HUMANIFESTO
dissecting the human experience

14TH ANNUAL LIMINA
CONFERENCE
and
PUBLIC PANEL

19th July 2019

The University of Western Australia
Perth, Australia
Welcome to the 14th Annual Limina Conference!

Limina: A Journal of Historical and Cultural Studies is an open-access, peer-reviewed, academic journal published by the University of Western Australia. Limina welcomes contributions on all topics relating to humanities and social sciences, with a focus on historical and cultural studies.

Current Editorial Collective and Conference Committee

- **Submissions Editor**
  Amy Budrikis
- **Web Editor**
  Chris Arnold
- **Reviews Editor**
  Jessica Murray
- Paul Boyé
- Laura Collier
- Mark Mazzoni
- Rebecca Repper
- Caroline Smith
- Andrew Yallop

Join the Editorial Collective!
Collective members’ duties include: the drafting and distribution of the call for papers; selection and review of papers; copy-editing; web and social media engagement; and the promotion of Limina nationally and internationally.

For more information, or to become a member of the Editorial Collective, contact:

liminajournal@gmail.com
http://www.limina.arts.uwa.edu.au

@liminajournal   /liminajournal
Table of Contents

Limina 2019 Conference Program ......................................................................................... 2
Public Panel .......................................................................................................................... 4
Keynote Address .................................................................................................................... 7
Conference Papers ............................................................................................................... 9

Information ............................................................................................................................. 29
Webb & Gentilli Lecture Theatres ......................................................................................... 29
University of Western Australia .......................................................................................... 30
Public Lecture ....................................................................................................................... 30
Informal Drinks ..................................................................................................................... 30
Public Transport .................................................................................................................. 30
Visitor Parking ..................................................................................................................... 30
Paid Parking ......................................................................................................................... 30
Map ...................................................................................................................................... 30

Discover Perth ....................................................................................................................... 31
Sites ....................................................................................................................................... 31
Where to eat? ......................................................................................................................... 31
Transport ............................................................................................................................... 32
To and From the Airport ....................................................................................................... 32
## Limina 2019 Conference Program

### Friday 19th July

**Location:** Webb and Gentilli Lecture Theatres, Geology and Geography, UWA

(Each session will run for 30 minutes—a 20-minute presentation followed by a 10-minute Q & A)

<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:30-9:00</td>
<td>Welcome/Registration (Foyer)</td>
<td></td>
</tr>
<tr>
<td>9:00-9:15</td>
<td>Opening Address (Webb Lecture Theatre)</td>
<td>Webb LT</td>
</tr>
<tr>
<td></td>
<td>Dr Brenda McGivern, Associate Dean, Community and Engagement, FABLE</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Amy Budrikis, Submissions Editor, Limina: A Journal of Cultural and Historical Studies</td>
<td></td>
</tr>
<tr>
<td>9:15-10:15</td>
<td>Keynote Address (Webb Lecture Theatre)</td>
<td>Gentilli LT</td>
</tr>
<tr>
<td></td>
<td>Values and the Human Experience: How Do the Important Things in Life Influence Our Everyday Behaviour?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dr Uwana Evers, Business School, University of Western Australia</td>
<td></td>
</tr>
<tr>
<td>10:30-12:00</td>
<td>SESSION ONE</td>
<td></td>
</tr>
<tr>
<td>10:30-11:00</td>
<td>Science Fiction/Fantasy</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Feeling Machine: Artificial [Emotional] Intelligence in Becky Chambers’ Wayfarers Series</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Laura Collier</td>
<td></td>
</tr>
<tr>
<td>11:00-11:30</td>
<td>Performing</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Envisioning Posthuman Existence in Han Song’s Subway</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Fan Ni</td>
<td></td>
</tr>
<tr>
<td>11:30-12:00</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sarah Yeung</td>
<td></td>
</tr>
<tr>
<td>12:00-12:30</td>
<td>TEA BREAK</td>
<td></td>
</tr>
<tr>
<td>12:30-1:30</td>
<td>SESSION TWO</td>
<td></td>
</tr>
<tr>
<td>12:30-1:00</td>
<td>Female Bodies</td>
<td></td>
</tr>
<tr>
<td></td>
<td>To See Through Her Disguise: Writing Medieval Women in Young Adult Fiction</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tara Sidebottom</td>
<td></td>
</tr>
<tr>
<td>1:00-1:30</td>
<td>AI</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Female Dummies: The Effect of Mannequins on Perceptions of Women in Contemporary Australian Costume Exhibitions</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Toni Church</td>
<td></td>
</tr>
<tr>
<td></td>
<td>AI Rights: the Expanding Moral Circle and its Limit</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Adam Andreotta</td>
<td></td>
</tr>
<tr>
<td>Time</td>
<td>Session</td>
<td>Webb LT</td>
</tr>
<tr>
<td>--------</td>
<td>------------------------------------------</td>
<td>--------------------------------------------</td>
</tr>
<tr>
<td>1:30-2:30</td>
<td>LUNCH</td>
<td></td>
</tr>
<tr>
<td>2:30-4:00</td>
<td>SESSION THREE</td>
<td><strong>Mental States</strong></td>
</tr>
<tr>
<td>2:30-3:00</td>
<td></td>
<td>Aletheia: Death, Dismemberment, and Dementia in the Mysteries of Dionysos</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Glen McKnight</em></td>
</tr>
<tr>
<td>3:00-3:30</td>
<td></td>
<td>‘We Have Each Other. Everything Else is Background Noise’. The Psychopathic Effects of Love in the Connection of Humans as Portrayed in Gillian Flynn’s Gone Girl</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Nicole Haddad</em></td>
</tr>
<tr>
<td>3:30-4:00</td>
<td></td>
<td>Unnatural Motherhood: Puerperal Insanity, Infanticide, and the Female Patients at Fremantle Lunatic Asylum, 1858-1908</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Alexandra Wallis</em></td>
</tr>
<tr>
<td>4:00-4:20</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:20-5:50</td>
<td>SESSION FOUR</td>
<td><strong>Physical Bodies</strong></td>
</tr>
<tr>
<td>4:20-4:50</td>
<td></td>
<td>Experiencing the Moving Body Through ‘Thin-Description’ - an Invitation to Ethno-Kinesiology</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Yosuke Washiya</em></td>
</tr>
<tr>
<td>4:50-5:20</td>
<td></td>
<td>Rewilding the Anthropocene Body</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Tom Wilson</em></td>
</tr>
<tr>
<td>5:20-5:30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5:30-7:00</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Closing Remarks (Webb Lecture Theatre)**

