

EUPOP 2024: BORDERS

**Estonian Academy of Music and Theatre, Tallinn, Estonia, July 1st – 3rd, 2024
In affiliation with the International Institute for Popular Culture (IIPC)**



ABSTRACTS BOOK



E-version (including abstracts): <https://eupop2024.wordpress.com/programme/>

European Popular Culture Association: <http://epcablog.wordpress.com/>

International Institute for Popular Culture: <http://iipc.utu.fi/>

Estonian Academy of Music and Theatre: <https://eamt.ee/en/>

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EUPOP 2024 PROGRAMME

DAY 1 Monday July 1

12.00-12.30 am. – **Registration** outside The Chamber Room (C405)

12.30-1.00 pm. – **Welcome address** The Chamber Room (C405)

Dr. Kimi Kärki, President of the European Popular Culture Association

Dr. Brigitta Davidjants, Local EUPOP 2022 organiser

1.00 am-2.00 pm. – **Keynote address 1** – The Chamber Room (C405), Chair: Kimi Kärki

Dr. Brigitta Davidjants (Estonian Academy of Music and Theatre):

Different Shades of Nostalgia: Generational Musical Memory of the 1990s in Estonia and Armenia

2.00-2.30 pm. – **Coffee/Tea**

2.30-4.00 pm. **Parallel sessions 1**

Panel – Activism, environment, art – The Chamber Room (C405), Chair: Karel Sima

Sini Mononen

Artistic and performative contention in the climate movement of the 21st century

Elena Siemens

The Personal Map: Three Case Studies

Karel Sima

The Mushrooms divide us! More-than-human borders in European popular culture

Panel – Bordering the cinema and comics – The Auditorium (A402), Chair: Pamela Church Gibson

Noora Kallioniemi

Film screenings in a border town, 1939-1944: The case of Viipuri

Nathan Snow

Blurring the Border of Viewer and Viewed: Cinesthetic Bodies in Aardman Animations

4.00-5.30 pm **Parallel sessions 2**

Panel – Fascism and popular culture – The Chamber Room (C405), Chair: Kimi Kärki.

Aila Mustamo

Fascination of Fascism in Finnish Black Metal

Kimi Kärki

”Jesus was a Humanist, My God is Lucifer”: The Curious Case of Finnish Nazi Occultist Pekka Siiroin

Panel – Film, fashion, retromania – The Auditorium (A402), Chair: Pamela Church Gibson

Jacky Collins & Sarah Gilligan

‘Owning the space like a boss: costume, gender and performance in *The Good Boss* (2021) and *Official Competition* (2021)

Pamela Church Gibson & Alexandre Zamboni

Plastic Feminism: Fashion, Celebrity Culture, and the Marketing of the ‘Barbie’ Movie

Richard Denny

Reuse, Representation and Repurpose through the genre of Essay-Film in Academia & the Arts. *The Lost Empires*

7.00 pm. **Conference dinner**

F-Hoone (Telliskivi tn 60a)

DAY 2 Tuesday July 2

9.30-11.00 am. – **Parallel sessions 3**

Panel – Music, politics, machines – The Chamber Room (C405), Chair: Tommi Iivonen

Pertti Grönholm

Dystopias, Critique and Alienation – Machinic vocalities in the music of Kraftwerk, Laurie Anderson, and Cabaret Voltaire in 1980–1982

Janne Mäkelä

Making peace and politics: *Finlandia* as crossover spokesmusic

Johan Pibert

Shaman's "Struggle": Russia's Pop Music Propaganda since the Beginning of the War in Ukraine

Panel – Costuming and visual fashion – The Auditorium (A402), Chair: Graham H. Roberts

Annabel Lee

Madness is in the eye of the beholder: How McQueen's Voss utilised audience and self-surveillance to construct the spectacle of madness

Frank New

Moschino x Barbie

Michelle Marshall

Envisioning Identity: The Confluence of Cultures in Fashion Image-Making

11.00-11.30 am. – **Coffee/Tea**

11.30-12.30 pm. – **Parallel sessions 4**

Panel – Film and transgression – The Chamber Room (C405), Chair: Kimmo Ahonen

Clare M. Wilkinson

What the nose knows: on the borders of recognition

Kimmo Ahonen

"God Is a Sadist, but Probably Doesn't Even Know It" – Sam Peckinpah's *Cross of Iron* (1977) and the Boundaries of Transnational Filmmaking

Panel – Power and transformations of music – A402, Chair: Kimi Kärki

Polina Holitsyna

Metal as the Universal Language: the Use of Transnational Symbols in the "Metal-Lore" of Estonian, Finnish and Ukrainian Extreme Metal Scenes

Kristina Stankeviciute

The playboys of the Singing Revolution: reflections on the transformations of the stage image of the Lithuanian (glam)rock group ANTIS

12.30-2.00 pm. – **Lunch**

2.00-3.00 pm. **Online Roundtable** – The Chamber Room (C405), Chair: Kimi Kärki.

Roundtable online discussion: *Pop Goes the EU: Framing European Identity in Popular Culture* (at Rowman & Littlefield) – engaging EPCA with the forthcoming book. With Dr. Jennifer Ostojki (Colgate University). Joining her in the online discussion: Dr. Ben Quail (University of Glasgow), Dr. Manuel R. Enverga III (Ateneo de Manila University), and Christopher Marcatili (Australian National University).

3.00-4.30 pm. – **Parallel sessions 5**

Panel – Sports and popular culture – The Chamber Room (C405), Chair: Graham H. Roberts

Christopher Hodge

No Ball Games: Embellishing hidden homophobia in football through fashioned Garment re-imagining and poetry

Brian Martin

An Analysis of the Irish Live Sports Streaming Environment

Graham H. Roberts

'The Premier League's very own David Bowie': Everton striker Dominic Calvert-Lewin as fashion icon

Panel – Film, literature and television – The Auditorium (A402), Chair: Maarit Leskelä-Kärki

K.A. Laity

Eating the Rich: Devouring European Splendour in *Saltburn* and *The Talented Mr Ripley*

David L. Moody

The Story of a Three Day Pass (France 1967)—A closer look at the work of Melvin Van Peebles

Maarit Leskelä-Kärki

On the Borders of the Land and the Sea: Nature and Femininity in the Story of *Stormskärs Maja*

Panel – Historical mediums to digital imaginaries – Organ Hall (A-404), Chair: Anna Peltomäki

Michael Connerty

'Hooligan in his Element': The Immigrant Irish in Victorian Comic Strips

Chris Cotton

Archiving Popular Culture: Navigating Evolving Requirements for Digitized Primary Sources

Sanna Qvick

Reels of historic costuming: music choices of social content creators

4.30-5.00 pm. – **Coffee/Tea**

5.00 pm. – **Walking tour of Tallinn**

7.00 pm. – **Get together with wine and finger food**

DAY 3 Wednesday July 3

9.30-11.30 am. – **Parallel sessions 6**

Panel – Queering the multimodal – The Chamber Room (C405), Chair: Pamela Church Gibson

Darren Elliott-Smith

'Keep The Vampires From Your Door': Collapsing the Borderlands of Queer Love/Horror in *All of Us Strangers* (Haigh 2024)

Benjamin Minchell

Dressing the Invisible Gay Man

Siri Lindholm

Representations of the Vulva in the Media

Marju Raju

Merging borders: case study of LGBTQ + mixed choir *Vikerlased*

Panel – Politics, heritage, transgressions – The Auditorium (A402), Chair: Anna Peltomäki

Maarja Merivoo-Parro

Humanitarian Aid and the Taste of Freedom: a Case Study of Olfactory Heritage

Isidora Salcedo de la O

Refugee experience through the leads of children literature's analysis: "Refugee Boy" and "The Boy at the Back of the Class"

Tigran Simyan

On the problem of transition from mass culture to elite culture (by the example of Niko Pirosmami)

Anna Peltomäki

After the Music Museum: Studying the Endings within Popular Music Heritage

Panel – Music industry and subcultural identity – Organ Hall (A-404), Chair: Tommi Iivonen

Maasalu, Anita

Musical fan experience from a generational perspective: subcultural communication between parents and children

Dan Mollenkamp

Whose Borders Matter More: Spotify's Impact on Welsh-Language Pop Artists

Tommi Iivonen

There's No Point in Shouting from Margins to Mainstream: Underground and Counterculture Elements in the Music Scene of Pori

11.30-12.00 am. – **Coffee/Tea**

12.00-1.00 pm. – **Keynote 2** The Chamber Room (C405), Chair: Pamela Church Gibson

Professor Louise Wallenberg (Media Studies, Stockholm University):

Perverting the Nation: On Drag Story Hours and Drag Phobia

1.00-1.30 pm. **Conference closing words & Announcing EUPOP 2025** – The Chamber Room (C405)

Dr. Kimi Kärki

1.30 pm. – **Lunch**

KEYNOTES

Keynote 1

Dr. Brigitta Davidjants
Estonian Academy of Music and Theatre

Different Shades of Nostalgia: Generational Musical Memory of the 1990s in Estonia and Armenia

In my presentation, I will examine how geographical, cultural, political, or generational borders intersect with musical memory and nostalgia, focusing on the appeal of 'old' music. Through examples from Estonia and Armenia, I will examine the varied interpretations of the same music across generations. Pop culture often revisits its past. Today, amidst ecological threats, recent COVID-19 pandemic, Ukraine and Karabakh war, and the economic decline, the early post-Soviet and pre-internet era symbolises, for the youth, a time of freedom, fun, and hope. Similarly, the older generation experiences nostalgia, albeit for different reasons.

