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WESTERN AUSTRALIA

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GET TO KNOW US

We encourage interdisciplinary material and are open to speculative, topical or non-traditional approaches in addition to more traditional papers. Academic reviews of recently published/performed/exhibited works within the humanities and social sciences are also welcome.

Submissions: liminajournal@gmail.com

Book Reviews: books.liminajournal@gmail.com

Cultural Reviews: culture.liminajournal@gmail.com



FEAR AND LOATHING

9th Annual Limina Conference

20 June 2014

PRESENTED BY

Institute of Advanced Studies, UWA

&



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Limina acknowledges that The University of Western Australia, where this conference is held, is situated on Noongar land, and that Noongar people remain the spiritual and cultural custodians of their land, and continue to practise their values, languages, beliefs and knowledge.

Time	Event		
8:00-8:30	Registration <i>Includes welcome tea/coffee</i> Veranda - Institute of Advanced Studies		
8:50-9:00	Acknowledgement of Country and Conference Welcome Webb Lecture Theatre		
9:00-11:00	Indigenous & New Australians Chair: <i>Chellyce Birch</i> Web Lecture Theatre <ol style="list-style-type: none"> 1. 'Archaeology as Cultural Critique: The Fear of the Epistemological Bomb' 2. 'Riding the Boundary: The Self, Racial Difference and the Body in Arthur Upfield's Napoleon Bonaparte Series' 3. 'Writing Indigenous Australian Vampires: Aboriginal Gothic or Aboriginal Fantastic?' 4. 'Africans in Queensland: Understanding Their Lived Experiences as Visible Migrants in Australia' 		
11:00-11:20	Morning Tea, Veranda - Institute of Advanced Studies		
11:30-1:30	Parallel Sessions <table border="0" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%; vertical-align: top; border-right: 1px solid black; padding-right: 10px;"> Fearing the Beast, Loathing the Self Chair: <i>Amy Hilhorst</i> Old Senate Room <ol style="list-style-type: none"> 1. 'Fearing the Liminal: The Salacious Simian and Sinful Sexuality in Medieval Prayer Books' 2. 'Slay the Beast: Rituals of Violation, Tropes of Alterity' 3. 'London, A Monstro-City in the Novels of Peter Ackroyd' 4. 'Call Me Crazy: Psychosis and the Creative Process' </td> <td style="width: 50%; vertical-align: top; padding-left: 10px;"> The Few & the Masses Chair: <i>Charmaine Fernandez</i> Webb Lecture Theatre <ol style="list-style-type: none"> 1. 'Who's Afraid of Leadership?' 2. 'Banking on Hearts and Minds: The Response of American Bankers to Fear and Loathing During the Progressive Era' 3. 'Slave to the Dollar: Capitalist Alienation and Urban Ethnic Anxieties in Invisible Man and the Late Harlem Bildungsroman' 4. Fear and Loathing in the Classroom: An Outline of a Theory of the Contaminated Self' </td> </tr> </table>	Fearing the Beast, Loathing the Self Chair: <i>Amy Hilhorst</i> Old Senate Room <ol style="list-style-type: none"> 1. 'Fearing the Liminal: The Salacious Simian and Sinful Sexuality in Medieval Prayer Books' 2. 'Slay the Beast: Rituals of Violation, Tropes of Alterity' 3. 'London, A Monstro-City in the Novels of Peter Ackroyd' 4. 'Call Me Crazy: Psychosis and the Creative Process' 	The Few & the Masses Chair: <i>Charmaine Fernandez</i> Webb Lecture Theatre <ol style="list-style-type: none"> 1. 'Who's Afraid of Leadership?' 2. 'Banking on Hearts and Minds: The Response of American Bankers to Fear and Loathing During the Progressive Era' 3. 'Slave to the Dollar: Capitalist Alienation and Urban Ethnic Anxieties in Invisible Man and the Late Harlem Bildungsroman' 4. Fear and Loathing in the Classroom: An Outline of a Theory of the Contaminated Self'
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NOTES & NETWORKING

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Time	Event
1:30-2:30	Lunch Veranda - Institute of Advanced Studies
2:30-2:40	Limina Vol. 20.1 Launch Webb Lecture Theatre
2:40-3:30	Keynote Address <i>Associate Professor Ned Curthoys</i> Webb Lecture Theatre
3:30-5:00	Engendering Loathing Chair: Jessica Taylor Webb Lecture Theatre <ol style="list-style-type: none">1. 'Houellebecq's Gendered Economy of Attention'2. 'Reigniting the Flame Homophobia Continues to be the Final Socially-Acceptable Form of Discrimination in Australian Schools'3. "'Sheilas and Pooftas": Hyper-Heteromascularity in 1970s Australian Music Cultures'
5:00-5:15	People's Choice Vote Count and Award
5.15-late	Closing Remarks Verandah - Institute of Advanced Studies Drinks at the Varsity Bar Broadway Fair, Nedlands <i>All conference attendees are welcome to attend.</i>