**Post-Conference Drinks at the University Club**
Public Panel
Thursday, 18 July 6:00-7:30pm, Webb Lecture Theatre, University of Western Australia
Presented by the Limina 14th Annual Conference, the Centre for the History of Emotions, and the UWA Institute of Advanced Studies

With or Without Body: Feeling, Creating, and Performing Emotion
In a hyperconnected world, where our social networks are quickly becoming replacements for the physical participation in our emotional communities, how do we navigate the often under-examined relationship between our emotions and our bodies? We invite you to hear from five speakers who will share their insight and ideas from their expertise in a wide-range of disciplines, including emotions theory and creative performance, posthumanism and interfacing death, cultural displacement and queer ecologies. The panel will draw from both their vast collective knowledge and interactions with cross-disciplinary fields to explore the [in]corporeality of emotions, and the implications of bodies as emotional conduits in a world that is swiftly moving towards a collective technological platform.

Panelists:

Associate Professor Kathryn Prince
Associate Professor Kathryn Prince is the Leader of UWA’s node of the ARC Centre of Excellence for the History of Emotions, Director of UWA’s Medieval and Early Modern Studies research group, and Editor of Shakespeare Bulletin (the international journal of Shakespeare in performance). Her research interests include theatre practice as a form of scholarly research, the History of Emotions as an approach to both performance praxis and play analysis, and Shakespeare in contemporary performance. Her latest project, ‘Actor, spectator…detector’, uses facial recognition and biometric data in relation to the emotions of theatre performance, developing a protocol for analysing the practice of emotions that may have wider applications, for example in AI. Her other current contracted projects include writing a monograph (Shakespeare and Emotions in Practice), co-writing another (Shakespeare’s England, with David Dean), and co-editing a major collection of essays (The Arden Handbook of Shakespeare in Contemporary Performance, with Peter Kirwan). She has published widely in monographs, edited collections, and journal articles, chiefly but not exclusively on the topic of early modern drama in contemporary performance, often from the perspective of emotions.

Tarsh Bates, SymbioticA UWA
Tarsh Bates is an artist/researcher interested in the aesthetics of interspecies relationships and the human as a queer ecology. She has worked variously as a pizza
delivery driver, fruit and vegetable stacker, toilet paper packer, researcher in compost science and waste management, honeybee ejaculator, art gallery invigilator, raspberry picker, lecturer/tutor in art/science, art history, gender & technology, posthumanism, counter realism and popular culture, editor, bookkeeper, car detailer, and life drawing model. She is currently a postdoctoral research fellow with SymbioticA, UWA and The SeedBox, Linköping University and is particularly enamoured with /Candida albican/s.

**Dr. Shino Konishi**

Shino Konishi joined the Centre for the History of Emotions in 2017 as a Chief Investigator. As a descendant of the Yawuru people of Broome, Western Australia, she has long been interested in Aboriginal history. Her research has focused in particular on the early interactions between Indigenous people and European explorers, and the way in which early European observations and representations of Indigenous Australian people, bodies and cultural practices continue to shape broader understandings of Aboriginal politics and society.

Her project ‘Indigenous Australians and Emotional Pasts’ will explore both how we can recover the emotional life worlds of Indigenous people before, and in the immediate aftermath of colonial contact, and the way in which Indigenous scholars, writers, filmmakers and artists invoke emotions in their engagement with the past.

**Dr. Sam Han**

Dr Sam Han is a senior lecturer in Anthropology and Sociology at the School of Social Sciences. Originally born in Seoul, South Korea, Dr Han was raised in New York City and then spent six years teaching at Nanyang Technological University in Singapore before moving to Perth to take up a position at UWA.

Dr Han is currently writing a book around his research called *(Inter)Facing Death: Living in Global Uncertainty*. The book examines the nexus of death, mourning and media in the context of recent developments in social, cultural and media theory. Dr Han argues that death is no longer sequestered but interfaced in aspects of contemporary life, including art, online suicide pacts, the mourning of celebrity deaths, terrorist beheading videos, state funerals of politicians and data privacy, providing new lines of thinking to one of the oldest questions facing the human and social sciences.

**Facilitator:**

**Sam Fox**

Sam Fox is a writer, director, choreographer and producer from Boorloo / Perth. He works across prose fiction, contemporary performance and community based
collaborations. He is currently a PhD candidate at the University of Western Australia where he is writing a novel that explores unorthodox unions and narratives of collectivisation. He has degrees in Contemporary Dance, English and Cultural Studies and a Masters of Teaching specialising in research.

Training first as a dancer instilled skills of deep abstraction and a collective, interdisciplinary approach to art-making. Sam’s subsequent career has encompassed many roles including: director of contemporary performance company Hydra Poesis, based at the Centre for Interdisciplinary Arts Studios (2006-16); artistic director, DADAA’s Experience Collider (2018-19); Sidney Myer Creative Fellow (2013-14); artistic director STEPS Youth Dance Company (2007-08); and Festival Producer, Artrage (2005).
Keynote Address

Dr Uwana Evers

Values and the Human Experience: How do the Important Things in Life Influence Our Everyday Behaviour?