As an initial case study, I will analyse the album 'To the Cold Land' (1988) by the punk band J.M.K.E., which provides insight into Estonia's history from Stalinism to Perestroika. The interpretation of the album depends on the generation but also the political inclinations of fans, whether they belong to anti-fascist or right-wing punks. As a second case, I will compare two songs – Alo Mattiisen's 'Stop Lasnamäe' (1988) and Onu Bella's 'Lawn Games' (1993), where the former reflects the singing revolution ideals of Estonia at that time, while the latter portrays the newly liberated capitalist republic.

Turning to Armenia, I will explore how geopolitics shape musical identity. Christian Armenians position themselves culturally in the West, affirming such affiliation by hierarchising Western-style music. At the same time, political borders have not always coincided with ethnic ones, and their culture shares a common ground with Muslim traditions. This is exemplified by *rabiž* music, which used to be neglected by (musically) educated circles but always listened to by people. However, today, the genre is loved by youth from very different backgrounds. With these three cases, I aim to illustrate how youth constructs a 'lost golden age' through music that was once considered 'inferior' and how this meaning relates to the older generations.

Keynote 2
Professor Louise Wallenberg
Media Studies, Stockholm University

Perverting the Nation: On Drag Story Hours and Drag Phobia

This talk offers a case study of how drag culture and drag queens serve as a blatant litmus test of how a democratic nation like Sweden – which has for long been known for being equal, open and LGBTQI-friendly – creepingly has come to allow for anti-democratic, nationalist and phobic discourses to be spoken out loud. This transition has not happened over night, but once it has taken a grip over society, it surely feels like it has.

According to the phobic anti-democratic mind that increasingly changes and sets the political agenda in Sweden, the drag queen constitutes one of many threats to the nation: she fucks up gender by making fun of traditional gender roles, and most importantly, she outs heterosexuality as a scam. Since the last national elections in the Fall of 2022, the Sweden Democrats – a nationalist and populist party with undeniable pro-Nazi and brown roots who are now in parliament – have attacked drag culture, and especially drag queens who read stories to children. These assaults are in line with their strenuous efforts to expert power over and control all cultural expressions, free media and not least public service. The attacks on drag culture include attempts to shut down drag story hours in public libraries under the slogan of wanting to ‘save our children’ from perversities – and due to threats of physical violence, some libraries have given in.

The talk maps this development by focusing on how these phobic attacks have been reported on in both old and new media, and by discussing how they (indeed) are linked to an increasing drag phobia that exists internationally. It also touches upon the very resistance that is being articulated, and it gives voice to two individuals – a drag queen and a politician in drag – who are at the centre of these phobic attacks.

PARTICIPANT ABSTRACTS

Kimmo Ahonen
Project Manager
Tampere University Pori

“God Is a Sadist, but Probably Doesn't Even Know It” – Sam Peckinpah’s Cross of Iron (1977) and the Boundaries of Transnational Filmmaking

My paper examines Sam Peckinpah's war film *Cross of Iron* (1977). I analyze the film's significance from both a production and aesthetic perspective, as well as its reception. *Cross of Iron* has often been regarded primarily as the director's film. This is partially justified as Peckinpah was distinctly an Auteur, a rebellious figure in Hollywood whose films bear the mark of his personal style.

However, a director-centered analysis overlooks many essential aspects that contribute to the film's conflicting reception. *Cross of Iron* was a European film made by an American director, funded through transnational means, with producer Wolf C. Hartwig known primarily for his softcore pornography films. The movie was shot in Yugoslavia, and its financing came from West Germany and Britain. The filming process was chaotic, due to both the uncertainty of financing and the director's alcoholism.

The story, set on the Eastern Front, is loosely based on Willi Heinrich's war novel *Das geduldige Fleisch* (1955). As a Hollywood film, *Cross of Iron* offered a rare perspective by examining World War II from a German viewpoint. The film portrays a grim picture of the Eastern Front: War is portrayed as aimless slaughter, with an inevitable sense of doom hanging over everything.

The theme of boundaries can be observed both thematically and in terms of production. Thematically, the main characters are divided by class boundaries: the disillusioned Corporal Steiner (James Coburn) clashes with the arrogant Captain Stransky (Maximilian Schell), representing Prussian aristocracy. Moreover, the film also defines both main characters' relationship with Nazi ideology.

I argue that *Cross of Iron* became a better film because the lack of funds forced the filmmakers to change the ending. The actors improvised the final scene in front of the camera. The economic disaster produced by transnational financing resulted in a war film with an absurd ending that remains exceptional.

The film performed poorly in the United States, with critics largely panning it. However, it was successful in Europe, particularly in West Germany. In this presentation, I will explore why the film resonated more with European audiences than American ones. I will compare the film with the director's other works and consider the essence of the "realistic" war film.

Pamela Church Gibson
University of Southampton

Alexandre Zamboni

Plastic Feminism: Fashion, Celebrity Culture, and the Marketing of the ‘Barbie’ Movie

Fashion and celebrity culture, conjoined as they now are, continue to extend their tentacles across the world, seizing each and every media opportunity. It seems that they somehow managed to hijack what the director and the star suggested was a ‘feminist’ film, devoted to the adventures of the most famous doll in the world. Barbie, of course, is the epitome of the current ‘celebrity’ look; she is slim, blonde, carefully made-up and possessed of disproportionately large breasts. She also possesses a global appeal beyond the reach of most flesh-and-blood celebrities – and an enduring appeal, unhampered by the ageing process, of which they can only dream.

Fashion plays a fundamental role in Barbie’s sixty-year history and inevitably constitutes a central theme in the cinematic narrative created by director Greta Gerwig for *Barbie* (2023). The extensive press tour exemplifies the overall ambition of the project, with Margot Robbie taking the Mattel doll far beyond its fictional realm. The multi-generational appeal of Barbie was now combined with the purported feminist take on the famous doll claimed by Robbie and Gerwig, and an advantageous antagonism with the other major movie of the season. All this generated a wave of ‘Barbie mania’, fueled by relentless social media activity.

Fashion lies at the film’s core, and the trend trickled down from the red carpet to the general public, with the birth of a ‘TikTok aesthetic’, ‘Barbie-core’, and a series of collaborations with fast fashion companies such as Zara. The aim of this chapter is to trace this phenomenon, analyzing how the movie functioned as the catalyst of a precise marketing operation merging fashion, cinema and celebrity culture, and profiting through an old symbol of female submission rebranded as a contemporary icon of emancipation. At the end of the film, Barbie has seemingly exchanged her plastic body for one of flesh and blood; however, in line with the avowed feminism of the project, she has replaced her stiletto heels with a pair of Birkenstock sandals.

Jacky Collins
Stirling University, UK

Sarah Gilligan
Northumbria University, UK

‘Owning the space like a boss: costume, gender and performance in *The Good Boss* (2021) and *Official Competition* (2021)

This co-authored paper will critically examine costume, gender and performance within two recent Spanish films: *The Good Boss* (*El buen patrón*, dir. Fernando León de Aranoa 2021), and *Official Competition* (*Competencia oficial*, dir. Gastón Duprat & Mariano Cohn 2021). Adopting an interdisciplinary approach drawing from screen costuming, film and fashion studies, the paper will build on Collins and Gilligan’s recent research on costuming masculinities in Spanish cinema (2023; 2019), to explore gendered dynamics of power, status and authority.

Through the comparative visual analysis of the slimy, middle-aged patrician Julio Blanco (Javier Bardem) in the satire *The Good Boss*, and Félix Rivero (Antonio Banderas), as the self-absorbed, star-celebrity in the dark comedy-drama *Official Competition*, we argue that the ageing men’s wardrobes are pivotal to their attempt to articulate and maintain patriarchal dominance in shifting cultural contexts.

Intersecting and diverging with the two enduring stars’ on and off-screen personas, we will critically examine how the costume designs by Fernando García and Wanda Morales use business attire, and casual wear to construct contrasting visual narratives of middle-aged Spanish masculinities. Where Julio strives to embody respectability, control and consistency through his buttoned-up, unspectacular and conventional appearance, Félix conversely embodies flux, defiance and unpredictability through his flashy and fashion-centric wardrobe.

Michael Connerty
National Film School/IADT, Dublin

“Hooligan in his Element”: The Immigrant Irish in Victorian Comic Strips

The graphic representation of Irish types in English humour periodicals, including *Judy* and *Punch*, has been well documented, particularly in L. Perry Curtis' key study *Apes and Angels*. However, little critical attention has been paid to the ways in which these characterizations evolved in the kinds of popular publication that followed, namely the first self-styled 'comics' that began to appear from the early 1890s. The comics, many published in London by the Dublin-born press baron Alfred Harmsworth, were consumed by a far broader readership that transcended class, gender and age: hundreds of thousands each week engaged with the first continuously recurring cartoon characters, a number of whom were Irish immigrants.

The plots of many of these graphic narratives revolve around the positioning of characters such as Hooligan, Mike MacWhusky, and Pat, the Artist's Model as deeply incongruous in the context of contemporary urban England. The failure to assimilate or to embrace modernity reappear weekly as structuring devices in the series, and the rendering of the protagonists recalls the brutish caricatures of earlier publications. Other elements are de-emphasized however, and as comic strip 'stars' they are designed to appeal to a mass audience rather being presented as the volatile social threat of earlier decades. This paper will also examine the impact of reprinted American strips featuring stock Irish characters, one of which, Frederick Opper's Happy Hooligan, was among the most successful of the period.