Connect your conversation - #liminacon

NOTES & NETWORKING

PROGRAMME

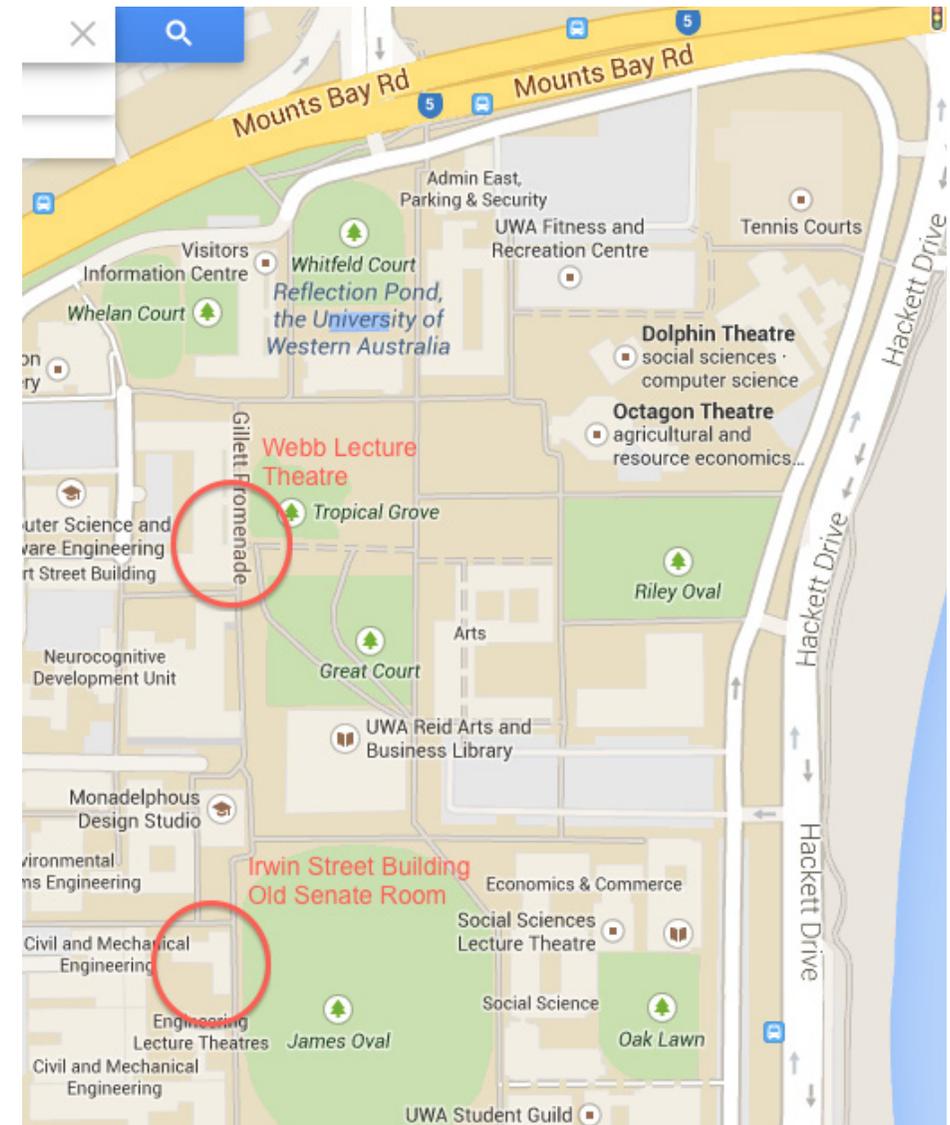
Keynote

Associate Professor Ned Curthoys

Associate Professor Ned Curthoys joined the discipline of English and Cultural Studies at UWA in January 2014. Previously he was a research fellow in the School of Cultural Inquiry and an ARC post-doctoral fellow in the Centre for Cross-Cultural Research, at the ANU. His early research focused on the revival of the humanist tradition of classical rhetoric in contemporary literary criticism, philosophy, and political theory.

More recently he has researched and published on the literary interests of the political theorist Hannah Arendt, and co-edited a book on the intellectual and political legacy of Edward Said. He has also published on German Jewish literature and philosophy from the eighteenth to the twentieth centuries and discussed the fiction and political activism of Albert Camus in the context of the Algerian war.

His monograph *The Legacy of Liberal Judaism: Ernst Cassirer and Hannah Arendt's Hidden Conversation* was published by Berghahn Books in September 2013.



KEYNOTE

VENUE MAP

Call for Papers - Volume 20.2

'Fear and Loathing' Themed Edition

We seek papers from postgraduate and Early Career Researchers which speak to the theme of 'Fear and Loathing'.

As discursive concepts, fear and loathing evoke a variety of possible responses, ranging from an examination of the terms as definitional categories, to questions of emotional responses to social and cultural constructs. Responses to fear and loathing have the potential to shape individuals and societies at both the micro and macro level, through public policy and more.

Papers may engage with the concepts of 'Fear and Loathing' in relation to: social and/or immigration policy, gender and/or sexuality, the Australian context, experiences of difference, digital and/or popular culture, anthropology, identity(ies), religion, narratives of the self and stigma.

All articles received must conform to *Limina's* Style Guide, and should be between 5000 and 8000 words. The article, an abstract and author contact details should be sent as separate documents to *Limina*.

All articles must be delivered to liminajournal@gmail.com in a Microsoft Word or RTF document before 18 July 2014.

www.limina.arts.uwa.edu.au

Representing 'Evil': fear, loathing, and contagion.