Values are motivational life goals that reflect what is important in life. In The Values Project, we explore the psychological nature of values, what Australian’s values are, how people perceive the values of others, and how values relate to how individuals spend their time and money.

Specifically, we identify which values are most important to Australians, and explore how value priorities differ across social categories, such as gender, family structure, education level, religiosity, and age. Our findings show that value priorities differ by demographics.

We examine how values relate to the ways in which people spend their time. We asked people how they spend their time on a typical work day and a typical day off, grouping activities into four broad time use categories: work and education activities, family and social activities, personal leisure activities, and personal needs. Our findings demonstrate that values impact how we allocate our time. This is especially true when activities are more volitional, such as on a typical day off.

We also explore how our values impact the way people spend their money across broad categories including: food and non-alcoholic beverages; alcohol, tobacco and gambling; housing including mortgage, rent and utilities; clothing and footwear; transportation; medical care; recreation; education; communication; and donations to charity. We found that individuals with different value priorities allocate their money differently: relations between values and spending were not haphazard. Rather, they were consistent with the motivational compatibilities and conflicts among values, with neighbouring values often showing similar relations to spending.

It is important to understand values and their impact on our lives. We are not always consciously aware of our values, but knowing what they are can help us make decisions that are right for us. Going one step further and learning that other people may hold values that are different from our own, but equally valid, can help us to better understand, communicate with, and trust each other.

Biographical Note

Uwana is a Data Scientist at Pureprofile and a Research Fellow at the UWA Business School, University of Western Australia and the Centre for Human and Cultural Values. She is a BPS Chartered Psychologist, and has a PhD in Psychology from the University of Wollongong.
Uwana is truly fascinated by understanding what motivates people in life. Her current research focuses on personal values and their impact on consumer behaviours, including sustainable lifestyles and charitable giving. She is especially interested in examining behaviour across cultures. She has expertise in behaviour change, marketing research, and social marketing.

Prior to her current positions, Uwana spent a year in London working as a Psychology Research Analyst at Thomas International, a psychometrics company. She spent time with academics at University College London and University of Hertfordshire working on projects in health, education, and dance psychology.

She has presented at numerous international conferences including International Congress of Applied Psychology (ICAP), World Social Marketing Conference (WSMC), and the Australian & New Zealand Marketing Association Conference (ANZMAC) and her research has been published in prestigious journals including Psychology & Marketing, Journal of Business Research, and Tourism Management.
AI Rights: The Expanding Moral Circle and Its Limit

The age of robotics and artificial intelligence (AI) is no longer one of mere speculative science fiction. We live in a time where robots and AIs reside in our workplaces—from unmanned drones to warehouse packing robots; as well as our homes—from social robots such as ‘Jibo’ to virtual assistants such as Amazon’s Echo/Alexa. In this paper, I consider the two-part question asked by David Gunkel: ‘Can and should robots have rights?’ (2018, 2). I argue that robot rights are not ‘unthinkable’ as David Levy (2005, 393) claims, but rather should be thought of as a serious subject for us to focus upon. In the course of addressing Gunkel’s two-part question, I draw parallels between robot rights and the animal rights movement, as well as recent legal proceedings which have resulted in personhood (and thus legal rights) being extended to New Zealand’s Whanganui river.

While I do not claim that any current robot or AI should be granted rights in any deep moral sense, I do claim that it is likely that robots and AIs will eventually possess the properties that ought to make them the bearers of such rights. This paper attempts to make progress on the topic by specifying what such properties would have to look like.

Biographical Note
Adam J. Andreotta earned his PhD in philosophy from the University of Western Australia in 2018. He currently works in a tech start-up company which integrates pilotless drones into various industries.
Prema Arasu

The Theatre of Cruelty, Ritual, and Performance Art

This presentation will discuss and compare two theoretical frameworks of theatre: that of Aristotle, outlined in The Poetics, and Antonin Artaud’s Theatre of Cruelty, as outlined in Theatre and Its Double. Where Aristotle emphasises that catharsis can only come about via the representation of suffering, Artaud constructs a model of anti-representational theatre – a type of performance which does not involve any acting, and real actions of aesthetic significance occur in preference of the visual imitation of said actions. This type of theatre is closer to what we understand as ritual, where the barrier between performer and spectator is broken down by acts of transgression which often break the fourth wall and metatextually interrogate its significance. Central to Artaud’s emphasis on non-mimetic ritual is a theatre in which the passive spectator is made active, reality is created rather than represented.

Biographical Note
Prema Arasu is a PhD candidate in Research by Creative Writing. Their areas of research include fantasy, witchcraft, the body, gender, and medical history. Prema is part of the postmetaejectranscendentalist literary movement.

Session 1, Performing, 11:30 am, Gentilli LT
In 1606, the DSM (Diagnostic and Statistical Manual of mental disorders) did not exist, but some of Shakespeare’s characters are practically diagnosable today. So, how did he build his characters so that their madness has verisimilitude? In the play of King Lear, the old king seems to lose his grasp on reality with a sudden snap. His sudden madness, when compared to Fool’s, Edward’s, and Kent’s performative illnesses, is so unsettling that the audience feels as though it is seeing a psychotic break as it happens. By framing the king’s headlong plunge with other examples both realistic and unrealistic, the playwright gives the audience a comprehensive look at how madness operates and how to tell when it is faked. At the end, only Lear’s mental state feels unsound. It is because Lear’s symptoms in the text—symptoms like extreme, out-of-character reactions to stimuli, anosognosia, hallucination, disorganized thinking, and delusions— are loosely indicative of a severe Bipolar I Disorder with mood-incongruent psychotic features. Without the benefit of modern medicine, Shakespeare creates in King Lear a true-to-life psychotic break in the seventeenth century.

