Furthermore, I connect this phenomenon to the campaign marketing strategy of “cool politics,” a term used to describe how candidates seek to associate themselves with fashionable youth-oriented trends in order to broaden their appeal.

The attempt to reconcile a globalized consumer culture with processes of citizenship is a particularly significant issue for countries with political traditions which are in tension with such developments. Outside of the US, the merging of formal politics with the marketplace is both a source of controversy and a site of creative hybridity. This essay focuses on the case study of “Kevin07” T-shirts, which became a brief sensation—as well as a locus of debate regarding the influence of ‘American’ consumerism in Australia—during the 2007 federal election. This phenomenon can be understood as both an example of the broad appropriation of consumer culture by formal political institutions, and also as a localized instantiation of this trend which reveals much about the unique Australian context.

A View to a Kill: Visualising the War on Terror

Simon Philpott | Newcastle University | Political Science/International Politics

“In the later pages of Orientalism and more detail in *Covering Islam*, Said explores the ways in which Orientalist accounts of Islam are normalised in news reporting and popular culture. Three decades on from the publication of *Orientalism*, anti-Arab (and anti-Muslim) sentiment remains deeply embedded in US culture and ‘...finds mainstream expression in nearly all print and visual

media' (Salaita 2006: 254). Hollywood and other mainstream cinema is among the most important sites in the production of Muslims as inherently violent and without moral or political principles or interests (Shaheen 2001, 2008; Dodds 2008; Khatib 2006; Boggs and Pollard 2006; Merskin 2004; Eisele 2002). Arguably, the visual depiction of Islam, Muslims, and the politics of the Middle East continues the processes of simplifying and flattening of difference to which cinema itself contributed when it streamlined the complexities of 19th century imaginative fiction about Islam (Hambly 1990: 35). However, recent cinematic war on terror-themed films from directors such as Paul Haggis, Brian De Palma, Nick Broomfield, Paul Greengrass and Gavin Hood, have challenged established conventions of framing Islam by developing Muslim characters and giving voice to ordinary Muslims. Videogames are another site of rapidly growing importance at which Islam is visually depicted. In most Orientalist essentialism remains the norm (Sisler 2006; Vargas 2006; Boggs and Pollard 2008). As with cinema, the Middle East is a popular site for the contest between civilisation and barbarism in games including some of the Call of Duty series.

This paper compares the ways that Orientalist constructions of Muslim identity is being both challenged and reconfigured in contemporary cinema and in videogames focused on conflict between Muslims and non-Muslims. It argues that 'affectively charged images' are of increasing importance in the formation of knowledge about the war on terror and explores the ways that the intensities produced by visual media such as cinema and games change how Orientalist discourse sustains and challenges assumptions about violence directed at Muslims.

Waging and Representing War, Same Old Story?

Looking at the Transformation of US Soldiering through Pop Culture

Paul Racine-Sibulka | Carleton University | Department of Geography and Environmental Studies

Pop culture rarely depicts a "true" rendition of war but still represent the easiest and most common way of defining it. In paying attention in his ability to reach out to people, pop culture consequently and tellingly frames how we see, understand and represent war. Proving to be more a continuum of the usual war propaganda to positively use war as a valuable instrument, these representations rarely address the moral and ethical concerns of waging war. Even worst, if addressed, those questions have usually left out the primary actors of war, the soldiers, thus bringing war as it has been traditionally understood (even if it remains essentially contested) into a profound existential crisis. Since 2001, in the military interventions of Afghanistan and Iraq, the core values of the profession of arms – values commonly referred to by Army soldiers as the "warrior ethos", i.e., the heart and soul of the soldier – have deeply been affected. Answering Bleiker's call for an aesthetic turn in IR, this paper addresses the issue of the transformation of the warrior ethos through in-depth analyses of blockbuster movies and documentaries on Afghanistan and Iraq. Pointing out the simplicity in the representation of war and soldiering of a few Hollywood opuses on both war theaters – Lions for Lambs (2007) and Stop-Loss (2008) – and contrasting them with experiential accounts and documentaries of the war – HBO's Generation Kill (2008) and PBS Frontline's Private Warriors (2005) – this paper aims to go beyond a simple rendition of what it means to be a soldier by offering a more accurate and contrasted representation of the US warrior ethos in the 21st century, one to which the US soldier has not himself/herself being well prepared for. In effect, through these cinematic and televisual representations of war, I wish to inquire how they render a faulty depiction of the warrior ethos and basically show that it is only alive in doctrinal books. In so doing and anticipating critics, I intend to show the potential, limits and dangers of such an approach in an effort to bring the rendition and reality of war into dialogue with each other.