Chris Cotton

Archiving Popular Culture: Navigating Evolving Requirements for Digitized Primary Sources

The dynamic landscape of popular culture research demands continuous reassessment of the resources scholars need to access. Chris Cotton, Senior Manager for Product Management at ProQuest describes the process of developing digital collections in this field, including the identification and curation of content for digitisation, partnerships with stakeholders, metadata creation / enrichment, and product / interface design.

Richard Denny

**Reuse, Representation and Repurpose through the genre of Essay-Film in Academia & the Arts.
The Lost Empires by Richard Denny**

The term 'nostalgia' derives from the Greek words nostos (return) and algos (pain). The literal meaning of nostalgia, then, is the suffering evoked by the desire to return to one's place of origin.

During the contemporary era, we speculatively find ourselves in a situation where the importance of maps has transcended that of the actual geographical terrain they represent. Other archives function as pivotal tools that not only delineate and manage society but also chronicle its evolution.

Throughout history, empires have relied on records, archives, and maps to assert their dominance, wealth, memories and authority over their subjects. Revolutions often involve the deliberate destruction of existing records. As empires crumble and new regimes ascend, fresh narratives and histories emerge. If capitalism were to collapse, the existing archives might gradually fade away, supplanted by new memories and narratives that reflect the transformed societal landscape.

From Jorge Luis Borges's 'On Exactitude in Science' via Jacques Derrida's 'Spectres of Marx', Mark Fisher's 'Capitalist Realism' Alfred Korzybski's map and territory dictum, society has arrived in *Retromania* - a nostalgic place which has speculatively enabled populism, new nationalism and Brexit to thrive.

Darren Elliott-Smith
Senior Lecturer in Film and Gender, University of Stirling

'Keep The Vampires From Your Door': Collapsing the Borderlands of Queer Love/Horror in All of Us Strangers (Haigh 2024)

Watching Haigh's *All of Us Strangers* (2024) offers a uniquely traumatic experience for some queer spectators. This is not only due to its deeply emotional and upsetting hauntological presentation of an 80's-infused, painful nostalgic confrontation between the bereaved queer adult character Adam (Andrew Scott) and the spectres of his long-dead parents (played by Claire Foye and Jamie Bell); but also via the burgeoning queer relationship between Adam and the troubled Harry (Paul Mescal) a neighbour who taps into Adam's grief and loneliness, experiencing the same disjointed liminal existence in a seemingly empty London tower block. Haigh's sorrowful film appears at first as queer melodrama, but its utilisation of a hauntological queer historiography and an aesthetic that borrows liberally from the modern Gothic Horror, collapses generic and temporal borders while also offering a contemplation of a queer ontology that is bound up with, but resistant against, 'chrononormativity' (Freeman, 2010).

This paper wishes to read Haigh's deeply affecting film as one that fuses queer love and horror as perpetually merged. It will build on the work of Elisabeth Freeman (2010), Heather Love (2009) and Carla Freccero (2006) on queer backwardness, hauntology and trauma. It will also extend on my own work on Queer Horror's use of hauntology (2023) which allows for a queering of the dominant understanding of time and of history as linear, and a queer rejection of binaries enforced between past/future, normal/abnormal, Us/Them, then/now, dead/alive. Queer Hauntology then can be seen not as an act of productivity and forward momentum, but one of endless re-production, and of connection with a past and future that are still, in many ways, present. In particular, I want to offer a close textual analysis of Haigh's film by way of Freccero's thinking in *Queer/Early/Modern* (2006) whereby she explores queer sexual representation via 'a particular (and partially imagined) traumatic past'. Haigh's film blends horror and romantic loss to create a hauntological film that allows for 'a spectral approach to an ethico-historical situation'.

Pertti Grönholm

University Lecturer, History

Adjunct Professor (dosentti) in European and World History, University of Turku

Dystopias, Critique and Alienation – Machinic vocalities in the music of Kraftwerk, Laurie Anderson, and Cabaret Voltaire in 1980–1982

In the 1970s, the emergence of speech synthesizers, vocoders, and other electronic manipulation of the human voice marked a significant trend in European and American pop and rock. During this period, the incorporation of machine-like human voices often served to reflect various aspects of the relationship between humans and technology, as well as different dimensions of human experience. Specifically, robots and other mechanized entities acted as metaphors for individuals merging into the collective, experiencing alienation from society and humanity, and undergoing identity dissolution. Noteworthy examples of such thematic explorations can be found in the works of electronic music bands like Yellow Magic Orchestra and Kraftwerk, as well as British artists Gary Numan and John Foxx. Concurrently, pop music began to incorporate menacing portrayals of artificial intelligence and androids, echoing the dystopian themes prevalent in science fiction films and television shows of the era. Simultaneously, the fascination with robotic voices and themes extended to disco and pop producers of the late 1970s and early 1980s.

From the perspective of this study, it is crucial to recognize how the distinct speech patterns of robots and computers, along with electronically modified human voices—although still discernible—became potent tools for socially critical musicians at the turn of the 1970s and 1980s. This paper, based on a forthcoming book chapter, aims to compare, and analyse the creative employment of machine speech, machine singing, and electronically altered human voice by three different musical acts, particularly in their engagement with themes of power, authority, and control. The selected examples for analysis include Kraftwerk's 'Computer Welt / Computer World' (1981), Cabaret Voltaire's 'Seconds too Late' / 'Control Addict' (1980), and Laurie Anderson's 'O Superman' (1982). Through the lens of multimodal utilization human and human-like voices, all these compositions exhibit a compelling dialogic interplay between power dynamics and the subjects to such power.

The overarching research question guiding this inquiry is: How did musicians and bands employ new music technologies in their productions to engage with themes of power and political issues? Subsequently, the study aims to explore specific inquiries, such as the roles assigned to machine-like human voices within the songs, the novel artistic avenues they opened, the emotions and imagery they aimed to evoke, and the metaphorical implications embedded in the music concerning the utilization of these techniques and vocal styles.

Christopher Hodge
Assistant Professor Fashion Communication
Northumbria University, UK

No Ball Games: Embellishing hidden homophobia in football through fashioned Garment re-imagining and poetry

No Ball Games forms the basis of my current practice - based research. An evolving dual exploration which aims to connect common narrative threads across two liminal activities I have undertaken across study on MA Creative writing at Northumbria University, and the construction of a collection of perverted football strips and accessories. My crafting of garments is borne out of a visual exploration of tribally gendered garments, toxic masculinities and the unpicking and reassigning of heteronormative sports motifs and identities. The ultimate resulting photographic images will challenge the conventional representation of contemporary sports deities.

The reimagining the traditional sports clothing in a world where football is flagrantly homosexual and crafting strands of protest poetry alongside these garments combines both visual and auditory motifs, the spoken subject and the stitching are intentionally subversive., I embrace the notion of craftivism and acknowledge the 'queering (disrupting the normative readings of) needlework. (McBrinn, 2017; Turney 2012, 2009)

These exploratory, embellished experiments in fluid, but exaggerated craft practice will be transposed and combined into a written format. Text will be combined with the visual language and materiality of the traditional football chant, banter or songs sung in the terraces, transferring processes/practices from a different craft field to written form. Repetition, experimentation and sequential distortion with embroidery and applique will echo the repetitious nature of the homophobic chants and abuse in soccer to offer a new experimental methodology exploring protest and equality.

Polina Holitsyna
University of Turku, Department of Folkloristics

Metal as the Universal Language: the Use of Transnational Symbols in the “Metal-Lore” of Estonian, Finnish and Ukrainian Extreme Metal Scenes

Among metalheads around the world, metal is often referred to as the “universal language” that brings them all together in the utter sense of unity. I argue that this mutually understandable “universal language” is created by employing transnational symbols and imagery and fostering subcultural metal-lore that transcends geographical limitations.

To explain it further, I will introduce a novel and underexplored concept of metal-lore as it covers the cultural and artistic expressions that are specific to the metal subcultures, including lyrical themes, visual aesthetics, symbols, folklore (community-based stories of the metal-lore) and rituals associated with metal music. I will focus on the visual (album covers, merchandise, live performance imagery) and lyrical aspects of metal-lore presented in the discographies of Estonian, Finnish and Ukrainian bands to detect the myths and narratives that construct narratives of resistance, identity and solidarity. In metal, these are often seen as nationalistic, yet in this presentation, I will demonstrate how they can be recognised transnationally and even serve as a means for creating a transnational metal identity.

As there was only one use of the concept of metal-lore I detected (Araste, Ventsel 2015) in the former investigation, I conceptualised it myself for my doctoral research, and for this presentation. I will also include my findings from the master’s research on the Estonian pagan metal scene. For the analysis of the transnational, I will rely highly on M. D. Deeks’ notion of transnational identities in metal and will be in dialogue with his examples from the Ukrainian pagan metal. Finally, Aila Mustamo’s findings on the Finnish metal identity will be of assistance.