Biographical Note
Robby Van Arsdale is a graduate student at La Sierra University in Riverside, California, studying English literature. He has written and directed six sets of five-act plays for youth summer camps and intends on writing more. He doesn’t feel as though he reads often enough.

Session 1, Performing, 11:00 am, Gentilli LT
By dressing a mannequin in a costume collection, the character represented by the garment becomes an object herself.

Without a bodily support, the museum visitor sees only an object on display. By the addition of limbs, skin colour, facial moulding – the object is personified. When visitors experience these anthropomorphic lumps of PVC, wire framing and cloth as recognisably human, they attribute character and identity to this representation.

However, as each visitor has different social and cultural frames of reference, when a museum exhibition employs heavily gendered and feminised content, this material is imbued with varying social meanings and qualitative cultural information which directly influence both curatorial and visitor-made meanings.

Applying a semiotic, feminist approach to analyse gendered influences on museum exhibitions, recent Australian case studies will be examined to investigate the meanings made when mannequins bring to life women’s costume collections; forging an inextricably human connection between visitor and object.

Biographical Note
Toni Church is a PhD candidate and sessional academic at the University of Notre Dame Australia. After working and volunteering with Western Australian Museum, National Trust of Western Australia, National Anzac Centre and Sydney Living Museums, Toni commenced a creative PhD project to combine her passions for Australian and women’s histories with her professional museum experience.

Session 2, Female Bodies, 1:00 pm, Webb LT
Laura Collier

The Feeling Machine: Artificial [Emotional] Intelligence in Becky Chambers’ Wayfarers Series

Emotions and their functions have not previously been attributed to the characterisation of AI protagonists within speculative fiction narratives, instead resigned to simply addressing the way in which humans and/or other sentient beings relate to each other and their new world. In these genres emotions generally appear as a primarily organic, physiological reaction to an external prompt, or are examined in relation to potentially destructive cultural differences. Therefore when thinking about emotions in speculative fiction narratives, one ought to examine how they exist within the emotional communities and regimes of these fictional futures, ones that ultimately must include AI beings. The positivity of emotions in Becky Chambers’ recent Wayfarers trilogy, and her conscious choice to not prescribe to a dystopian narrative, encourages these emotions to work within a more receptive frame, and consequently allows for her AI protagonists to relate to each other, and their organic environment, in a new social movement of acceptance. This paper examines the emotional agency of Chambers’ AI characters through the traditionally organic experiences of memory and bodily autonomy, and the seemingly inescapable ‘othering’ and dehumanisation of these AI characters in what is otherwise a highly inclusive world.

Biographical Note
Laura Collier is a PhD candidate with the University of Western Australia. Her doctoral research is centred around emotions and their functions within female-driven, transcultural and transhistorical quest narratives. Laura received a First Class Honours in English and Cultural Studies in 2018, also with UWA.

Session 1, Science Fiction/Fantasy, 10:30 am, Webb LT
A Wilde Body: the Aestheticism & Hellenism of Oscar Wilde

This paper will be addressing Oscar Wilde’s work regarding the metaphysical positioning of the body from queer and socialist perspectives, read through his overarching aesthetic approach. What will form a large cornerstone of this analysis is the examination of Wildean Hellenism, which comprises the Victorian act of looking to ancient Greece as ‘idealised homeland and transhistorical guarantor of artistic culture and civilised values.’ The examination of Wilde’s use of Hellenism is a response to his position as both a trained classicist and an author on the periphery of Victorian respectability, enabling him to use the ‘transhistorical guarantor’ of Hellenism as a way of breathing life into controversial textual productions and ideas. Some of these fictional and essay-form productions included his perspectives on the queer body and the socialist body as aesthetic experiences, which this paper will seek to highlight in relation to the literature of identity. Of particular interest is Wilde’s *The Picture of Dorian Gray* (1891), *The Critic as Artist* (1891), and *The Soul of Man Under Socialism* (1891).

Biographical Note
Sasha S. de Araújo is an Honours student at UWA, exploring the Hellenism of Oscar Wilde, of which this paper is a part. She previously received a BA in English Literature and History from UNDA, Fremantle, and presented at Sheffield Gothic ‘18 and GANZA ‘19. She tweets at @childesasha
Daniel Elias

Creatures of Boundaries: Othering Then, Now, and the Future

Concerning the habits of humans in the past, present, and future. When the Vikings landed on the shores of England and France, chroniclers referred to them as ‘heathens’, inhumane giants from another land. When women demonstrated independence and intelligence in the medieval era, they would be condemned as witches to be burned. When radical Islam became prominent regular Muslims began to be called criminals and potential rapist, who were out to take ‘our’ jobs. Looking to the future our society is increasingly alienated, our labour automated, inequality worsening, and our climate deteriorating. The internet presents new forms of community, 4Chan and Facebook our new monasteries, ones where no real dialogue with opposing views are present. Monks dehumanised Vikings as heathens not worthy of life, now ‘incels’ are dehumanising women calling them ‘femoids’ who are ‘inherently evil’. While Alt-Right bloggers discuss the battle for ‘Western Civilisation’; and its survival against an inhuman other. Is this the unique spirit of our age, or a continuation of the same? With our desire to belong to a community are we bound to create opposing entities, dehumanising out-groups, the others?

Biographical Note
Daniel A. Elias is completing his MPhil at the University of Notre Dame Australia, with his research question being How does inequality affect democracy? Not having an answer yet, his thesis work remains without a title, for now. He also works for the ALP Member for Jandakot, Yaz Mubarakai MLA.