Warrior Women in Space: Is the Battlestar Galactica Universe Post-Feminist?

Tracey Raney | Ryerson University | Politics/Women and Politics

One of the most striking aspects of the new Battlestar Galactica (BSG) series (2003-2009) is its portrayal of strong, powerful women. BSG women battle alongside men and are generally portrayed as equals in terms of their physical and intellectual capabilities in war, on occasion even overpowering the men. While these depictions challenge many assumptions of traditional gender stereotypes and norms, closer inspection reveals a more nuanced representation of feminism at play. Through an examination of four central characters (Kendra Shaw, Helena Cain, the Cylon Six, Kara Trace), this paper will analyse cultural reproductions of feminism through the series' portrayal of female agency, gender power, sexuality, and self-identity. By its depiction of 'warrior women', I will argue that BSG can be located as a post-feminist popular cultural text, offering a complicated narrative that both embraces and resists the place of feminism in contemporary society.

Symbolic Violence in the Suburbs: Challenging Representations of Marginalized Communities in France and Canada through Popular Culture

Chris Richardson | University of Western Ontario | Faculty of Information and Media Studies

In 2005, a series of riots left the French suburb of Clichy-sous-Bois stigmatized. Images of citizens setting fires and hurling stones were virtually the only representations of the community appearing in popular news coverage, both local and international. This imagery changed, however, when a photographer began posting large images of residents on the walls of buildings in the area. Unlike the dominant news photos, these images showed residents holding cameras instead of weapons, laughing with one another, and making funny faces. With this popular, guerrilla-style art exhibit, the artist—known only by the pseudonym "JR"—challenged the mythology of Clichy-sous-Bois as a menacing and violent space and forced viewers to recognize the un-naturalness of the assumptions circulating about the area and its residents. My paper explores how this project was able to challenge the stereotypes of dominant news representations through visual play in popular culture. Relying on Bourdieu's concept of symbolic violence and Stuart Hall's work on the circulation of meaning, I investigate how JR's project obliged viewers to rethink the images and connotations of this marginal space by de-legitimizing the situation and stimulating negotiated readings of this space/place. I conclude by evaluating the potential for other communities, particularly in Canada, to build upon these ideas and evoke their own political battles through popular culture.

Gaming World Politics: Meaning of Play and World Structure

Mark Salter | University of Ottawa | School of Political Studies

Politics is a serious business: war, diplomacy, revolution, ecological crisis, zombies and aliens. To be fair, zombies and aliens do not rank in the national security strategies of most states, but the ideas about contemporary politics are shaped within the playful representations of the world. The aesthetic has always been at the heart of politics: the myth of the founders, the banning of the poets from the city – the aesthetic and affective turn within the best contemporary critical IR theory has come to take this relationship seriously (Shapiro, Lisle, Amooore). Similarly, games have always been at the heart of politics: they are the original simulations-- training both body and mind in the arts of war, diplomacy, economics, health; building, reiterating, and rewarding particular identities; and acting as both a mirror and a stage of politics. Zombie plagues are being used by epidemiologists to model social resilience to disaster (uottawa prof; Malloy; Phillipott). Wendt and Duvall make a serious point about how the management of extraterrestrial life represents an epistemological crisis for the state, as a particular kind of claim to rule a territory and a population. This paper looks at games seriously, and charts a line of argument that video games in particular are an important text of world politics, both reflecting contemporary political imaginaries and as technologies of the international self, a way that gamers come to understand themselves.