In a prologue to a recent edited collection, *Naming Evil, Judging Evil* (2006) devoted to the possibility, and ethics, of representing evil, the famed moral philosopher Alisdair MacIntyre asks whether it is necessary to speak of evil at all? At issue are well known examples of political rhetoric in the wake of 11/9/2001 manipulating the Manichean rhetoric of good and evil, which MacIntyre feels has only served to 'debase the linguistic currency' of the term. Apart from the problem of abetting self-righteousness (we embody 'the good') and its nefarious consequences there is the problem of reifying a particular image of evil, such as the Holocaust, so that evil is too easily identified with mass-killing and malicious intent rather than 'sins of omission' such as complacency and neglect. Still, any watering down of the term might desensitize us to contemporary horrors or lead to the gradual abdication of moral judgment entirely. As the collection's editor Ruth Grant asks: 'which is more dangerous: to speak of evil or not to?'

In this talk I review some contemporary analyses of the problem of representing evil, concerned that any attempt to identify evil creates a moralistic discourse that is in danger of mimetic contagion: the ironic reproduction of the evils it identifies, if only as an affective disposition that is no longer fluid, receptive, and self-reflexive. I suggest that one fruitful avenue might be a recent focus on perpetrators of atrocity in contemporary literature. My example is Kazuo Ishiguro's *The Remains of the Day* (1989) in which the perpetrator is not simply distanced from us but all-too-human, allowing us an intimate glimpse into the deliberative dynamics at play in the commission of evil by 'ordinary men' including rationalization and cognitive re-description, bad faith, misplaced 'idealism' and the compartmentalization of the self. As Hannah Arendt suggested, the 'banality of evil' is elusive in its ubiquity, it remains the problem of thoughtlessness and a lack of realistic apprehension in a world in which the systemic matrices of malfeasance are all too numerous.

CALL FOR PAPERS

KEYNOTE

Jacqueline Matthews & Assoc. Professor Martin Porr (UWA) – ‘Archaeology as cultural critique: The fear of the epistemological bomb’

In this paper we reflect on the practice of archaeology as cultural critique. This is played out in our research into the deep past of Aboriginal Australia (rock art and stone tool technology) and our attempts to break down Western ontological dominance in archaeological research in favour of a relational ontology, which is open and inclusive to Indigenous knowledge and world-views.

Cultural critique involves an engagement with the political and social context of practice and a deconstructing critique of how research is a product of our own society, experiences and preconceptions. In archaeological practice, especially when it concerns the archaeology and heritage of Indigenous people, cultural critique appears essential if we are to continue a move towards research that is inclusive of Indigenous people and their perspectives, and that recreates versions of the past that are sensitive, nuanced and rich.

Relational ontology holds that there is nothing essential about organisms in the world but that we constantly come into being through relational processes in specific micro-historical social contexts. This ontology renders the fundamental dualisms that underpin Western thought (e.g. nature/culture, social/biological) meaningless for understanding what humans are and what they do. In our attempts to explore the way that relational ontology may be used to understand the deep past of Aboriginal Australia, especially the development of knowledge, we question whether relational ontology can be seen as a form of cultural critique and as an epistemological bomb that threatens to bring down the academy.

Hyacinth Udah (Griffith University) – ‘Africans in Queensland: Understanding their Lived Experiences as Visible Migrants in Australia’

The influx of immigrants of different shades of colour has visibly transformed the cultural landscape of Australia. In the period since the abolition of the White Australia policy, migration to Australia has involved new types of immigrants and a huge growth in volume. Australia has become a multicultural and multiracial nation and no longer stresses how white and British it is. In recent years, Australia has accepted and welcomed a significant number of African immigrants, refugees and displaced persons. About 1.47% of the total Australian population of 23 million is African. Given that immigrants who have come to new countries have not only been seen as different and feared because of their distinctive culture but have also been allocated a particular place within the class structure of the society, how do Black African immigrants see their cultural identity, personal and social well-being in Australia? What does living in a black body mean for Black African immigrants in Australia? What impacts do skin colour and race have on their everyday lives? Data findings from a recent qualitative study and small-scale survey of Black Africans conducted in Queensland provide empirical evidence to understanding their lived experiences as visible migrants. The paper aims to contribute to the debate on best policies to close the gap and to inspire individual and institutional anti-racism for the benefit of minority and disadvantaged groups.

ACKNOWLEDGEMENTS

Limina would like to thank the following for their support:

- The Institute of Advanced Studies, The University of Western Australia
- UWA Publishing for their ongoing support, and for their generous donation of the Keynote Speaker's prize
- The Co-Op Bookshop for the provision of the conference packs for the 9th Annual Limina Conference.
- Beaufort Street Books, who have kindly donated a gift voucher
- Crow Books in Victoria Park for their generous donation of a gift voucher and book.
- Specialty Coffee Roasters Mano a Mano Coffee for their donation.
- Associate Professor Ned Curthoys for kindly agreeing to deliver the Keynote address for this conference
- Dr Bruno Starrs for his invitation to all conference attendees to access a free e-copy of his recently published novel, *That Blackfella Bloodsucka Dance!* (before 21 June) via <https://www.smashwords.com/books/view/243528>. Promo code GW69G.
- Andrea McRae for the #liminacon Video Animation
- Adjudicators of the Iain Brash Prize, including Associate Professor Rob Cover and Assistant Professor Tael Harper; please note the prize has not been awarded this year.