Session 3, Othering, 3:00 pm, Gentilli LT
Nicole Haddad

‘We have each other. Everything else is background noise.’ The Psychopathic Effects of Love in the Connection of Humans as portrayed in Gillian Flynn’s *Gone Girl*.

Love has become a societal construction that inhibits the true form of human emotions from unfurling. It is a notion that is romanticised and its contents idealised due to the set of expectations placed upon it. It is in this way that true human emotions are suppressed, and therefore remain hidden in one’s subconscious, until one comes to see Love as it truly is: a transportive means upon which psychopathic tendencies can develop, and travel to and from one person to the other.

Gillian Flynn’s *Gone Girl* exposes the suppression of human emotions, as it explores the release from one’s inhibitions through a connection of Love. It comments on the masquerading of true human emotions behind the compromises one makes for the acceptance and understanding of their significant other’s surfaced desires, and shows the repercussions of giving freedom to true human nature in response to emotions such as jealousy and rage.

This paper will dissect Love, and come to conclusions on the connections of Love and Psychopathic tendencies stemming from Robert Sternberg’s Triangular Theory of Love (1986). It will come to show how the romantic connection between two people can also ironically work to disconnect subconscious facets of them as individual human beings.

**Biographical Note**

Nicole Haddad is currently undertaking the research pathway in her Master of Teaching at the University of Melbourne, investigating the fusing of English and Visual Arts. She aims to apply for her PhD next year. Her research interests are inclusive of psychoanalysis, hermeneutics, education, and phenomenology.

Session 3, Mental States, 3:00 pm, Webb LT
Sparagmos was a concept in the mystery-religions of Ancient Greece referring to the dismemberment of Dionysos, the god of liberation and transformation. This ritual of division was used to represent an underlying unity within a pantheistic cosmos, a hybridity that specifically transgressed the boundaries of sexuality and gender, madness and inspiration, and life and death. Sparagmos was a metaphor for the transformative processes leading the initiates towards psychological rebirth, that is, a descent to the underworld of Persephone, Queen of the Dead. Examining death and madness in the unfolding birth of the cosmos within The Orphic Hymns, we may reveal our own descent to the underworld of human existence, and hence an underlying unity both despite, and yet because, of the dynamic tensions of our division. In our own ever-divided and divisive society, we still, as ever, need to embrace our understanding of this simultaneity of unity in multiplicity.

Biographical Note
Glen McKnight is a post-graduate who just completed their honours thesis from a BA in history and English, with a wide and diverse interest in cultural history, mythology, and poetry, and a burning passion for social change.

Session 3, Mental States, 2:30 pm, Webb LT
Jane Minson

The Human Factor: Negative Experiences of the US Drone Program

Unmanned aerial vehicles – more commonly referred to as drones – have transformed the nature of modern warfare. Drones have been praised for their precision, for their low cost, and for the decreased risk that they pose to soldiers. Benefits aside, their use by the United States in the nation’s targeted killing program has been criticised for being seemingly irresponsible, for the numbers of civilian casualties that the strikes result in, and for the lack of accountability that follows civilian deaths. War has now become a remote experience, with neither those initiating it nor those affected by it making direct contact with the human on the other side of the drone.

This paper will explore the transformation of war, including the idea that the human factor has been removed from warfare, and the negative impact that this seemingly positive technological step has on the humanity of those experiencing the drone program – both those operating the machines, and those targeted by them.

Biographical Note
Jane Minson is a PhD candidate at the University of Notre Dame, researching the US drone program and the lack of proper accountability surrounding it. She graduated with a BA Hons in Politics from the University of Notre Dame in 2016.

Session 2, AI, 12:30pm, Gentilli LT
Fan Ni

Envisioning Posthuman Existence in Han Song’s Subway

Chinese science fiction writer Han Song (韩松) is frequently compared with Can Xue, Lu Xun, and Franz Kafka in the literary style of his unnerving stories traversing magical realism, dystopia science fiction and allegories of post-human existence. Focusing on Han Song’s Subway series (《地铁》, 2010), this paper takes an ecocritical approach in understanding the prevalent emotion of ennui and eerie corporality that feature in these stories. The stories mirror a progress-obsessed Chinese modernity haunted by the ghost of social Darwinism and fear of collective extinction since the early 20th century. The subway is not just an eerie space, both a nihilistic dystopia and a refutation of totalitarian grand narratives. Of particular interest is the mood of ennui that surrounds the technologized spaces, where the boundaries of human and nonhuman are blurred and where corporeality is nullified by subjective numbness that echoes the curious mixture of terror and indifference that characterises contemporary responses to environmental crisis in the Anthropocene.

Biographical Note
Fan Ni (倪帆) holds a master’s degree in English Language and Cultural Studies from Zhejiang University and is currently a PhD candidate at the University of Western Australia. Her doctoral research investigates the rise of ecological literature in avant-garde science fiction in China. She is particularly interested in the intersection of nostalgia (xiangchou, 乡愁) as a structure of feeling and post-human imagination in Chinese literary writing.

Session 1, Science Fiction/Fantasy, 11:00 am, Webb LT
Elsa Ramirez

Latino Sense: Explorations into the El Salvadorian Spiritual World

‘Latino Sense’ is the connection that Latin Americans feel between the real and the spiritual world.

Religion and spirituality are important to the latino community, as they give meaning through their relationship with God, nature and the arts (Hilton & Child, 2013). There is however a grey area between being linked to the spiritual world and being a person of faith, as the two are conflicting ideologies. For example, religion does not allow for communication with the dead because the dead are believed to have been judged and those worthy are resting in the kingdom of God; thus, these spirits should not be able to communicate with people. Yet Latinos hold onto this idea that spirits and their communications are not merely coincidence but messages of comfort or unfinished business. As another example, a person of faith in the latino community will believe that a person who commits suicide or commits adultery was driven by an untranquil spirit creating those desires (Baez & Hernandez, 2001)

Looking into Salvadorian spirituality, this paper aims to explore why Latinos continue to believe this idea of ‘Latino Sense’ and what drives the ideologies behind this ‘gift’, giving insight into a culture of people rarely looked into.