(Re)-producing the Nation: "Extreme Makeover Home Edition"

Carmen Sanchez | York University | Political Science

ABC's show Extreme Makeover Home Edition "changes the lives of deserving families every week." Through its '50 States Tour,' a team of designers, in collaboration with contractors, and hundreds of workers build a new house in a week. The show is, however, not solely dedicated to the construction of a new property, it also aims at "building a better community." Following Razack's suggestion that we ask what is being imagined and projected on to specific spaces and bodies and what is being enacted there, I examine the formation of particular subjects. I argue that the discourses of community and home building contribute to the (re)-production of American subjects, in particular ways which are obscuring histories of violence and marginalization in the US and are implicated in the governance of Americans in that they can be read/seen to enjoin Americans to understand and conduct themselves as liberal subjects.

Iran Election, Online Culture, and the Mass Mediated Fight for Cyberspace

Rune Saugmann | University of Copenhagen | Centre for Advanced Security Studies/Mediated Security

The 2009 post-election crisis in Iran positioned Iranian unrest on front pages, newscasts, talk shows, and blogs across the world, spurring both intense debate and many attempts to influence the power struggle between Iranian authorities and the 'green' dissident movement. The present paper explores how international news media converged on a narrative representing the green movement in terms of their use of popular online media, linking western news audiences to the

green movement in a story of ‘common identity through common online culture’. This news narrative stresses protesters’ online media practices, especially their use of popular microblogging service Twitter, constructing a sense of proximity between western mass media audiences and the ‘green movement’.

Online culture thus plays a key role in enabling identification with distant others, and plays a crucial political role in doing so. The heavy focus on dissidents’ employment of web-based communication media served to constitute the conflict as international through its virtuality, spurring intervention by discursively downplaying the ‘internal affairs’ barrier against intervention in the conflict and creating an issue-specific vacuum for foreign political agency.

The paper moves on to look at how radically different actors sharing a perceived stake in the political properties of cyberspace used this vacuum in a discursive fight that enlarged to Iran crisis to mirror a battle for the properties and values of cyberspace. In this fight, The Pirate Bay challenges the primacy of both states and sovereignty in international relations, defending a radical version of online free speech against violation by the Iranian regime, treating freedom of speech as a foundational norm in a post-territorial world.

Making and Unmaking the Popular (Meditations on Visual Methodologies in World Politics)

Maita Sayo | York University | Political Science

What makes a work of art “popular,” and how does this quality make it significant for analysis? I will explore the idea of the “popular” by revisiting the pop-art movement in the United States – the works of Robert Rauschenberg, Jasper Johns and Roy Lichtenstein in the fifties, as well as contemporary pop-artists like Ryan McGinness, Kaws, and Dalek. The deployment of the term “popular” as it relates to art is quite old. We can see through the pop-art movement a means to question the contemporary usage of the term in academic spaces. Often, the term “popular culture” becomes conflated with developments around “new media,” such as social networking sites and blogs – emblems of a culture that seems to celebrate a virtual curatorship of the self, and a general dissolution of the value of professional art and artists. These can be viewed as symptoms of general tendencies in our contemporary culture. But how does the popular become appropriated as a mode of value in the fine art industry? Why does a painting of a target, or of an American flag, come to cost millions? How are we as critics and consumers taken to task in seeing art? Paraphrasing John Berger, what are the ways of seeing in the contemporary world order that we live in? From here I will examine the critical contemporary practices of artists in Toronto who interrogate the idea of the popular, albeit in different ways. I will explore works that render the familiar into unrecognizable forms, yet somehow still striking the eye in a fashion that is unconsciously familiar. This means shifting to an older line of questioning that treats the professional artist as an artisan, with an emphasis on process, on how things are made. How then can scholars in the human sciences take cues from these approaches to making? I will think with a kind of art that seeks to express truth in the world, and precisely for this reason, becomes unpopular.