Tommi Iivonen
University of Turku

There's No Point in Shouting from Margins to Mainstream: Underground and Counterculture Elements in the Music Scene of Pori

My presentation is based on an article that explores the persistent efforts of Pori's music scene to stay in the margins, stay "authentic", and not to let others dictate how to make music. These qualities, especially connected to punk attitude and scenes die hard in Pori, but what made the scene adopt them? In the book *DIY Cultures and Underground Music Scenes* Andy Bennet and Paula Guerra suggest that a global "alternative" culture has been born in the last three decades and has mostly replaced local ones. Being so, it would set the Pori scene in the midst of change from local to global and it surely could be seen and heard in its music and practises. But is this the case? In the presentation I will shed light on the birth of alternative and counterculture attitudes and practises of the Pori scene through analysis of scene members stories, recordings and varying media contents and documents.

Noora Kallioniemi
School of History, Culture and Art Studies, University of Turku

Film screenings in a border town, 1939-1944: The case of Viipuri

In my presentation, I study the changes and continuities in film culture during wartime Finland. During World War II, Finland fought two wars against the Soviet Union: the Winter War (1939–1940) and the Continuation War (1941–1944). During the Continuation War, Finland was an ally of Nazi Germany, making it vulnerable to its cultural influence. The Finnish film industry was torn apart by the so-called film dispute (*filmiriita*), in which pro-German producers, distributors, and filmmakers sought to ban the screening of American films entirely in Finland. This dispute led to a complete division within the Finnish film industry in 1942.

Through the city of Viipuri I study the cultural history of a border town amidst wartime. Its transformation from a multicultural Finnish city to a Soviet border town challenges conventional center-periphery dichotomies. Through an analysis of Viipuri's film culture, film exhibitions, and cinemas, I illuminate the complexities of cinema's role in a country at war.

Grounded in the framework of new cinema history, this study views film culture as a socio-cultural phenomenon independent of individual film artistry. Utilizing digitized newspapers from the National Library of Finland, I aim to unravel the socio-cultural significance of film exhibitions in Finnish Karelia during wartime. Film screenings were not merely entertainment but crucial morale-boosting activities, particularly during the static phase of the Continuation War. Viipuri's status as a garrison town further underscores the importance of understanding cinema's role in shaping wartime experiences.

Ultimately, this presentation contributes to a nuanced understanding of Finnish film culture during World War II, shedding light on its socio-cultural significance amidst the chaos of war. Through an interdisciplinary approach, it bridges the gap between cultural and military history, offering insights into the everyday experiences of soldiers and civilians alike.

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Kimi Kärki
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”Jesus was a Humanist, My God is Lucifer”: The Curious Case of Finnish Nazi Occultist Pekka Siitoin

If we consider the European dark heritage, there is no other phenomenon that could rival the Nazis as the source of both terror and fascination. One aspect endlessly circulated in global popular culture and intimately connected to Nazism is obviously the occult.

In recent years, Finnish esoteric thinking has become the focus of both non-fiction writers (Häkkinen & Iitti, 2015; Vähäkallio 2024) and serious academic interest (Donner Institute; Seekers of the New project, 2018–2021). Related to these intellectual openings, I am currently directing a research project *Fascinating Fascism and its Affective Heritage in Finnish Culture*, funded by Kone Foundation 2021–2025. My own research within the project is concerned with Finnish Fascism, Ariosophy and esoteric interpretations of the Kalevala, Finland’s national epic.

The roots of these movements obviously go back to the pre-World War II period. Finnish adventurer Yrjö von Grönhagen (1911–2003) worked for the German Ahnenerbe Institute, and sent SS-leader Heinrich Himmler both recordings of poetry songs and Kantele instruments that were decorated with swastikas (Grönhagen 1948). The combination of Kalevalaic mythology and esoteric far-right has survived to this day, but in my talk I will focus on the 1990s especially.

Pekka Siitoin (1944–2003), the “Finnish Reichführer” and “Black Magician” was the main public figure in this field at the time. Siitoin was perhaps the most famous neo-Nazi in Finland, literally known to everyone due to his media appearances and the habit of wearing a nazi uniform in public. He self-published loads of fascist, racists, and occult material. He has both serious and ironic “cult” following. In my talk I will analyse the fascination around the Nazi occultism, and discuss the actual and potential ethical problems when writing the lives of such eccentric, often unpleasant characters.

Petra Krpan
University of Zagreb, Faculty of Textile Technology

Beauty and Body in Fashion Photography: The Covered Body and New Bodily Practices

The beauty industry has had a long relationship with photography and the representation of what was 'beautiful' or 'in fashion' at a specific time. This research will focus on how various beauty and representational practices evolved in fashion photography. Primarily how the 'clothed body' (Calefato, 2004) shifted to a 'covered body' (Krpan, 2023) and thus changed the body's appearance and blurred the lines of feminine and masculine attributes. From revealing the body to fully covering the body in fashion photography, thus softening the lines of what body we perceive in the photograph, this paper will explore how gender became a crucial term in the works of many fashion photographers, concentrating on the 1960s to the 1990s. Moreover, photography serves as a tool for presenting new and ever-changing beauty standards and the emergence of new bodily representations (Pultz, 1995). This change was essential from the 1960s to the 1990s since the beauty standard drastically shifted within this period. The liberating and revealing body of the 1960s to the 1980s, with the emergence of the importance of sport and the physical body, photography has set a new understanding of beautification practices. Finally, with the experimentation process in photography, which began at the end of the 1980s and the beginning of the 1990s, beauty standards changed alongside changes in fashion. Specifically, with the emergence of Japanese deconstruction, the representation of body and beauty began to conceal the body and the face, covering it in fabric and cloth, thus hiding the flesh and redefining gender.

K. A. Laity
Associate Professor of English
College of Saint Rose

Eating the Rich: Devouring European Splendour in *Saltburn* and *The Talented Mr Ripley*

Beauty is but the epitome of consciousness of our perversions—Breton has said, 'Beauty shall be convulsive or nothing.' The new surrealist age of the 'cannibalism of objects' likewise justifies this conclusion: 'Beauty shall be edible or nothing.' ~ Salvador Dalí, *Minotaure* 3 (1933)

Saltburn's debts to those paeans to palpable envy, Evelyn Waugh's *Brideshead Revisited* and Patricia Highsmith's *Riplot*, are obvious. The former is specifically acknowledged within the narrative, the latter in almost all reviews of the film. [A recent news story](#) on the forthcoming *Ripley* series refers to star Andrew Scott as getting 'his *Saltburn* on' in an interesting reversal. We could look at Emerald Fennell's film as consuming its precedents as voraciously as both Oliver Quick and Tom Ripley consume all they desire through any means necessary once they have transgressed the border of the stately home. As Barney Pau writes, "'Home"—the final link in the food system; the stage of heteronormativity—is tangible with tension, providing rich source material when queering conventions.' The aspirational hunger of Ollie and Tom, fuelled by their resentment of closed doors as much as by the failure of the rich to truly see their riches, can only be sated by consuming not only the splendour they envy but the very people who accumulated it. In this manner they avoid the economic trap Guy Debord recognises as the dead-end of wage-earning service workers, who 'share poverties and humiliations from all the past systems of exploitation without sharing in the revolts against those systems.' They follow on a long history of the discerning but criminalised 'queer eye' from *Laura*'s Waldo Lydecker to Bryan Fuller's *Hannibal*, yet these two characters manage to move from their abject moments to the triumph of full possession of Palissy pottery, Derwatt paintings, and Dickie's signet ring.

Annabel Lee (they/them)
Northumbria University

Madness is in the eye of the beholder: How McQueen's Voss utilised audience and self-surveillance to construct the spectacle of madness

Alexander McQueen's 2001 Spring/Summer show '*Voss*' admitted its audience into an institution of mental illness, disability, and decay. This paper will consider Voss's use of psychiatric aesthetics, and surveillance as tools to disrupt the traditional relationship between runway, and audience. Using Foucault's understanding of madness as a reflection of the society it is in, (Foucault and Cooper, 2007); this article explores how the changing borders between audience and models positioned both as participants in the construction, and spectacle of madness within the show. The show's set design forces both the audience and the models to self-surveil; intensifying the models' performance of madness and changing the power dynamic of the traditional politics of fashion show seating. Furthermore, this paper shows how, as Foucault describes; this construction of madness is an echo of the late 1990's fashion industry fears. Firstly, its fear of the fat body, through its finale reveal of Michelle Olley as the 'Moth Lady', and secondly; impermanence by rejecting, and speeding up the traditional lifecycle of couture fashion.

A close reading of the show will be applied using archive footage provided by Vogue Runway, and contextual analysis through secondary sources of interviews with the models, and Olley's diary of the making, and execution of the show (Olley, 2000; Vogue Runway, 2000; Bennett, 2005; Milligan, 2014; O'Connor, 2014; Victoria and Albert Museum, no date). Alongside Foucault's *Madness and Civilisation*, there is literature used around Bethlehem Hospital (Andrews, 1997; Ruggeri, 2016; Jamieson, 2018), and fashion studies (Witkin, 1983; Stark, 2018; Halliday, 2022).

This paper is in part, taken from my 2021 undergraduate dissertation 'Celebration and Fetishisation of Mental Illness: A New Look at Alexander McQueen's 'VOSS'', submitted in part for the degree of BA (hons) Fashion Communications.