Biographical Note
Elsa Ramirez graduated from the Bachelor of Arts (Literary Studies/Visual Arts) in 2017 and is close to completing her Masters of Secondary Teaching, qualifying her to teach both Visual Arts and English. She is a first generation Australian with immigrant parents from El Salvador. Elsa looks to use visual arts as an avenue of cultural discovery for students to learn that we are all different but should embrace this difference rather than it be a reason to separate. Elsa is proud of her cultural heritage and wants to use this to educate students that regardless of our backgrounds we are all capable of great things and can use this heritage as motivation.

Session 4, End of Days, 4:20pm, Gentilli LT
Tara Sidebottom

To See Through Her Disguise: Writing Medieval Women in Young Adult Fiction

Female characters can disguise themselves as male to better participate in the narrative to ease any anachronisms of gender roles in these historical settings. This discussion will question whether this female involvement in aspects of historically-typical ‘men’s spaces’ is better presented with or without gender disguise, particularly in narratives that are only loosely based on history and can justify any inaccuracies on their narrative being set in a secondary world. Young adult fiction presents female protagonists with modern-minded qualities to connect with readers but can this misrepresentation of historical women, who may need disguises to participate in the narrative, be detrimental to historical narratives? Could these stories lead to a skewed understanding of history when learning through fiction? These narratives can portray just how ruinous to be revealed as a woman would be in these historical societies. Historically-inspired fiction has become a staple for popular culture and the adaptation of history has become a key process in young adult fiction. This discussion will centre around the notion that history is fragmented and the processes I’ve used to form a historical narrative of my preference with a female protagonist.

Biographical Note
Tara Sidebottom is a Ph.D. candidate from Curtin University Australia. Her research aims to understand the creative and adaptive processes of writing young adult medieval fiction, influenced by the methodologies of fan fiction and archaeological landscapes, through examining and understanding the desires of the ‘reader-writer’.

Session 2, Female Bodies, 12:30 pm, Webb LT
Puerperal insanity, or what might be understood today as a form of postnatal depression, was common among women in Fremantle Lunatic Asylum. The emphasis nineteenth-century society placed on pregnancy and child rearing as women’s main function, resulted in many anxieties surrounding parturition. Modern medical professionals are now aware of the many factors involved in postnatal depression, though nineteenth-century physicians viewed it as a common issue of mental derangement in women soon after childbirth, however, unlikely to be permanent. Women suffering puerperal insanity also challenged the notions of domesticity and femininity, flouting ideals of maternal conduct and feeling: contravening their matrimonial vows, turning against their husbands, neglecting themselves, children, and household. The extremes of puerperal insanity resulted in threats or attempts on children’s lives, at worst committing infanticide. This was, and still is, viewed as an aberration of maternity and femininity. Through the patient records and case books of Fremantle Asylum, this paper will explore the women admitted with puerperal insanity through examinations of puerperal mania and melancholia, and infanticide. It will reveal nineteenth and early twentieth century ideals of motherhood and womanhood operating in diagnosis and treatment.

Biographical Note
Alexandra Wallis is a PhD candidate and Sessional Academic at the University of Notre Dame Australia, Fremantle. Her research focuses on the female patients at Fremantle Lunatic Asylum 1858-1908. She graduated with a BA Hons in History and English from Edith Cowan University in 2014.

Session 3, Mental States, 3:30 pm, Webb LT
Yosuke Washiya

Experiencing the Moving Body Through ‘Thin-Description’ - an Invitation to Ethno-Kinesiology

How do we understand human physical experience? Through ethnographic fieldwork at a multi-lingual judo gym in Canada, the author finds that the practitioners are often not relying on linguistic descriptions to learn new movements. Here, the author encounters a dilemma—while physical experiences are fundamentally non-descriptive, scholastic approaches seek descriptions in hopes of better capturing and understanding the experiences. However, this descriptive approach, that scholars tend to adapt almost as an exclusive medium, not only can limit our understanding of human experiences, but actually preforms what we are to examine as the object even before a study takes place. With discussion of Henri Bergson’s concepts of space and time, this paper illustrates how descriptive approaches, typically represented in ethnographic tradition as ‘thick description’, can be the fundamental limitation. The paper farther develops a conceptual argument, by counter proposing ‘thin description’ as a different approach to re-grasp what and how we experience through our bodies. ‘Ethno-Kinesiology’ is provoked here as a novel direction for academic inquiries to rethink our human moving body experiences.

Biographical Note
Yosuke Washiya is currently Assistant Professor in the Faculty of Health and Sports Science at Doshisha University, Japan. His most recent project explores human and nature relations through surfing.

Session 3, Physical Bodies, 4:20 pm, Webb LT
Recent years have seen an increased engagement with and adoption of sustainable practices and ways of living. These actions, ranging in scale, demonstrate attempts to limit individual and collective environmental impact. Further, they signify attempts to disentangle oneself from capitalist practices and ways of living that have led us to a state of precarity, which Tsing (2015) suggests is ‘the condition of our time.’ The Anthropocene, it’s causes and potential consequences symbolises the interconnection of economic and environmental precarity. Tsing explores this connection, investigating marginal ecologies and ‘unruly edges’ for the secrets they may hold to the possibility of ‘life in capitalist ruins’. The human face of these unruly edges can be found within the prepper movement. Traditionally positioned as a fringe activity, prepping involves an adoption of self-reliance and sustainable practices in reaction to a perceived precarity, intended to provide security and survival following a collapse of the status quo. Recent research shows climate change features prominently in the ‘uncertain anxieties’ which have sparked increased engagement with prepping behaviour and its increased visibility in mainstream news and culture (Mills, 2018). Climate disasters’ looming spectre reasserts calls made by Serres, Latour and Haraway for a re-configuration of the human/environment relationship distanced from capitalist practices, if we are to survive the ‘inevitable collapse, probable catastrophe and possible extinction’ it represents (Bendell, 2018). Attempts to re-configure this relationship can be found in the adoption of sustainable practices and ways of living; the accrual of skills and knowledge that may be necessary post-capitalism also providing security amidst precarity. Recontextualising sustainable practices in light of precarity highlights similarities in action and intention between the ecologically minded and preppers, leading this paper to question whether we are not, consciously or unconsciously, undertaking a form of prepping by engaging in these practices, given our current condition.