The Journal is Indexed by:



Dr Bruno Stars – *Writing Indigenous Australian Vampires: Aboriginal Gothic or Aboriginal Fantastic?*

Dr Bruno Stars is an Australian academic who is a Senior Lecturer in Cinematography at the Institut Teknologi Brunei. He holds two Masters degrees and a PhD, and has published extensively in academic journals and as a creative writer.

He has recently published *That Blackfella Bloodsucka Dance!* and invites conference attendees to access a free e-copy of his novel (before 21 June) via <https://www.smashwords.com/books/view/243528>. Promo code GW69G.

Hyacinth Udah – *Africans in Queensland: Understanding Their Lived Experiences as Visible Migrants in Australia*

Hyacinth Udah is a PhD research student in the School of Humanities in the Arts, Education and Law Group at Griffith University Australia. His research interests include Australian and African studies, Migration and development, Social Policies, Race, Religion, Philosophy, Politics and Economics.

Robert Wood – *Riding the Boundary: The Self, Racial Difference and the Body in Arthur Upfield's Napoleon Bonaparte Series*

Robert Wood is a creative writing postgraduate student at UWA. He studied at the ANU and the University of Pennsylvania and has had recent work published in Jacket2, Southerly and Best Australian Poems.

Dr Bruno Starrs (Institut Teknologi Brunei) – ‘Writing Indigenous Australian Vampires: Aboriginal Gothic or Aboriginal Fantastic?’

The discovery of Aboriginal Australian mythology's little-known vampire-like entity, the Mrart, a 'ghost of a dead person who attacked victims at night' (Cheung 2009) prompted me to write my second novel, *That Blackfella Bloodsucka Dance!* (Just Fiction Edition, Saarbrücken, Germany, 2011), which explores a contemporary, part-Aboriginal protagonist's crisis of identity. Another Aboriginal Australian writer, Mudrooroo, states that Aboriginal Australian novelists are devoting their words to the Indigenous existential being' (1997) as is reflected by his Magical Realist use of the vampire trope in his 'Ghost Dreaming' novels. This paper suggests that my novel, set in an Australia where disparate cultural existential explanations including the Aboriginal Dreamtime, Catholicism, vampirism and atheism co-exist, asks similarly existential questions. Indeed, in researching this novel, I was led to ask how one's attempts to bridge these seemingly incongruent ideologies might best be categorised, given Mudrooroo's vampire novels are typically described as Aboriginal Gothic? Whereas Magical Realism unquestioningly accepts the supernatural, the Fantastic in literature is characterised by an enlightened rationality in which the supernatural is introduced but ultimately rejected (Chanady 1985). As an example of Magical Realism, Mudrooroo's Aboriginal Gothic creates a 'cultural matrix foreign to a European audience [...] through blending the Gothic mode in its European tradition with the myths and customs of Aboriginal culture' (Althans 2010). In contrast, I sought a style of vampire novel writing which enjoys the excesses of the Gothic vampire novel but in its denouement rejects this 'cultural matrix', denouncing all as dangerous superstitions, and producing an existentially diametric alternative to the Aboriginal Gothic. Thus, the novel's Indigenous Catholic protagonist succumbs to an Australian re-incarnation of Dracula as Anti-Christ and finds himself battling the true-believers of the Church. In his defeat - and suicide - he realises the danger in superstitious devotion and in doing so introduces the new Aboriginal Fantastic genre.

Robert Wood (UWA) – ‘Riding the Boundary: the self, racial difference and the body in Arthur Upfield's Napoleon Bonaparte series’

Arthur Upfield was one of Australia's most popular mid century writers with his work being translated into thirteen languages and selling millions of books by the time of his death in 1964. Although there has been a PhD dissertation biography of him and some articles about his relationship to global publishing, academic work in literary and cultural studies has been deficient. In this paper I open new ground on Upfield and critique the hybridity lens of Bhabha et al in relation to his most popular character Napoleon Bonaparte, who was a half Aboriginal detective inspector sent to rural Australia to solve crimes. This character is a lens through which we can re-interpret the idea of 'the tracker' and 'the native policeman' in Australian literature as well as the status of the 'half caste', not only as a hybrid, but also as a borderland in a neo-Andalusian manner. What then is the fear of this transgressive body? How does racial hierarchy reassert itself in Bony's body and movements? In my paper I will engage with the conference themes of narratives of the self, anthropology and gender.