Mediated Politics and the Image: Visual Discourses of Security/Insecurity

Steve Scannell | Dalhousie University | Political Science; Media Studies

My research is devoted to understanding the interstices of and intersections between visual media culture and the political sphere. It is an effort to contribute to an area of Critical Security Studies (CSS) theory that remains underdeveloped – namely, the role pictorial imagery plays in communicating a condition of insecurity and how it structures political and social responses. This study is an effort to convene a method for examining “new media” as a site of political engagement, seeking to interpret how “imaging” functions as a form of political communication and the ways in which the medium and the image simultaneously shape perception. In doing so it addresses the argument that information and communication technologies are neither “neutral” nor “value free,” but rather strategically and aesthetically regulate our reception of and response to the imaging of events.

Avatar and District 9: Race Relations Light Years from Earth

Mitu Sengupta | Ryerson University | Politics

The 2010 nominees for the Academy Award for Best Picture featured a number of films about the suffering of those at a considerable cultural distance from the white, middle-class Americans that are the primary consumers of Hollywood movies.

Loaded with racial allegory, the two science fiction blockbusters on the list of nominees promised insight into the plight of segregated blacks under South Africa’s apartheid regime (Niall Blomkamp’s District 9) and aboriginal communities on the brink of colonization (James Cameron’s Avatar). In both films, the audience is bombarded by distressing imagery that is meant to evoke empathy and moral outrage. Yet what does such moral outrage ultimately accomplish? Does it enlarge our understanding of the suffering of the Neytiris and Christopher Joneses of this world (the protagonists of Avatar and District 9 respectively), thus paving the way for improved race relations on earth? Or do these films amplify distance, by reproducing stereotypes, and denying history and agency when they count the most? Arguing for the latter, I suggest that District 9 and Avatar do little more than repackage familiar predatory relationships in the neutral language of altruism, environmentalism and multiculturalism.

Red Elvis: Western Pop Culture, Ukrainian Reality

Myroslav Shkandrij | University of Manitoba | Slavic Studies

This paper examines the work of the Arabesques theatre, a socially-committed, activist company based in Kharkiv, Ukraine. Their latest play Red Elvis was written by Serhiy Zhadan, one of the most popular contemporary authors. An absurdist drama about a pregnant housewife who finds herself isolated from society and incapable of obtaining any support, it is an indictment not only of socio-political reality but also of Western pop-cultural forms. Zhadan has described the Elvis phenomenon as “the Lenin of mass culture, the twentieth-century’s main media matrix, one of civilization’s most recognizable faces, and one of those most responsible for today’s apocalypse.” He sees Red Elvis as “an ecological alternative to the pop culture developed by propaganda.” The message is that contemporary mass culture, while paying lip-service to sentimental, rags-to-riches stories like the life of Elvis, turns a blind eye to the real stories of single mothers. Although the Arabesques production uses the images and devices of show-business, its primary aim is the critique of the obsession with Western cultural forms in the Ukrainian media. The presentation will situate the work within the broader counter-cultural movement that Zhadan and Arabesques represent.

From Mounties to the military: Paul Gross and the renegotiation of Canadian security