Biographical Note
Jaxon Waterhouse is a PhD candidate at the University of Tasmania, engaged in research surrounding attempts at place-making in the Kimberley region and their legacies. He is also, increasingly so, getting ready for the end.

Session 4, End of Days, 4:50 pm, Gentilli LT
Tom Wilson

Rewilding the Anthropocene Body

We can see that the Anthropocene human body is very different from the hunter-gatherer human body. As we have increasingly designed our environments to facilitate physical ease we have created environments which result in chronic pathologies (for example, we now live in a sea of killer-chairs). How can a rewilding manifesto for urbanised primates get us out of our shoes, chairs and buildings? What treasury of cultural exhortations can we turn to to fuel this revolution?

Biographical Note
Thomas M. Wilson writes and thinks about literature and the environment, about our place on the land and in our bodies. Wilson’s most recent book, Stepping Off: Rewilding and Belonging in the South-West (Fremantle Press, 2017) is part environmental history, and part answer to the question ‘where do I come from?’ He has written on twentieth century British fiction and nature writing (The Recurrent Green Universe of John Fowles), and is currently at work on a cultural history of the idea of rewilding ourselves.

Session 4, Physical Bodies, 4:50 pm, Webb LT
Kim Worthington

Humanizing the Other: How Nelson Mandela’s Secret Prison Memoir Shaped South Africa’s Future

Prison breeds strange intimacies between prisoners, and between the imprisoned and their warders. In 1976 in the wake of countrywide uprisings against the South African Government, Nelson Mandela and a few colleagues, from the isolation section of Robben Island prison, completed a secret memoir.

Mandela’s co-authored personal political history outlined both a remembered past and an imagined future. Importantly, the memoir envisioned a multi-racial democracy in which the rights of all were protected. When the buried manuscript was unearthed by the authorities the following year it began to play a decisive role in the State’s approach to navigating a course through an increasingly tumultuous national landscape. Importantly, it made Mandela more than simply an imprisoned and dangerous black body: it was an expression of humanity that resonated far beyond the prison walls and was heard as far as the key offices of government.

This paper will address the memoir’s impact, and the pivotal role played by it and certain figures responsible for circulating its ideas, and what it communicated about Mandela, to key government Ministers and departments from 1977 on.

Mandela, an African Nationalist, saw many parallels between his own political struggles and those of Afrikaner nationalists fighting against the British Empire. A mutual understanding allowed Mandela and the Afrikaner-led government to forge a mutually-acceptable path to a democratic political dispensation.

Biographical Note
Kim Worthington is currently a doctoral candidate in history at Princeton University, where she completed an MA in 2015. Her current research focuses on the way political legitimacy is built and the functions it serves. She looks at the self-conscious construction of historical artefacts, archives, and individuals.
https://www.kimworthington.net

Session 3, Othering, 3:30 pm, Gentilli LT
Sarah Yeung


What if we were able to erase painful memories of a person we once loved and forget we ever knew them at all? This question forms the premise of Michel Gondry’s 2004 film Eternal Sunshine of the Spotless Mind. After discovering that his former lover has undergone a procedure to wipe him from her memory, Joel Barish hastily decides to have his memories of Clementine erased, too. What follows is the cinematic imagining of their relationship played backwards – a series of images that dissolve and collapse as Joel’s memories are relived, reinvented and, eventually, obliterated.

Who are we, without memory? This paper draws upon Gondry’s film to consider the ways in which memory is deeply linked to our sense of identity and our conception of ourselves as human. It considers the curiosities and anxieties we hold about the technological augmentation of our bodies, exploring the tensions they create between our self-image and the qualities we regard as desirable constituents of our humanity. I conclude by reflecting on how cinematic technologies and storytelling shape the narratives we construct about ourselves. How can our experiences and memories as cinematic spectators enrich our understandings of our own and others’ claim to humanity?

Biographical Note
Sarah Yeung is a first year English and Cultural Studies PhD candidate at the University of Western Australia. She is writing on architecture, history and haunting in the works of Walter Benjamin and W.G. Sebald. Her research interests include memory studies, literary modernism, and film studies.

Session 1, Science Fiction/Fantasy, 11:30 am, Webb LT
James Youd

Representing the (In)Human ‘Other’: Illustrating the Immigrant Experience in Shaun Tan’s Works

This paper will examine the representation of human migrant experience through the body of the inhuman ‘other’ in Shaun Tan’s works *The Lost Thing* (2006), ‘Eric’ from *Tales from Outer Suburbia* (2008), and *Cicada* (2018). These picture books use illustrations to deal with the complex experiences and emotions of immigrants, a group traditionally voiceless in children’s narratives.

These stories test and explore the boundaries between what immigrants really experience and how they are treated in real life, while also asking: what are we able to perceive and how can we understand these experiences from the outside? By using the body of the ‘other’ in the *Lost Thing*, Tan is able to look at the isolation experienced in an environment which one is not from originally. In ‘Eric’, the impish titular character is used to explore the cultural differences of an exchange student and the lack of understanding of nuances in his actions. While in *Cicada*, Tan’s central character is an insectile creature whose story of neglect in the workplace is symbolic of the abuse of foreign workers. By employing these totally alien, ‘othered bodies’ Tan is able to create empathy in the reader and also generate an understanding of the tumultuous life of being an immigrant and the human experience.