Kelly Midgley (UWA) – ‘Fearing the Liminal: the Salacious Simian and Sinful Sexuality in Medieval Prayer Books’

I propose, in this paper, to examine one aspect of the iconographic significance of the recurrent marginal ape in illuminated devotional texts, particularly those of the fourteenth and fifteenth centuries. Specifically, I intend to analyse the idea that the simian acts as a metaphor of Man after the Fall, inherently sinful and subject to his own base desires. These images may be interpreted as reflecting the fear of carnality that was ostensibly an important aspect of the dominant discourse during the period in which these manuscripts were commissioned and produced. In order to properly examine this idea, I will firstly provide a brief outline of the iconographic significance of the ape, and speculate as to why it is such a recurrent figure in the margins of fourteenth and fifteenth century prayer books. I will then undertake a close analysis of liminal images where apes are depicted carrying out profane acts. I argue that although the simian was certainly a multivalent figure, its exact meaning dependent on the codicological context in which it was depicted and the worldviews of the individual reader or viewer of the manuscript; the acknowledged similarities between apes and men would have been axiomatic. This would have therefore played a pivotal role in how they were conceptualised and depicted in art and literature.

Tyler Fuller (University of Melbourne) – ‘Slay the Beast; Rituals of Violation, Tropes of Alterity’

The generic conventions of horror have consistently relied on the animal and the bestial as the site of an intense ambivalence. The representation of the horrific animal encodes our deep fear of contamination by the animal and our perverse desire to delineate the contact between the ‘human’ and the ‘bestial’: a categorical distinction which has become increasingly contested in recent years. Utilizing Kristeva’s concept of abjection and Bataille’s taboo, this paper will present a psychoanalytic reading of Daphne du Maurier’s ‘The Birds’ (1952) and Alfred Hitchcock’s film adaptation (1963), arguing that the horrific animal is ultimately little more than a structural element in a drama of human individuation, deflecting any ecocritical perspective into a narcissistic inscription of human privilege. However, while the birds of the title cannot be said to exceed the anthropocentric trajectories of their narratives, this paper will also attempt to suggest a series of reading strategies which will delineate the anxiety and desire that surrounds the limits of the ‘human’ and show that this ambivalence itself is the proper object of a posthuman critical account. In their obsessive (even neurotic) drives to encounter and contain the animal, even nominally conservative texts such as those under discussion yield a context that allows us to interrogate the humanist privilege that underlies our understanding of the animal and read against our fundamental understanding of ourselves as human to project an alterity onto the position from which we read these texts that challenges the integrity of the human ego.

Ashleigh Prosser – *London, a Monstro-City in the Novels of Peter Ackroyd*

Ashleigh Prosser is completing her Ph.D. by research at the University of Western Australia. Her thesis is a study of the gothic in the London-based novels of contemporary British author Peter Ackroyd. Publications include a chapter titled ‘The Abhuman City: Peter Ackroyd’s Gothic Historiography of London’ in the forthcoming collection *Living Gothic*, co-edited by Maria Beville and Lorna Piatti-Farnell (London: Palgrave Macmillan, 2014); the article “‘His bachelor house’: The Unhomely Home of the Fin-de-Siecle’s Bourgeois Bachelor in Robert Louis Stevenson’s Strange Case of Dr Jekyll and Mr Hyde’ published in the *Journal of Stevenson Studies* Vol. 11 (2014); and an essay ‘The Genius Detective: Poe and Doyle’ published online in *Crimeculture* (Spring 2012). Her research interests are in the gothic, the uncanny, haunting and spectrality, with a particular focus on late-Victorian and neo-Victorian literature. She is the Reviews Editor at *Limina*.

Dr David Rhodes – *Reigniting the Flame Homophobia Continues to be the Final Socially-Acceptable Form of Discrimination in Australian Schools*

Dr David Rhodes is a Senior Lecturer in the Faculty of Regional Professional Studies at Edith Cowan University, in Western Australia. He was previously Deputy Principal at Kormilda College, a day and boarding school in Darwin in Australia’s Northern Territory, which educated both local mainstream students and Indigenous students from isolated remote communities across Northern Australia. David completed his Doctorate through the Faculty of Education and Social Work at the University of Sydney in 2010, and has previously worked as a Lecturer with the School of Education at the Charles Darwin University in Northern Australia. He is involved in pre-service teacher education, and has a particular interest in Indigenous education. He has worked with Indigenous pre-service teachers in remote communities and has worked as a full-time secondary school teacher in New South Wales. His research broadly focuses on social justice issues in education, including Indigenous education, sexuality, inclusivity and the celebration of diversity in schools.

Thomas Mackay – *Banking on Hearts and Minds: The Response of American Bankers to Fear and Loathing During the Progressive Era*
Thomas A. Mackay is a PhD candidate at the University of Adelaide. His research is exploring notions of trust and distrust concerning American banks and bankers during the Gilded Age and Progressive Era. He is interested in the 'history of capitalism', the Gilded Age and the Progressive Era, and social and cultural history.

Kelly Midgley – *Fearing the Liminal: The Salacious Simian and Sinful Sexuality in Medieval Prayer Books*
Kelly Midgley is a postgraduate student at the University of Western Australia, currently in her first year of the Master of Medieval and Early Modern Studies programme. Her interests include manuscript studies, medieval and early modern English literature, the history of emotions and ideas, and theatre and performance both in history and in practice. She is currently writing a dissertation entitled *Salacious Simians in Devotional Texts of the Fourteenth and Fifteenth Centuries*.

Sophie Patrick – *Houellebecq's Gendered Economy of Attention*
Sophie Patrick is a second year PhD candidate in French Studies at the University of Western Australia, researching declinism and dystopia in contemporary French literature with a focus on Michel Houellebecq. Previously, she attended the University of Auckland, New Zealand, where she obtained an MA in French Studies with a study of the 15th century French work, *Les Cent Nouvelles Nouvelles*.