Neil Shyminsky | York University | Social and Political Thought

“Janine Brodie (2009) remarks that “(t)he past three decades have witnessed an incessant and unilateral renegotiation of the terms and scope of citizen security” in Canada, noting that the postwar governmental focus on social security has given way to concerns for human security, the terrain of crime, terrorism, and “emerging threats”. Concurrently, within Canadian popular culture, the previously ubiquitous office of the Royal Canadian Mounted Police, the lawman of the interior frontier, has been displaced from Canadian television and movie screens by the soldier and peacekeeper, who works abroad. In this paper, I suggest that these two phenomena are mutually constitutive, and that the Mountie and soldier-peacekeeper tropes are “narratives of security” (Harting and Kambourelli 2009) that both reflect and shape the biopolitical concerns of the Canadian nation-state and cultural discourses of Canadian nationalism – the Mountie belonging to an era of social security and the soldier-peacekeeper to one of human security, respectively. Where the Mountie is concerned primarily with regulating Canadian citizens from within the nation-state’s borders, the attentions of the peacekeeper-soldier are trained on “forward security” (Maloney 2006) and the insecure spaces beyond those borders. In particular, I will examine actor/producer/writer Paul Gross and the two works for which he is best known: the TV series Due South, in which he plays the RCMP’s Constable Benton Fraser, and the film Passchendaele (2008), where he stars as Captain Michael Dunne during WWI. The Mountie and the discourse of social security have not been wholly displaced and desecuritized over the last 30 years, and Due South is characterized by both these ascendant and declining discourses. Alternatively, Passchendaele belongs entirely to the era of forward security and shows an increasing anxiety over the stability and identity of the Canadian nation-state.”

24, Security, and the Exceptional State Apparatus

Tony Spanakos | Montclair State University | Political Science

September 11, 2001, as an event, repeatedly watched and reexperienced, became the underlying justification for a new series of security issues and practices in the US and elsewhere. Nowhere is the philosophical explanation for these new security practices better anticipated and then articulated than in Giorgio Agamben’s Homo Sacer (1998) and State of

Exception (2005). Similarly, nowhere are these new security practices represented than in the popular US television show *24*, which debuted only two months after the terrorist attacks. Interestingly, in his 2006 book which tries to justify, or at least challenge the certainty of his critics, John Yoo cites a *24*-like situation as one in which violence may be used against potential informants and suspects. There is little better way for Yoo to express that sometimes the law must be broken, by the law enforcer, in order to preserve the state that guarantees the law under normal circumstances. That is, the state's sovereign power, as Schmitt and Agamben have argued, is derived from its ability to declare exceptions to the rule of law. While all modern states have had recourse to a discourse of a 'state of exception' to formulate and legitimize their sovereign authority, the late modern, post-September 11 state employs 'exceptions' in a nuanced way. Because threats facing the state come from terror cells, internet hackers, and rogue biochemists, they create an immediacy of threat that is previously not known. As a result, time, or the perceived absence of it, becomes the governing justification for the actions of both Jack Bauer and US agents to bend, tear, and break the law in order to ensure security.

The Serious Implications of Having Fun: Dishevelled Knowledge Practices in Politics with Fairy Tales

Kathryn Starnes | University of Manchester | Politics/International Relations

This paper will argue that the boundaries of what gets studied in International Relations are constructed by the discipline in the same (iterative) way that the realities of the fairy tale world are narrated. However, fairy tale realities are fun (not serious) and they invite playfulness, both with their parameters and central tenants, eschewing the criteria for legitimate authors that IR texts reinforce (in an effort to be serious). Because both IR texts and fairy tales establish their realities through an iterative narrative structure, an archaeology, of this structure, allows us to question claims to legitimacy and seriousness, made by IR texts, that delimit the boundaries of the discipline. These boundaries are not only about what constitutes politics and not politics, but also who can do politics and who can know politics. Rather than being overly concerned with how the relationship between popular culture and world politics functions, this paper will proceed on the basis that having fun with the notion that one is serious and the other is not will result in a questioning of the knowledge practices within IR texts without downplaying the serious implications of this fun question. At the heart of the paper, is a curiosity about the popular aspects of the discipline (seeing IR in the everyday) that undermine a theory/practice divide and might help to resist a particular point of disciplinarity in world politics.