Maarit Leskelä-Kärki
University of Turku

On the borders of the land and the sea: nature and femininity in the story of *Stormskärs Maja*

Finnish-Swedish writer from the archipelago area of Ahvenanmaa, Anni Blomqvist (1909-1990) published a series of novels telling about the life in the Åland islands during the 19th century. The novels tell the life story of *Stormskärs Maja*, whose role model was Blomqvist's great aunt. The five-part novel series published between 1968 and 1973 became hugely popular during the 1970s, and the popularity grew even more when a tv-series was made in 1976 by director Åke Lindman. The novels and the series have remained as an iconic description on the history of women in the islands, and their rough life. Blomqvist devoted a lot of space in her books to describe the lifestyle of the people in archipelago, and how their lives were guided by nature and sea.

In early 2024 Finnish director Tiina Lymi released a film *Myrskyluodon Majja (Stormskärs Maja/Stormskerry Maja*, Solar films), based on the novel series and Maja's story. Lymi has been a praised actor and script writer, and lately she has focused on directing. The film is a big Nordic production filmed on the actual locations of the Åland islands and starring two Swedish actors. The film premiered in January 2024, and by now it has received an astonishing amount of viewers both in Finland and in Sweden, altogether over 450 000, nearly half a million (most of them in Finland, though). More than any Nordic film distributed in Nordic countries in 2023.

In my paper, I want to explore the (almost) mythical figure of Maja, and the ways both nature and femininity are present in her image. I will refer to the novel series of Anni Blomqvist, but my paper will concentrate on Lymi's film, and particularly its reception both in Finland and in Sweden, where the reception has been quite critical compared to Finland. I will ask why Maja has even now, in 2024, become so popular, and how come it has become such an important and iconic Finnish female figure over the past decades.

The research context for my presentation are my ongoing projects focused on environmental humanities, environmental life writing, and Finnish female authors writing about the archipelago.

Siri Lindholm
Associate lecturer
University for the Creative Arts & Southampton University

Representations of the Vulva in the Media

It appears that the vulva can be increasingly seen in media and social media representations. In the post MeToo era a conversation is forthcoming that interrogates the delicate balance between the empowerment of naked female genitalia and its pornographicisation and exploitation. This paper takes a look at popular culture figures, such as influencer Kim Kardashian, or feminist writer and philosopher Mary Wollstonecraft and their vulvas is being presented, how their pubic hair is styled and what that says about the seriousness and social positions awarded to them. This paper further explores what kinds of vulvas are being normalised in public discourse and by the medical establishment, and how these practices influence the lives of those with a vulva. Entire industries have arisen around the maintenance of pubic hair and cosmetic surgery of labia, which present both opportunity, but also pressure to those using them.

This paper draws on feminist research around the subject and interrogations of postfeminist ideas of empowerment, such as those by McRobbie. It compares and contrasts how different waves of feminism examine the subject of hair removal and plastic surgery from different angles. Finally, Foucauldian discourse analysis will tie together ideas of repetition, normalisation and naturalisation whereby a ideas of publically acceptable vulvas are created.

Anita Maasalu
Estonian Academy of Music and Theatre

Musical fan experience from a generational perspective: subcultural communication between parents and children

Music creates a sense of belonging amongst people who have the same values. In Soviet Estonia, groups based on subcultural identity were characterised by relatively strict borders concerning their identity and values. The 1990s, together with the restoration of independence from the Soviet Union in 1991, created conditions, in which these borders gradually began to fade. This became a dominant trend at the beginning of the new century when different borders – national, subcultural and generational – became vague without precedent. Since the second half of the 20th century many music genres and styles have remained relevant over decades and since the 21st century, less and less people in Estonia give up their subcultural identity when reaching adulthood. Therefore, we are also able to witness a sense of belonging between different generations inside the same subculture.

The objective of this research is to investigate the subcultural fan experience from a generational perspective. According to my hypothesis, the new century has brought another important shift – unlike previous decades, the subcultural background of the parents in contemporary Estonia has a much greater influence on the choice of subcultural affiliation of their children. Therefore, my research questions are: a) what is the generational communication like in a musical subculture and how have parents with a subcultural background influenced their children's subcultural choices and taste in music; b) how are (shared) identity politics expressed in their subcultural music preferences. Such comparison of the subcultural experiences of different generations illustrates the changes in the identity politics in the light of both global and local social changes and reflects the shifts that take place during time in the collective memory of the subculture. The research data comes from in-depth interviews.

The research is a part of a project titled “Impact of subcultural (pop) music on the ideologization of 21st-century Estonian youth and on youth mental health” (2023–2027).

Michelle Marshall

Envisioning Identity: The Confluence of Cultures in Fashion Image-Making

Fashion photography possesses the capacity to transcend cultural and national boundaries. My journey as a fashion photographer, shaped by a non-white heritage, a Eurocentric education, and a rich tapestry of diverse cultural influences, epitomises the intrinsic ability of the medium to foster cultural pluralism and redefine the constructs of identity. This paper aims to delve into how these personal experiences inherently infuse my work, promoting a borderless and multi-layered notion of fashion and identity.

Central to this exploration is the reflection of my own lived experience — a confluence of three distinct cultures that have shaped me as an individual and practitioner and a myriad of encounters with diverse global perspectives. More than background influences, these are elements deeply embedded in the visual narratives that I create, silently challenging the traditional perceptions of cultural experience and how we consume fashion imagery. The implicit integration of cultural signifiers and narratives in my work can be perceived as intrinsic acts that question and blur the rigid borders associated with national identity. Through a selection of projects, I am keen to illustrate how fashion photography can be a form of cultural dialogue, where the choice of narrative, garments, models, etc become symbols and participants in wider discussions about identity, belonging and the ever-evolving nature of culture. The selected projects will demonstrate how elements of my identity unconsciously seeps into my creative process, attesting to a personal experience cultivated across various cultural landscapes.

This paper will address how this process can contribute to new understandings of cultural identity in fashion-image making. Promoting the idea of fashion as a dynamic site for shaping how identities are understood in a fluid, interconnected world thus giving scope to challenge existing narratives and embrace a more pluralistic view of what it means to belong in a world that extends beyond the constructs of national borders.

Brian Martin
Dundalk Institute of Technology

An Analysis of the Irish Live Sports Streaming Environment

Live streaming technology has changed the broadcasting environment dramatically (Kariyawasam and Tsai, 2017). Hesmondhalgh and Meier (2018) argue that how we access forms of culture is susceptible to 'frequent, radical and disorienting shifts' (p.1555). Lotz (2016), Herbert et al. (2019), and Hutchins et al. (2019) assert that streaming services are merely a new means of distribution and consuming media. Lotz (2017) uses the term 'Portals' to differentiate services that assemble, exhibit, and distribute television programming, where Internet-distributed television distribution is evolving rather than replacing the traditional medium of television.

Due to the global pandemic that began in March 2020, many streaming services witnessed an increase in subscriber numbers (Mulla, 2022). Professional and elite sports found the solution to non-attendance at fixtures within this new digital technology (Ryall and Edgar, 2022). For the Irish sporting organizations of the Gaelic Athletics Association (GAA) and League of Ireland (LOI), this meant the creation of a streaming platform. The purpose of this paper is twofold: 1) to explore the environment of Irish sports streaming by focusing on two platforms, GAAGO and LOITV; and 2) to examine opinions and discussions surrounding the two Irish live sports streaming services of GAAGO and LOITV.

This study contains two approaches regarding the research of Irish sports streaming platforms. The first is a comparative analysis of the streaming platforms GAAGO and LOITV. The analysis will examine the creation and history of both platforms, their current placement within the streaming environment of Irish sports streaming, values, costs, and ownership. The second part of this study will include elements from a broader study into media representations of League of Ireland football, including interviews with stakeholders and analysis of media content regarding both platforms, exploring and examining opinions and reactions on the theme of Irish sports streaming platforms within Irish media.

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Maarja Merivoo-Parro
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Humanitarian Aid and the Taste of Freedom: a Case Study of Olfactory Heritage

Finland and Estonia are neighbors, but for a significant portion of the 20th century they were separated by the Iron Curtain. Because of this the culturally and linguistically similar peoples led very different lives which nonetheless merged fast and unexpectedly in the maelstrom of political change taking place in the late 1980-s and early 1990-s. As the Soviet economy was crumbling and there was a shortage of everything the Finns decided to take matters into their own hands and launch a seemingly spontaneous grassroots effort of humanitarian aid. Food, medicine, technology, and toys made their way from Finland to Estonia alleviating economic woes, preventing malnutrition and empowering people to exercise their agency in the process of Estonia's peaceful re-establishment as an independent country. The presentation relies on archival material and recently conducted oral histories to showcase the rich olfactory heritage of this cross-border co-operation which gave Estonians "a taste of freedom" in a very real sense. Societal change is explored through the notion of changing food culture and the very personal human acts of smelling and tasting.

Benjamin Minchell
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Dressing the Invisible Gay Man

The depiction of gay men in cinema has long been intertwined with stereotypes and societal ideologies that shape discussions around gay culture. Historically, these stereotypes have revolved around fashion and consumerism, reinforcing the notion that the value of gay men lies in their economic status and style. Film has not only reflected these stereotypes but also establish standards for them. This article contends that gay men have had to construct and define their identities based on the images and representations presented to them. In contrast to overt stereotypes prevalent in historic and modern cinema, contemporary British cinema crosses borders and embraces a subtler portrayal of gay men. The depiction of the invisible or barely seen gay man often draws on historic references to horror. Andrew Haigh's *All of us Strangers* (2023) serves as a cornerstone for this discussion. Renowned for his approach to gay male narratives from gay perspectives, Haigh diverges from Hollywood conventions by exploring the stories of a damaged young boy and lost, invisible older man. Drawing on historic film studies texts, (Dyer, 2002; Goltz, 2010), observations of gay men's style (Cole, 2023) and visual analysis of Haigh's filmography (*Weekend*, 2011; *All of Us Strangers*, 2023) this article examines *Dressing the Invisible Gay Man* and its potential impact on gay culture. It aims to comment Haigh for delving into unexplored storylines and utilizes theories of masculinity in film (Lehman, 2001; Church Gibson, 2004; Cohen & Rae Hark, 1993) to initiate a dialogue on how 'dressing' the invisible gay man can counter the damaging effects of Hollywood stereotypes and contribute to future discussions.