Ashleigh Prosser (UWA) – *'London, a Monstro-City in the novels of Peter Ackroyd'*

Peter Ackroyd is a prolific contemporary British author, renowned for his literary biographies, voluminous narrative histories, and postmodern historiographic metafiction, which often embrace the Gothic mode. In this paper, I will examine the ways in which Ackroyd's 'Gothicised' representation of London as a 'monstro-city' functions specifically within a selection of his novels. The spectral, labyrinthine world of an occult, mystical and decidedly Gothic London of the past, present, and future is the main setting of eleven of the fifteen novels Ackroyd has published to date. Throughout these works, Ackroyd consistently positions London to be read as if it were a character, capable of significant and uncanny influence, able to interact with other characters and advance the action of the narrative. By employing the discourses of monstrosity, spectrality, and the uncanny, I aim to reveal how Ackroyd anthropomorphically transforms the city in these narratives into something akin to the abhuman monster of the Gothic. In this paper, I will explore the ways in which Ackroyd's monstrous depiction of the city invokes the anthropomorphic use of landscape in Gothic fiction, and I will discuss the significance I believe this has for reading his London narratives. I will argue that by anthropomorphising the city as both a setting and a character, London functions in Ackroyd's novels in the Gothic tradition, as a haunted and haunting site of influence.

Heather Delfs (UWA) – *'Call me Crazy: Psychosis and the Creative Process'*

In her memoir *Piano Lessons*, author and pianist Anna Goldsworthy explores her relationship with creativity as a tense and fragile balance between anxiety and performance. Goldsworthy describes her first memoir as 'a transcription of anxiety' and proposes that human's create stories to combat anxiety. Her second memoir, *Welcome to Your New Life* describes her replication of performative and creative anxiety in motherhood; poignant and engaging, she humorously illustrates the duality of anxiety as both crippling and liberating. Gary Greenberg, noted psychoanalyst and author, highlights the dualism of anxiety and posits that anxiety is a modern condition, born, as Kiekegaard theorised, from infinite possibility.

I explore the historic rise of individualism as an essential precursor to the birth of anxiety as modern concept, looking at the underlying drivers of its conception, namely the destabilisation of faith in an omnipotent Christian god and the reevaluation of human mortality. I will explore how this recognition of mortality fuelled the rise of the individual and in so doing, opened a Pandora's box of infinite possibility. In this new world of infinite possibility rises the artist as an individual, not merely the reflexive mouthpiece of a cultural collective underpinned by religious faith. I will look at how this anxiety of possibility is reflected in the works and lives of modern day creatives like Sylvia Plath, Stephen Fry and Anna Goldsworthy with a particular focus on establishing a link between mortality driven anxiety and the creative process.

Jacqueline Boaks (UWA) – ‘Who’s Afraid of Leadership?’

‘Fear and loathing’ seems to sum up many of our attitudes to leadership, to leaders, and to followers. We both want and fear leadership. We dread not only the demagogue leader but also the part of us that is tempted to follow leaders, that craves good leadership, as well as groups of followers ‘the mob’.

We project the undesirable kind of following (the mob) onto others, the kind we deny yet fear in ourselves. Explanations for the downside of leadership range from the psychoanalytic (‘mass irrational support’) to the value-neutral (Weber’s description of the charismatic authority of the (usually infallible) leader) and Hannah Arendt’s compelling picture of the ‘joiner’ who is led along to evil by shallow motives.

Accounts of leadership often lie at either end of a spectrum relating ethics to leadership. On one end are the accounts which argue that ethics are intrinsically linked to leadership. On the other are (Machiavellian) views that deny any such link intrinsic or extrinsic. To account for its positive connotations, leadership appears to require a positive normative component some connection to ethics; otherwise ‘leadership’ amounts to no more than mere power or influence. However, it is not obvious that such accounts can meet the challenge raised by, and since, Machiavelli in *The Prince* (1532). Are accounts of leadership that posit a normative component coherent and justifiable?

Thomas Mackay (University of Adelaide) – ‘Banking on Hearts and Minds: The Response of American Bankers to Fear and Loathing during the Progressive Era’

American bankers were objects of distrust and derision in the wake of the recent Global Financial Crisis (GFC). However, this was by no means unique to American history. Indeed, from the earliest days of the Republic, banking has aroused considerable controversy in one way or another, and bankers have often been feared or loathed, sometimes for good reason. This was the case during America’s ‘second industrial revolution’ roughly 1865-1920. Over this period, it was not altogether unusual for banks to suspend payments, contract credit, or outright fail due to financial panics, bank runs, fraud, or all three. Resultantly, attitudes towards banks and banking could range from cautious to hostile, and behaviours could range from money hoarding to accusing bankers of conspiring to financially strangle and extort the Republic. Moreover, Progressive Era reformers sought to transform and democratise the banking system. Clearly, American bankers faced a public-opinion crisis.