Biographical Note
James Youd is a PhD candidate at the University of Western Australia. His project is examining the evolution of the Australian fairy tale from the nineteenth to twenty-first century, focussing on how these tales attempt to build a national identity through mythmaking.

Session 3, Othering, 2:30 pm, Gentilli LT
Conference sessions will take place in the Webb and Gentilli Lecture Theatres on the Ground and First Floors on the southern side of the Earth Sciences Building, UWA. **Morning, Lunch, and Afternoon Tea** will be served on the Ground Floor.
**Public Lecture** will take place in the Webb Lecture Theatre. The closest parking is labelled P20 on the map below, just south of the Lawrence Wilson Art Gallery. **Informal Drinks** will take place at the University Club after the Public Lecture, and at the end of the conference.

**Public Transport** 950, 102, 107 bus from Perth Elizabeth Quay Busport to UWA bus stop on Stirling HWY. We recommend using the pedestrian underpasses when crossing Stirling HWY.

**Visitor Parking** Free all-day parking is available at UWA in select ‘Student’ bays, indicated by *yellow* signs, at UWA. The closest park is ‘P1’ (see UWA map below) – we advise parking may be difficult after 9 am. [http://www.transport.uwa.edu.au/car-pooling/handbook/vacation-parking](http://www.transport.uwa.edu.au/car-pooling/handbook/vacation-parking) for further details.

**Paid Parking** (all day) is available along Hackett Drive and parks P17 and P23. 3hr parking is available on Park Rd behind St Catherine’s College.

Map
Discover Perth

Sites
- Rottnest Island: ferry ride from Barrack St Jetty, Elizabeth Quay. Hire a bike or just walk to explore the island, and meet the furry inhabitants – the Quokka!
- King’s Park: the world’s largest inner-city park! Transperth bus route 935 travels from St Georges Terrace right into the heart of the Park at the Fraser Avenue Precinct, free travel from the city.
- The Swan River foreshore: walking and bike paths abound around the Swan River, and there is a great loop that takes in the Perth City side, across the Narrows Bridge to South Perth, and back across the causeway. Those inclined can take a shortcut with the Transperth Ferry across to the South Perth foreshore – it leaves from Elizabeth Quay.
- Cottesloe Beach: one of Perth’s many beautiful beaches. Catch the 102 bus from the Perth Elizabeth Quay Busport to visit. There are plenty of local cafés and restaurants if you want to stop for a bite.
- Fremantle: walk around the amazing port heritage precinct, visit Western Australia’s oldest building (built by convicts) the Roundhouse, visit the numerous galleries, cafés, take the Fremantle Prison tour, tread the boardwalk down by the water, and browse the markets. Take the Train from Perth Station, or the 103 bus from St George’s Terrace.
- Perth Cultural Precinct (right across from the Train Station), the location of the Art Gallery of WA, State Library, and WA Museum (currently under development), as well as a hive of activity for buskers and art.
- Perth Maritime Museum, Fremantle
- Shipwrecks Gallery, Fremantle

Where to eat?
In the City
- Brookfield Plaza (burgers to fine dining)
- The Old Treasury Building (a bit fancy)
- Shafto Lane
- Yagan Square (Right next to bus and train stations)

Outside the CBD
- Northbridge—Roe St, James St and William St (walking distance from the CBD)
- Beaufort St, Highgate and Mount Lawley (take the 950 bus)
- Oxford St, Leederville (first stop on the Joondalup line train from the city)
Near UWA
- Broadway Fair, Broadway, Nedlands—shopping complex with numerous eateries
- Hampden Road—high street with cafés, restaurants
- Corner of Stirling HWY and Broadway—good for your morning hit of caffeine: Barrett’s Bread, Ned’s Café, Tenth State Coffee, or Rocket Fuel.

Transport
- Perth has a ‘Free Transit Zone’ in the CBD area—you do not have to pay for the bus or train within this area. ‘CAT’ buses run express through this area, have dedicated stops, and are free to board.
  You can board regular buses as well, just tell the driver you are getting off within the free zone. You can tell you are in the free zone as the bus stop will have an FTE sign on the top.
  Please board buses from the front door next to the driver, and exit the rear door (with the exception of CAT buses).
- Train tickets and bus tickets can be bought using small change: Train tickets from dedicated machines at train stations, bus tickets from the driver.
- Perth operates a ‘Smartrider’ system on all public transport. A Smartrider can be bought from any Transperth info kiosk, located at the main Perth bus stations and train station. The upfront cost is $5 for the card, on top of which you need to add credit. Credit can be topped up using machines at the main bus stations and train stations (cash or card), or with exact change on the bus. You need to ‘tag on’ and ‘tag off’ using the Smartrider machines on buses and at train stations.

To and From the Airport
- Public transport.
  o T1/T2 Bus Route 380 runs daily between the Elizabeth Quay Bus Station in the Perth city centre and T1 and T2. It is a limited stops service.
  o T3/T4 Bus Route 40 runs daily between Elizabeth Quay Bus Station in the Perth city centre and T3/T4.
- Taxi
  o A dedicated taxi rank can be found outside the airport terminals. A ride into the city will take roughly 20 minutes, depending on traffic, and cost AU$40-50
- Rideshare (Uber, Ola etc)
  o Perth airport has dedicated bays for rideshare pick up and drop off.
The *Limina* Collective would like to thank the following:

Faculty of Arts, Business, Law and Education

UWA Postgraduate Students’ Association