Dan Mollenkamp
University of Oxford

Whose Borders Matter More: Spotify's Impact on Welsh-Language Pop Artists

In Wales, music has inextricable connections to place. The development of Welsh Popular Music especially owes a deep debt to the pubs, chapels, village halls, and social clubs that allowed community members to gather, speak Welsh, and inculcate an uncompromising Welshness into a rapidly modernising culture. The advent of streaming apps like Spotify, however, reoriented music's distinctive power as a constructor of communal Place into a digitised arena concerned with algorithmically defined Space. So how does digital Space feature in the use and promotion of the Welsh language via popular music? At face value, digital streaming helps find the perfect balance between physical Place as a location of community building and digital Space as a means of promoting one's music. But this idealistic notion of digitisation is disrupted by Spotify's erasure of the Welsh border. To Spotify, there is no Wales – only the United Kingdom.

While Icelandic speakers – who number only 350,000 – see 'featured music' that includes many Icelandic-language songs, Welsh speakers – who number 850,000 – never see their language represented in Spotify's recommendations. The striking difference between Iceland and Wales is that, despite Icelandic being spoken by less than half the number of people that speak Welsh, Iceland's borders are recognised by mediators of pop culture like Spotify. Iceland's borders thus matter more than Wales'. This paper explores artists perspectives as key elements of preserving and promoting Wales in a scene that wants to ignore their country's borders. Musicians remain mainstays of Welsh-speaking communities, while also relying on streaming services to promote their work. This paper thus asks how they respond to the digital music industry's ignorance of their nation's borders and how they balance their use of digital platforms with their fight to have their language, their community, and their nation recognised globally.

Sini Mononen
University of Helsinki

Artistic and performative contention in the climate movement of the 21st century

Since the 1990s, artistic means have increased their prevalence as a form of protest (Blanco 2013). Also, the transnational climate movement has harnessed artistic means from visual arts to music and to different forms of audiovisual art as tools of contention. Often, the artistic/activist contention adopts the style of performance where the symbolism of art and the performative elements are used as communicative means. These *choreopolitics* (Lepecki 2006) can be regarded as a form of *politics as public art* (Zebracki & McNeill 2023) and they employ different communication channels from social media to traditional media to attract attention and to communicate the goals and nature of the movement. As they rhetoric, they use the principles of *symbolic objects* (Abrams & Gardner 2023) that can take the form of manufactured or found artifacts, or harness the signification of different cultural contexts, spaces or bodies.

In this presentation, I will discuss how art is employed as a tool of performative protest in the climate movement of the 21st century. I will ask, *what kind of characteristics and symbolic signification different artistic means communicate in the context of performative protest*. Through the lens of the theory of *performative contention* (Tarrow 2011, Zebracki & McNeill 2023) and *symbolic objects* (Abrams & Gardner 2023) I will discuss the performative civil disobedience of *Just Stop Oil Movement*, and the performance concepts of *Extinction Rebellion Finland*. Furthermore, I will argue, that the performative protests discussed here aim to disrupt the accustomed mode of perception and to challenge to witness the ongoing climate emergency.

This research is funded by Kone Foundation and conducted in the context of the research project *Music Scholars in Society: Advancing Social Justice Through Activist Music Research* (p.i. Juha Torvinen, University of Helsinki).

David L. Moody
Associate Professor/Communication
Vice President/LEC Faculty Senate
Lake Erie College

***The Story of a Three Day Pass* (France 1967)—A closer look at the work of Melvin Van Peebles**

According to author/playwright James Baldwin in a 1961 article titled “The New Lost Generation,” “what Europe still gives the American expatriate is the sanction, if one can accept it, to become oneself.” Baldwin, who spent an extensive amount of time living in France during the 50s and 60s credited his time spent in Europe towards his personal success and self-discovery. “Baldwin was quoted in The New York Times saying, ‘the fact that I went to Europe so early is probably what saved me. It gave me another touchstone—myself’”(nmaahc.si.edu).

The Story of a Three-Day Pass (French title: *La Permission*) is a 1967 film written and directed by Melvin Van Peebles, based on his French-language novel *La Permission*. It stars actor Harry Baird who plays the role of a Black American soldier (Turner) who finds himself romantically involved with a young, white, Parisian female shop clerk (played by Nicole Berger) in Paris over a weekend. However, what happens to the soldier when his furlough is over? (janusfilms.com)

During the 1960s, a segregated Hollywood forced Van Peebles to take his cinematic talents to France (like so many other artists before him). Moreover, he taught himself the language, and wrote several books in French, one of which, *La Permission*, would become (stylistically) a creative feature debut. Feeding off the enthusiasm of the French New Wave (Nouvelle Vague), Van Peebles constructs a probe concerning the consciousness of interracial relationships as well as an observation on France’s conflicting attitudes regarding race. Additionally, *The Story of a Three-Day Pass* served as a precursor to Van Peebles’ blaxploitation action thriller *Sweet Sweetback’s Baadasssss Song* (1971).

This paper/presentation focuses on the work of Melvin Van Peebles, the issue of “self-discovery” and the ongoing discourse surrounding race relations in the world.

Aila Mustamo
University of Turku

Fascination of Fascism in Finnish Black Metal

As a musical subculture, black metal became already in the early 1990's notorious for its connections to extreme and transgressive ideologies, such as Satanism and National Socialism. Fascination of Fascism has been a part of black metal culture since the early days of the genre. During the last years, opinions on National Socialist or Fascist ideas in black metal seem to have polarized. Bands with National Socialist influences are trying to make black metal dangerous again, while some others condemn all right-wing references within the subculture. For the members of the black metal community, Fascist ideas are both fascinating and confusing.

In this presentation I will discuss the findings of a new study on National Socialism in black metal. According to research interviews and survey data from the Finnish black metal scene, I suggest that the current ideological struggles of the subculture reflect the changing political atmosphere of the mainstream society in Finland where the increasing popularity of right-wing populism challenge the traditional political positions.

Janne Mäkelä
Visiting Researcher
University of the Arts Helsinki

Making peace and politics: Finlandia as crossover spokesmusic

Finlandia is an example of those musical pieces that have their origins in European classical art music style yet appeal to a wider context and audience. Written by Finnish composer Jean Sibelius (1865–1957) at the turn of the 20th century, this eight-minute orchestral tone poem with its hymn-like final section first became a patriotic symbol of Finland's struggle for independence. Afterward, it successfully crossed geographical and musical borders resulting in numerous forms from brass band, jazz and folk music arrangements to choir music and Christian hymns. The popularity of the work guaranteed steady-flowing copyright revenues for the composer himself, who often downplayed his achievement and stated that *Finlandia* remained a less important piece in his catalogue.

Touching the questions of dissemination and heritage, this paper deals with the cultural travel of *Finlandia Hymn* from a nationalistic cry to an international peace anthem and back. The first emphasis here is put upon the special relationship between classical music and transnational radio antecedent to World War II. The second part of the paper discusses the more contemporary heritagisation of *Finlandia* as "spokesmusic" for various groups and their campaigns and events.

Frank New
Massey University, NZ

Moschino x Barbie

This proposal discusses Jeremy Scott's transition into Moschino as Creative Director, history of the brand and how much of his aesthetic speaks to the fashion house founder's original vision, seamlessly. While looking at specifically how the collaboration with Barbie came about and how the doll was weaved into an entire collection produced by Jeremy Scott.

Following his first collection for Italian fashion house Moschino, Fashion Designer Jeremy Scott referenced a longtime muse for design inspiration, the one and only, Barbie. Scott played on looks from day to evening, starting out the show with a model wearing a leather two-piece ensemble in the quintessential Barbie color palette of bubblegum pink and blond hair to a model roller skating down the runway in a much more playful look. When looking at queer collaborators that have designed for Barbie, Jeremy Scott's second collection for Moschino is one for the history books. A brand that seemed to lose relevance on the fashion scene since the passing of its founder, Franco Moschino who died of AIDS-related complications in 1994 at the age of forty-four. Moschino is accredited for being a brand that flourished in the 80s, starting out as a painter, then made his way into fashion working as an illustrator for designers such as Gianni Versace. The article, "Barbie Boy: How Jeremy Scott remade Moschino for the Instagram Era" by Lizzie Widdicombe written for *The New Yorker* in 2016, includes this quote from Franco Moschino, which feels to sum up Moschino's take on fashion and can explain his design direction quite well, "Being a fashion designer is 'a superficial, stupid job.' The social-psychological aspect is more interesting." Widdicombe mentions that Moschino was inspired by Surrealists, with design elements such as playing cards, cow prints, rubber pig noses, question marks, and parodies of the latest trends.