The era is also marked by the rise of advertising and the eventual birth of public relations. Bankers came to embrace both. This paper will explore the various ways that banks and bankers were representing themselves within the public-sphere by utilising such mediums, and it will argue that the content of these mediums is dialogic; that it is responding to the aforementioned fear and loathing in a bid to offset or alleviate such negative perceptions. As such, through this history we can observe the rise of the ‘impression management’ ideal the same ideal that post-GFC bankers have vainly relied upon.

Heather Delfs – *Call Me Crazy: Psychosis and the Creative Process*

Heather Delfs is a postgraduate Creative Writing student at the University of Western Australia. Her current creative work explores transcultural identity, while critical reflections focus on anxiety and psychosis in the creative process. She’s a freelance writer, blogger and branding consultant. She is supervised by Winthrop Professor/Discipline Chair Brenda Walker, UWA.

Tyler Fuller – *Slay the Beast; Rituals of Violation, Tropes of Alterity*

Tyler Fuller is a postgraduate student of Culture and Communication at the University of Melbourne, specializing in literary and film studies. He is currently researching his thesis on automatically-generated literature, including W.B. Yeats’s *A Vision*. His other research interests include Victorian studies, psychoanalysis and literary Modernism.

Rebecca Hawkings – ‘*Sheilas and Pooftas*’: *Hyper-Heteromascularity in 1970s Australian Music Cultures*

Rebecca Hawkings is a doctoral candidate in the Department of Modern History at Macquarie University, Sydney. Her thesis is an exploration of cultural nationalism and popular culture, specifically focusing on the construction and recognition of ‘Australianness’ in a series of popular music cultures from 1972 to 2002. Rebecca is supervised by A/Prof Michelle Arrow.

Jacqueline Matthews & Assoc. Prof. Martin Porr – *Archaeology as Cultural Critique: The Fear of the Epistemological Bomb*

Jacqueline Matthews is a Masters by Research student at the University of Western Australia. Her focus is on Australian Aboriginal stone tool technology and investigates the ways that learning, skill and making are interwoven in human lives and can be recognised archaeologically. Martin Porr is Associate Professor of Archaeology and a member of the Centre for Rock Art Research + Management at the UWA. He has published widely on issues relating to Palaeolithic art, Indigenous rock art, and so-called modern human origins. He is currently engaged in research projects on Indigenous rock art of the Kimberley, Northwest Australia and Early Upper Palaeolithic art of Central Europe.

Tamlyn Avery – *Slave to the Dollar: Capitalist Alienation and Urban Ethnic Anxieties in 'Invisible Man' and the Late Harlem Bildungsroman*

Tamlyn is a second year PhD student in the English Department of the School of the Arts and Media at the University of New South Wales. She graduated from UNSW in 2012 with First Class Honours, submitting her Honours dissertation on first person hyperreal narratology and consumption in Bret Easton Ellis's *American Psycho*. Her doctoral thesis is on regionalism, capitalism, and the evolution of the American bildungsroman.

Jacqueline Boaks – *Who's Afraid of Leadership?*

Jacqueline is currently in the final stages of her PhD research in Philosophy at the University of Western Australia, researching in the area of leadership and ethics. Prior to embarking on her PhD, Jacqueline held several management roles in the private sector. 'Leadership' is a term that carries a lot of gravitas and strong connotations in many aspects of our culture and yet it has not been given any robust philosophical analysis or grounding. Jacqueline is interested in whether we can understand leadership as a virtue in the Greek sense. She is the co-author of 'What Does Ethics Have to Do With Leadership?' (*Journal of Business Ethics*) and is currently working with Professor Michael Levine on an edited volume on leadership and ethics for Bloomsbury.

Jocelyn Cleghorn – *Fear and Loathing in the Classroom: An Outline of a Theory of the Contaminated Self*

Jocelyn Cleghorn dropped out of a commerce degree, and then gained work experience in banking, finance, stock-broking, construction, and motherhood. In 2007 she returned to university and gained a BA, majoring in Anthropology (Hons) and History, later earning a graduate certificate in communication studies before commencing her PhD. In the third year of her PhD research, the working title of Jocelyn's thesis is 'Seeking the Self' or 'The Contaminated Self: The impact of Management Strategies on Young People with Intellectual Disabilities'.

Tamlyn Avery (University of New South Wales) – 'Slave to the Dollar: Capitalist Alienation and Urban Ethnic Anxieties in Invisible Man and the Late Harlem Bildungsroman'

Themes of fear and loathing are often associated with the narrative trajectory of the twentieth century American Bildungsroman. In the traditional Goethean model, coming-of-age is charted through the representation of ordeals and life lessons which the young protagonist or Bildungsheld must overcome in order to achieve their harmonious course of 'maturation'. The American model forgoes this necessity of harmony. An exemplar is Ralph Ellison's *Invisible Man* (1952), an artfully subversive innovation of the traditionally white European subgenres: the Künstlerroman (development of the artist novel), and Erziehungsroman (novel of education). The novel employs tactics of the 'dominant' or 'hegemonic' generic form in order to explore hitherto dissident issues of the racial ethics of pedagogy and experientialism in late capitalist America considered to be the era of America's own turbulent industrial and economic 'coming-of-age'...*Invisible Man's* maturation is obstructed by the wizening capitalistic forces of a racially segregated, diasporic metropolis. This paper demonstrates how Ellison brings to the surface of things those invisible forgeries of 'democratic' modern America which are sold to its youth: proliferated cultural myths of a classless, united nation of men and women born into harmonious equality, where everyone can make a name and fortune off the lifeblood of the first international city, New York.