Sovereign Power as Hollywood Screenwriter:

The Emergent Tyranny of the Sovereign Imagination in the Current Security Moment

Liam Stockdale | McMaster University | Political Science

Rather than positing a mutually constitutive relationship between artefacts of popular culture and contemporary security practices (Muller 2008), this paper contends that, particularly within the context of the War on Terror, security policies and practices are themselves becoming analogous to artefacts of popular culture, as they are increasingly premised upon a logic of imagination—the key constitutive element of pop culture. In this regard, it is argued that the rise of risk management discourses within the post-9/11 security vernacular—and the concomitant pre-emptive turn in security praxis—has prioritized the role of imagination in the context of the sovereign security decision, as sovereign power is increasingly deployed pre-emptively against imagined threats inhabiting an unknown future. A precautionary decisional rationality that is divorced from knowledge and premised upon imagining (worst-case) futures thus emerges, and the irrational and affective logic of the imagination displaces the purportedly rational logic of the objective political calculation. The sovereign imagination thus acts as a Hollywood screenwriter—creatively imagining and inventing the fictive, future scenarios against which concrete, present security interventions are to be enacted. As such, the logic informing the production of contemporary security practices is no different than that underlying popular culture representations of those practices, since it is imaginative creativity, rather than rational calculation, that is at the core of both. After unpacking and problematizing the political implications of this emergent tyranny of the sovereign imagination, it is concluded that contemporary security practices ought to be read precisely as productions of popular culture. Such a move is methodologically warranted in light of the present arguments, and it would also productively merge the burgeoning sub-field of critical security studies with the nascent pop culture turn in critical IR.

Vietnam Syndrome Revisited: Fissures in the Aesthetics of Hegemony

Liane Tanguay | Independent Scholar | Cultural/Critical Theory

This paper explores anti-war films and documentaries of the last few years (e.g. *Rendition*, *Redacted*, *In the Valley of Elah*, *The Hurt Locker*, *Standard Operating Procedure*) with a view to demonstrating how the aesthetic that so successfully fed into the dominant (militaristic) ideology leading up to and following 11 September 2001 is anything but hegemonic. To the contrary, I argue, the logic of this all-encompassing aesthetic and its demands on viewer participation can be mobilized against the implicit ideology of films such as *Black Hawk Down* to create a sense of profound unease not unlike that generated by the anti-Vietnam War films of their own generation. Using *Heart of Darkness* (via *Apocalypse Now*) as the dominant paradigm, I will also show how the moral certainty afforded by the detective narrative -- in many ways the epitome of narrative form itself -- can be powerfully undermined by directors who, some years after 9/11 and into the "War on Terror," set out to question the triumphalist doctrines of the Bush administration and its obsequious representations in popular culture.

The Evolution of Protest Music as Political Participation, from Vietnam to Iraq

Mitra Thompson | McGill University | Political Science

Megan Dietrich | McGill University | Political Science

Despite its long and rich history, protest music is consistently understudied in political science as a form of political participation. Yet protest song writers form an elite group of political actors, who contribute to civic participation by communicating ideas of dissent and opposition to a wider audience. This paper takes a unique approach to analyzing protest music in this light by comparing the lyrics of American antiwar songs in the Vietnam War era and the present Iraq War era. By comparing the content of protest music from these two periods, our study tests the degree to which protest music has evolved similarly to changes in political protest since the end of the Cold War. In particular, we test two theories: the normalization of protest thesis (as Walgrave and other scholars argue, political protest attracts increasingly diverse participants, in terms of both demographics and political attitudes) and the diversification of targets thesis (as Iris Young and others argue, protests increasingly target a variety of figures, beyond the traditional national government targets). Content analysis is used to compare the thematic content of a sample of protest songs recorded by American artists between 1960 and 1975, and between 2003 and the present, reflecting the duration of each war. Our study treats the creation of protest music as a legitimate form of political participation that deserves more attention and rigorous analysis in the social sciences. By comparing protest music to existing theories on political protest, we make the connection between popular culture and politics.