Moschino notably addressed a variety of topics during the 80s including politics, animal cruelty, to AIDS in his ad campaigns. When Scott was announced Creative Director for Moschino in 2013, it seemed like an ideal fashion pairing, with his first collection inspired by McDonalds and included flashy, over-the-top designs and accessories such as handbags in the shape of Happy Meal's along with french-fry shaped cell phone cases, made his audience hungry for more. Scott took a brand fading into the background and turned it into an Instagram worthy, once again relevant, fashion sensation geared towards a new audience.

Anna Peltomäki

Degree Programme in Digital Culture, Landscape and Cultural Heritage

University of Turku

After the Music Museum: Studying the Endings within Popular Music Heritage

The paper discusses two subsequently closed popular music museums in Finland: Entertainment Center Emma (1990–1996) in the town of Nokia, and The Court of Tango and Entertainment (1995–2001), in Seinäjoki. Drawing from popular music heritage literature, the paper charts the lifecycles of the music centers and considers the implications of their closing in terms the heritage practices and institutional memory of popular music. How did the music centers grasp their identity and mission as heritage institutions? What were their main functions? What reasons contributed to the centers closing and what happened afterwards? Most importantly, what can the music centers and their closing reveal about the ongoing heritagization process of popular music and the cultural traces and actors that figure in this process?

Johann Pibert
Free University of Berlin

Shaman's "Struggle"

Russia's Pop Music Propaganda since the Beginning of the War in Ukraine

Russia's so-called military special operation has long since arrived in Russian popular culture. Above all, Shaman—a singer systematically built up as a superstar by the propaganda apparatus—embodies Russia's major media strategy of aestheticizing the broad civilian population and thus recruiting them, literally and symbolically, for the "special operation." But even established folk singers such as Oleg Gazmanov allow themselves to be instrumentalized by the regime. In contrast to the obvious propaganda mission, the exciting questions concern the detailed effects of the circulating—primarily audiovisual—works on their audience, both in Russia and beyond its borders.

The aim of the presentation is to reveal the audiovisual propaganda strategies used by Russia in Shaman's pop music by examining music videos, concert movies, and recordings of live music performances. Descriptive film-psychological analysis is the method used, with exemplary references to YouTube comments and reaction videos. The results show (a) how Shaman's oeuvre has changed and is still changing in the course of instrumentalization, (b) which forms of identification the Russian propaganda machinery offers, and (c) which effects are achieved in Russia and abroad.

Since the descriptive film-psychological analysis investigates the *most probable* experiences and behaviors of the recipients, different statements can be made depending on the specific audiovisual culture in question. Comparing the effects of Shaman's self-declared "struggle" between Russia and the West, a pop-cultural border can be drawn: the aesthetic experiences with the same material could not be more different. Therefore, the aim of the presentation is also to look across the border and empathize with the others.

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Reels of historic costuming: music choices of social content creators

This presentation dives into reels. Cambridge Dictionary gives many explanations to reels, but the one that is pertinent to this presentation defines reel as “a short video posted on a social media website.” This kind of short video content can be found for example in social media platforms like TikTok, Instagram, YouTube, Facebook, and X (ex-Twitter), additionally to WhatsApp, Snapchat, Discord and Messenger, which started as discussion platforms.

After years of isolation and remote work, video content like Teams and Zoom calls have become an essential part of our mundane communication. On the other hand, established in 2016, TikTok already changed irretrievably our mode of expression in the social media all over the world. These two phenomena can be seen to have had an effect to how we produce and consume nowadays social media content in the form of short videos, reels. Even YouTube as one of the largest and oldest video content distributors, has awoken to the popularity of reels.

This presentation examines more closely the social content produced by some historical dressmakers in Instagram and YouTube analysing their so-called reveal reels and other content, especially those that also use music. The aim of this paper’s analysis is to see, if there is correlation between the historical periods of the clothes and the music, and answer the underlying questions like what does the selected music reflect? Or does the music have a specific role or function?

Marju Raju

Estonian Academy of Music and Theatre

Merging borders: case study of LGBTQ + mixed choir Vikerlased

Choral singing has been popular amongst different age groups in Estonia since the beginning of the 20th century. However, due to the Estonian political situation after World War II, the first public choir for the LGBTQ+ community, *Vikerlased*, was created only in 2017. The case study examined the motivation of the choir members, with research questions focused on the political and psychological identity aspects of singing together. Data was collected using mixed methods, including participatory observation, a questionnaire, and in-depth and focus group interviews. The findings highlight the importance of identity, community, and the role of music in creating a supportive environment for LGBTQ+ individuals in Estonia. They also suggest that belonging to the choir allows recognising and merging borders between different sexual and gender identities, generations, and local and global institutions critical to the members: Estonian Song Celebration, Pride events, and Lutheran church. Choral singing within an LGBTQ+ context can be intrinsically politicised, even if members do not directly aim to present a political message, which was also the case with *Vikerlased*. Singing goes beyond a mere musical activity, instead acting as a catalyst for mental well-being, community support, and self-expression, exemplifying the broader concept of community music, where music plays a central role in creating a sense of belonging and shared purpose.

The case study is a part of a project titled “Impact of subcultural (pop) music on the ideologization of 21st-century Estonian youth and on youth mental health” (2023–2027) funded by Estonian Research Council. PI of the project dr. Brigitta Davidjants was also involved in this case study as a participatory researcher.

Graham H. Roberts
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‘The Premier League’s very own David Bowie’: Everton striker Dominic Calvert-Lewin as fashion icon

Everton striker Dominic Calvert-Lewin caused something of a storm when he appeared on the cover of the Winter / Spring 2022 edition of *Arena Homme+* wearing a Prada short-suit and a pink Prada handbag (his own). One fan, mistaking the shorts for a skirt, accused him of ‘brainwashing [the] fan base’. Another, likening his outfit to a schoolgirl’s uniform, declared that football had ‘gone bonkers’ (van den Broeke 2022). This was not the first time that the player had demonstrated a keen interest in fashion; two years earlier he and teammate Tom Davies had attracted much publicity when attending New York Fashion week sporting ‘bizarre dressing gown outfits’ (Miles 2020).

As journalist Phoebe Luckhurst (2021) has put it, in a discussion of contemporary football and high fashion, ‘not since David Beckham have we witnessed such boundary-bending style prowess off the pitch’. Luckhurst’s comment should come as no surprise where Calvert-Lewin is concerned, since the player has regularly engaged the services of Harry Lambert, the stylist behind Harry Styles (Campbell 2021). But the 26-year-old striker belongs to a very different generation of players from Beckham - Gen-Z ‘digital natives’ for whom social media platforms such as Instagram and TikTok offer seemingly endless opportunities for the ‘visual consumption’ (Schroeder 2002) of the ‘transgressive’ body (Richardson 2010). Players such as Adelaide United’s Josh Cavallo, who became the world’s first top-flight openly gay footballer in 2021 (MacInnes 2021). Or the Canadian Quinn (sic), who in 2023 was the first openly transgender footballer to appear in either a women’s or a men’s World Cup (Smith 2023).

If Calvert-Lewin really is ‘the Premier League’s very own David Bowie’ (O’Brien 2021), what are we to make of his emergence as a queer fashion icon? Just how far have we come since David Beckham and *that sarong?* (Bruzzi 2023)? To what extent have society’s attitudes – towards football, fashion and masculinity – really shifted in the intervening years? These are the questions I propose to address in my paper.

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Refugee experience through the leads of children literature's analysis: "Refugee Boy" and "The Boy at the Back of the Class"

The idea of borders and countries presented as an issue is considerably new, taking as a comparison the time since people have been migrating for better opportunities, such as economic or even weather conditions. Clear examples of countries affected by this immigration wave are the US, the UK Germany, among others. This topic has been shown in multiple cultural representations, such as in the film industry, literature, or modern approaches to media communication, like podcasts. This text aims to analyze and compare two British teen novels about migration"; "Refugee Boy", published in 2001 by the author Benjamin Zephaniah, and "The Boy at the Back of the Class", by Onjali Q, published in 2018. Both novels belong to the genre of Young and Adult Literature, giving a first-hand approach to the topics of migration and life as a refugee in the UK in early childhood. Also, these are works that cover themes such as the value of friendship for children within the context of the challenges of life as a refugee, facing constant discrimination or social prejudice. The following text will cover three aspects: first, the use of the language of both books that was chosen to abord these complex subjects, in a way to present it in an empathetic form to younger audiences. Second, it will be disclosed how the idea of migration changed before and after BREXIT. Third, this text will analyze the main character's perspective, as a child's description, of how their surroundings seem to be presented to them and the way they would have to face it.

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The Personal Map: Three Case Studies

Addressing EUPOP's conference call for papers (2024), specifically its focus on borders and boundaries, this contribution discusses three interconnected Popup exhibits on the Personal Map (curated by the author). The exhibits featured artwork by students and invited guest artists from Canada and beyond. "You Are Here: The Personal Map Project" set the stage for the subsequent shows via referencing Michel De Certeau, who celebrates the "walker," or the "ordinary practitioner of the city" (De Certeau). As described by De Certeau, walkers follow their own "second poetic geography," rather than the "official primary geography" beloved by the voyeur (De Certeau). This inaugural show profiling art by multinational and multilingual contributors also traced the history of map making and cited examples of map art by prominent artists of the past and the present. The second Personal Map show took its inspiration from Guy Debord and his fellow Situationists who in the 1960s advocated re-drawing metro ads in Paris - a prohibited activity then and now. Staged at the University of Alberta's historical Old Arts building, our Pop-Up had to observe a number of restrictions as well. Our most recent show, subtitled "Scenes from a Popup," focused on the theatrical/ improvisational nature of both the Popup (as opposed to a museum exhibit), and of the personal map itself: here today, gone tomorrow. This paper features original photographs by the author - our Popups' only evidence and remaining trace; as Susan Sontag argues: "To photograph is to appropriate the thing photographed."