Juxtaposing the migration of the *Invisible Man* from the hauntology of the post-Antebellum South into the vibrant urbanisation of mid-century Harlem, Ellison's semi-autobiographical Bildungsheld appropriates the traditional geographical idyllic of America's propulsion from agrarian Puritanism to modernity. Instead, it demonstrates the African American transition from slavery into a new form of cultural imprisonment under hegemonic capitalism. Ellison's American vision transplants the visible fear and loathing surrounding the ethnic South with an 'invisible' inequity of the North: a city that breeds invisible, young consumers in competition with one another for visibility and survival in a cosmopolitan world of insecurity. In a late capitalist economy in which the cultural saturation of consumption limitlessly defers coming-of-age, where does this leave the Bildungsroman, and particularly, the voice of the emergent ethnic Bildungsroman?

Sophie Patrick (UWA) – ‘Houellebecq’s Gendered Economy of Attention’

Loathing abounds in the novels of French author Michel Houellebecq. His white, male protagonists loathe work, loathe nature, loathe both the old and the young, loathe their lives and loathe themselves. But the greatest amount of loathing throughout Houellebecq’s novels appears to be directed at women. Young and old: all females in the Houellebecquien universe risk being despised and pigeon-holed; labelled as sluts, tarts and whores. Why do women inspire such loathing in Houellebecq’s writing? This is a question which has already been addressed by various scholars. The misogyny in his novels has been associated with the denunciation of feminism and modern masculinity, linked to the cult of the body which is in turn linked to a critique of free-market capitalism; some go so far as to accuse him of intentionally employing misogyny in order to court controversy.

This paper intends to build on this scholarship to arrive at yet other economic reading of the loathing directed towards women in Houellebecq’s novels. Houellebecq displays a preoccupation with the modern tertiary sector, the shift from production economy to information economy; describing western society as a wealthy one where we are constantly competing not just for money, but for time. Drawing on the concept of attention economy, this paper will explore the possibility that Houellebecq’s sex-starved, attention-deprived, lonely men loathe the women they see because their unreciprocated gaze confirms that they themselves have no market value.

Rebecca Hawkins (Macquarie University) – “‘Sheilas and Pooftas’”: Hyper-Heteromascularity in 1970s Australian Music Cultures’

In 1978, a letter writer to Australian music magazine RAM described Australian pub rock as, ‘not like this fuckin’ disco shit which is fit for sheilas and pooftas’. 1970s rock music in Australia in particular, the culture tellingly referred to as ‘Oz Rock’ delineated itself as ‘Australian’ primarily through the aggressively heterosexual and masculinised performative culture of its bands and its fans. For this music culture, female participation and queered masculinities (the ‘sheilas and pooftas’) in popular music was feared, loathed, and decidedly not ‘Australian’.

This paper will use the performative ideology of hyper-heteromascularity as a framework to examine the recognition of ‘Australianness’ in music cultures during the 1970s. This admittedly broad sweep will focus on three key moments in 1970s Australian music: Billy Thorpe and the Aztecs’ 1972 performance at the Sunbury Festival; the 1977 tour of Australia by Swedish pop band ABBA; and the performative style of Alternative Rock band Skyhooks. Though these case studies, conceptualisations of gender and sexuality emerge as a core nationalistic (and nationalising) discourse, which shaped and defined Australian music cultures throughout the 1970s and beyond.

Dr David Rhodes (UWA) – ‘Reigniting the Flame – Homophobia continues to be the final socially-acceptable form of discrimination in Australian schools’

Despite increased societal acceptance of homosexuality over the past decade, a resounding silence frequently surrounds issues relating to same-sex attraction (SSA) in schools, perpetuating a hidden curriculum of heterosexuality, validating heteronormativity and reinforcing homophobia. Research has long indicated that heterosexism and homophobia continue largely unabated in Australian schools, remaining the last socially acceptable form of discrimination. Indeed, on those occasions when this topic is addressed at all in the classroom, some curriculum treatments of homosexuality may have in fact reinforced the marginalisation of gay, lesbian, bisexual, transgender and queer (GLBTQ) identifying young people.

This paper seeks to explore the implications of a potentially heterosexist review into the Australian curriculum, and examine why schools must engage in with GLBTQ inclusive curricula, maintain consistent policies that prevent the promotion of heterosexist ideals and create a normative approach to same-sex attraction. There are too few safe places for young people to look for answers to their questions about sexuality (whether heterosexual, bisexual, transgender or homosexual) and often young people encounter more misinformation about same-sex attraction than positive, accurate and affirming knowledge.

Plans by the current conservative Australian federal government to review the implementation of the Australian curriculum threaten to fuel the flames of this last bastion of socially acceptable discrimination in schools. Indeed, it has been revealed that Kevin Donnelly, one of the men commissioned with reviewing Australia’s national curriculum, has argued that ‘many parents’ regard the ‘sexual practices’ of lesbian, gay, bisexual and transgender (LGBT) individuals are ‘decidedly unnatural’.