Gendered Representations of Heroes and Violence in Country Music

Natasja Treiberg | University of Alberta | Political Science

This paper will perform a discourse analysis of the gendered representation of violence in country music in the United States. This research picks up from feminist international relations research that has demonstrated how female violence is presented as a novelty in mainstream literature. This paper adds to this discussion by showing how popular culture, in particular country music, helps to reinforce this portrayal in times of war. This will be accomplished through a content and discourse analysis of the portrayal of violence in the top 40 country songs from 2000 through to 2007. Additionally, a media analysis of overtly violent songs will be conducted to gauge public reaction and acceptance of these songs. In particular this discussion will focus on the acceptance of male violence versus the aversion to female violence. Not surprisingly male violence is not seen as out of the norm whereas songs that have featured battered women retaliating against their abusive spouses have faced resistance and protest. This was clearly demonstrated in the resistance and banning of the Dixie Chicks song "Goodbye Earl" in which an abused wife kills her abusive husband. Of course no such outcry from the public occurred when Garth Brooks sang of a trucker who kills his cheating wife and lover by driving his semi-truck through their hotel room. This gendered view of violence reinforces peoples views of who can be violent and what forms of violence are legitimate.

The Politics of the Stadium: Examining the Intersection of Football Fandom and Identity Politics

Katharine Winstanley | McMaster University | Political Science/International Relations

When examining popular culture and the politics of ethnicity, nationalism, religion and class, it becomes clear that sport is an element of culture which is heavily implicated in their (re)creation and maintenance. In this paper, the sport of football is examined for its role in building these elements of identity. More specifically, this paper examines the politics of the football stadium, and considers the political implications of football fan behaviour. Rather than viewing the football stadium as a 'liminal' space where an ontological dichotomy exists between the liminality of the stadium and the 'real' world outside, I argue that the stadium instead acts as a continuity mechanism between life in the stadium and outside of it, and as such represents not a space of unreality but rather a space of a slightly different alter-reality. In other words, I reject the notion that football fandom in the stadium is merely the performance of the carnivalesque and as such is limited in space, time and consequence. Certainly the stadium is loud, hyper-masculinized, and any number of other things that are not present in the 'real' world, but my argument is that the 'real' worlds of football fans are impacted considerably by their experiences and identity performances through ninety minutes on any given Saturday. Therefore, this paper seeks to ascertain the extent to which the football world and the 'real' world intersect, while also examining the extent to which football fandom is implicated in the (re)creation and performances of identity.

Doubting Reality

Gein Wong | The Movement Project; Eventual Ashes; Asian Arts Freedom School

When an art piece is based on real life experiences of state violence, how do we engage with audiences that do not accept the "truth" of these experiences?

The interdisciplinary piece Hiding Words (for you) by Gein Wong examines the secret language Nushu and its role in times of revolution and high security. This talk will focus on audience reactions to workshops of this piece, public views on national security, and dominant constructions of reality.

The Invisible Violence of Celebrity Humanitarianism

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"In past two decades musicians Bono and Bob Geldof have become visible humanitarian actors engaged in issues that relate to African poverty. The mediated call to 'Make Poverty History' which 'rock stars, economists, popes and politicians are all singing off the same hymn sheet', is today so familiar and widely repeated global anthem that questions on the exceptionality of this humanitarianism itself rarely arise. In fact, despite the increasing visibility of celebrity humanitarianism in the Western media, till now little research has been done on the topic among political scientists.

Through an analysis of visual and textual discourses produced of musicians Bono and Bob Geldof in British media, as well as their own representations on Africa through the books and documentaries, this article turns towards analysing the aesthetics of their humanitarian action. By examining critically the imaginaries these men's representations open towards Africa, the aim of this article is to politicize these representations and to demonstrate the invisible violence, domination and order, these multiple calls and gazes in the name of common humanity and poverty free global future impose on Africa.

The paper argues that despite Bono and Geldof intention to bring about economic changes for Africa, the spatio-temporality of their imaginaries and interpretations on Africa elaborate on violent colonial imaginaries. In the broader contexts of international politics, these discourses not only maintain and legitimize subjective Western activity and activities in Africa, but are also instrumental in constructing and sustaining the myth of humanizing and liberating West. The paper concludes that celebrity humanitarianism, as a form of cultural governance, is also a crucial importance to the study of international relation. In consequence, the article aims to act as an invitation for future research on the relationship between imaginary violence and celebrity humanitarianism – and the global politics of this activity.

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