Karel Šima

Institute of Economic and Social History, Charles University, Faculty of Arts

The Mushrooms divide us! More-than-human borders in European popular culture

Fungi – mainly represented by mushrooms - have gained new momentum in contemporary popular culture. The global success of the TV series *The Last of Us* is just a peak of the trend that has risen in recent years. Fungal representations range from wild uncontrolled creatures to lovely little actors to sources of technological miracles and to factors of environmental balance. However, I will argue their role in popular culture today has long roots in various local and regional traditions that we must consider to understand their contemporary imagination. Starting from ethnomycology I will trace the division between mycophilic and mycophobic cultures (Wasson and Wasson 1957) according to the attitudes and emotions related to the fungi. Within the Western world, the Slavic and central European (German, Italian, French) are considered mycophilic with a range of positive cultural references to mushrooms. In contrast, the English-speaking and North-Western European cultures evince rather negative and suspicious cultural attitudes. Thus, fungi seem to divide us in the way how our cultures relate to these mostly hidden organisms that yet comprise the majority of species on the planet. However, if we look at the imagination of fungi in contemporary global popular culture, we find a different cleavage. While the mainstream popular media/cultural industry reflects mostly the mycophobic symbolism coming from the British and US context, there are new attempts to relate fungi to strategies that alternate global capitalism, imperialism or technological complex and to build new environmental sensitivities on and with them. In conclusion, I will ask what these cultural reflections of more-than-human relations can teach us about our perception of environmental crises and global climate change? How could we cultivate our cultural sensibilities to reflect better these more-than-human entanglements into new resilient strategies for the future?

Prof. Dr. Tigran Simyan
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On the problem of transition from mass culture to elite culture (by the example of Niko Pirosmani)

1. As Yuri Lotman once noted in his article the literary canon in diachrony changes, so the agents of the field of literature and art are perceived differently in different epochs. The author of the report will try to consider this problem in the example of Niko Pirosmani.

2. The example of Pirosmani will be considered in the ternary opposition of mutual transition: mass culture-high culture-mass culture. The transition from the mass during Old Tiflis will be examined through the eyes of brothers Ilya and Kiril Zdanevich. Pirosmani as a representative of high culture will be considered through the eyes of Sergei Parajanov. The return of Pirosmani to mass (musical) culture will be examined through the example of different performers of Soviet and post-Soviet mass culture ("pops").

3. The paper will analyze Parajanov's film "Arabesques on the Pirosmani Theme" - cultural and semiotic conversion of Pirosmani's work through Parajanov's eyes. The film will be analyzed as a semiotic translation of Pirosmani's work into Parajanov's language of cinema. In other words, Parajanov "tells" his version of Pirosmani's life and work. The following aspects will be examined in detail in two thematic blocks on the example of the movie "Arabesques on the Pirosmani Theme":

A. Niko, biography, creativity, myth/immortality:

- Pirosmani and Margarita's love story (Margarita's bouquet, Margarita herself),
- Presentation of the image of Niko Pirosmani on the example of different "channels" of Parajanov's work: reflections, collages, paintings, etc.,
- Analyzing Pirosmani's habitus, the problems of his love/attraction and the presentation of the latter on the level of poetics (Song "A Million Scarlet Roses", the problem of psychologizing in Parajanov's visual texts (Margarita), etc.).
- Animals in Pirosmani's paintings. The problem of empathy and psychologizing (sadness, naivety), etc.,
- Analysis of the rubric "REQUIEM FOR NIKO". The mythologization of Pirosmani and metaphorical retelling of the end of his life,
- Analysis of the rubric "A STEP TO DEATH". Presentation of his masterpieces ("The Wiper", etc.)
- Focalization (thematic) of Pirosmani's paintings in the context of sounds. Historical events of the periphery of the Russian Empire (Shamil) are reconstructed on the basis of sound texture.
- Reconstruction of Georgian history on the basis of visual focalizations of Pirosmani's paintings (Irakli II, poet Rustaveli and Tamara - presentation of the poem 'The Knight in the Panther's Skin, etc.),
- Social problems of the epoch. On the basis of Pirosmani's painting "Childless Millionaire and the Poor with Children" will be analyzed in the context of the opposition poor "richness" (=family rich with children) vs rich "poverty" (=childless family),
- "Spirit of the age" - feasts. Description of visualized menus of restaurants in Old Tiflis), as well as women prostitutes, etc.

4. The paper will also examine the refraction of Pirosmani's life in mass music culture through the example of different performances of Soviet and post-Soviet times (Alla Pugacheva, Ani Lorak, Dominique Moussan, etc.).

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Blurring the Border of Viewer and Viewed: Cinesthetic Bodies in Aardman Animations.

This presentation extends concepts of European popular culture expression into the realm of animated films, specifically those of Aardman Animations, postulating that their stop-motion pieces operate on the borders of our current understanding of animated realism and genre, therefore a cross-disciplinary approach is necessary to more fully appreciate the novel viewer/viewed relationship that emerges. Through their unique blend of documentary methods with stop-motion techniques Aardman's Creature Comforts series combines a genre vaunted for its close connection to reality with a genre that contains, at its very core, a rejection of indexicality for manually constructed unreal images. Such a novel stylistic approach strengthens audience identification by means of entanglement and mentalizing. These concepts, borrowed from research in neurocognition and the fine arts, expand the scope of animated realism beyond commonly accepted hyperrealistic modes into a more tactile, reciprocal relationship with the spectator. The resulting experience pivots our conception of ourselves as passive viewer into a model of human cognition coupled with animated, unreal yet tangible worlds that encourage the audience to construct their subjectivity as cinesthetic bodies and psychophysically interact with unreal, fabricated yet materially detailed, accessible worlds, thereby blurring the border between viewer and viewed. Such an approach helps us contextualize Aardman's persistence and place in more recent popular culture such as its inclusion in *Star Wars: Visions* and how the studio continues to operate on the borders of not only stylistic but narrative generic expectations, motivating audiences to connect with European identity through uniquely palpable stop-motion animation in various contexts. Ultimately this presentation situates Aardman on realism's border and argues for a revised definition of stop-motion animation as a genre, one that accounts for borderline work such as Aardman's.

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The playboys of the Singing Revolution: reflections on the transformations of the stage image of the Lithuanian (glam)rock group ANTIS

The Lithuanian rock group ANTIS, created by a bunch of intellectuals in 1984, played the crucial role in what was called the Singing Revolution which led the nation out of the Soviet regime. It became instantly popular and is currently a solid part of the Independence regain history of Lithuania.

Along with memorable music and sarcastic, tongue-in-the-cheek texts, the stage image of the band played an equally important role in the overall message of freedom and resistance to the Soviet mentality that the group was trying to convey. The costumes and make-up, used by the band, not only complement the ideas expressed by the songs – they earn the dominant role due to their ironic, exaggerated, over-the-top aesthetics, creating contrast and adding to the effect of unexpectedness, shocking the audiences out of the traditional romanticized perception of national freedom as a serious concept not to be addressed lightly. The ironic and playful attitude of the band to their own activity, stemming from their original roots in architecture (all of the band's members are professional architects, continuing to work in their field until today), was a conscious attempt to challenge the local music scene. At the same time, their provoking 'glamrock' stage image challenged the contemporary concepts of masculinity, respectability, rock music visual representation 'tradition'.

The paper will explore the band's scenic image evolution, reflecting on the links between the aesthetic solutions of stage performance (particularly the costume) and the concept of the social transformation of the time, focusing on the notion of visual irony.

Clare M. Wilkinson
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What the nose knows: on the borders of recognition

In this presentation I review scholarly work on the prosthetic nose, aiming to arrive at a comprehensive understanding of the nose as simultaneously an orifice (into which and out of which substances (and smells) flow, a “modest” concealer of a body opening, and a treacherous body part that can both unmoor and fix an actor’s personal and social identification in the film setting. The recent controversy over Bradley Cooper’s prosthetic nose in *Maestro* (Cooper 2023) prompted popular retrospection on prosthetic make-up, assessed as “good” or “bad” according to the transformation they effect on the actor, as well as the extent to which they embody caricature over character. As Nair (2021) has argued with respect to prosthetic make-up in Hindi horror films, the layering of prosthetic over the perceptible face (the actor’s “indexical trace”) contributes to its unsettling effect. In short, the prosthetic nose, by virtue of the dramatic way in which it disorganizes the physiognomy through the alteration of its material border, propels the actor into a borderland of recognition/non-recognition, belonging and not belonging. The dilemma of the “ethnic” nose then is that it transfers recognizability from the actor to a social category, breaching the gap between actor and identity at the same time as it seeks to establish it. With matters of recognition and concealment heightened during the peak of the covid pandemic as mask-wearing increased, and at the same time uneasy advances in facial recognition technologies, the play with prosthetics in film acquires added significance. I use case studies of noses - both famous and infamous - in British and European film (*The Iron Lady*, *Golda*, among others), to inquire into what the mutability implied by prosthetic make-up has to tell us in the present moment.

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