

**THE 3RD INTERNATIONAL CONFERENCE
ON POSTDISCIPLINARY APPROACHES**

2018

02-05 FEBRUARY || AUCKLAND || NEW ZEALAND

PROCEEDINGS AND ABSTRACTS



Knowledge as Disobedience, Expression and CREATIVITY.

WELCOME

Following the success of the 1st International Conference on Postdisciplinary Approaches held in Neuchatel, Switzerland (19-22 June, 2013) and the second conference hosted by the Copenhagen Business School (22-24 June, 2015), we are delighted to welcome you to the 3rd International Conference on Postdisciplinary Approaches 2018. The theme for this year's conference is Knowledge as Disobedience, Expression and Creativity.

Postdisciplinarity has been previously articulated as an invitation to different interpretations, critical analysis, and creative problem solving – extending also to questioning conventional processes of knowledge making. This conference is unique in that it is open to researchers and practitioners from all walks of life, regardless of disciplinary background or affiliation. We are pleased to have received so many wonderful contributions and look forward to making this a memorable, intellectual event.

A heartfelt and disobedient welcome from your local committee members

Tomas, Shelagh, Heike, Keri-Anne, Nancy

THE MĀORI WELCOME CEREMONY

A Pōwhiri (Māori welcome) will be accorded to all visitors to open the conference on Friday 2nd February at 8.30am. You will be briefed on protocols and have the opportunity to ask questions prior to the ceremony. Further information can be found at:

http://www.aut.ac.nz/data/assets/pdf_file/0012/387948/Pohiri-Protocol-2013.pdf

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Associate Professor, Auckland University of Technology, New Zealand

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Conference Coordinator

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Auckland University of Technology, New Zealand

Conference programme at a glance

| | |
|--------------|---|
| | Thursday, 1 February |
| 17:00-19:00 | Early registration (AUT/WG building Level 3 Foyer) |
| | |
| Day 1 | Friday, 2 February |
| 08:00 | Registration opens (AUT/WG building Level 3 Foyer) Coffee and tea on arrival |
| 08:30 | Gather at the registration desk for pōwhiri - Māori welcome ceremony (AUT/WG building Level 3 Foyer). We will walk together from the WG building to the AUT Nga Wai O Horotiu Marae. |
| | Manuhiri (visitors) will congregate at the waharoa (gateway) of the marae and wait for the karanga or call of welcome. The kaikaranga will respond to the call and lead the group onto the marae followed by mihi (speeches) being conducted inside the wharenui. |
| 09:00-09:30 | Pōwhiri at the AUT Marae |
| 09:30-10:00 | Official conference welcome and Marae tour |
| 10:00-10:30 | Morning tea (AUT Marae) |
| 10:30-12:00 | Keynote address by Professor Linda Tuhiwai Smith |
| 12:00-13:00 | Lunch (AUT/WG building Level 3 Foyer) |
| 13:00-14:30 | <i>Presentations</i> (AUT/WG building 126 & 128) Chair: Ana Maria Munar |
| 14:30-15:00 | Coffee/Tea (AUT/WG building Level 3 Foyer) |
| 15:00-18:00 | "Clay Habits": A postdisciplinary workshop hosted by Visual Arts (AUT/WM building 306). Directions: the space is located above the St Paul Street Galleries. Come up the lifts to L3 and follow the signs. |
| 18:00-19:00 | The viewing of Sparrow; Q&A with Professor Welby Ings (AUT/WG building 126) |
| 19:00-20:00 | Discussion followed by wine and cheese (AUT/WG building 128) |
| | |
| Day 2 | Saturday, 3 February |
| 08:30-09:00 | Coffee and tea on arrival (AUT/WG building Level 3 Foyer) |
| 09:00-10:30 | <i>Presentations</i> (AUT/WG building 126 & 128) Chair: Donna Chambers |
| 10:30-11:00 | Morning tea (AUT/WG building Level 3 Foyer) |
| 11:00-13:30 | <i>Presentations</i> (AUT/WG building 126 & 128) Chair: Kellee Caton |

| | |
|-----------------|---|
| 13:30-14:30 | Lunch (AUT/WG building Level 3 Foyer) |
| 15:00-17:00 | Hikoi with Frith Walker (walking keynote address) |
| 17:00-19:00 | Waka sailing in Waitematā Harbour & Dinner |
| | |
| Day 3 | Sunday, 4 February |
| 08:30-09:00 | Coffee and tea on arrival (AUT/WG building Level 3 Foyer) |
| 09:00-10:30 | Keynote address by Professor Welby Ings (AUT/WG building 126) |
| 10:30-11:00 | Morning tea (AUT/WG building Level 3 Foyer) |
| 11:00-13:30 | <i>Presentations – 2 simultaneous streams</i> (AUT/WG building 126 & 128) Chair (Stream 1): Can-Seng Ooi Chair (Stream 2): Brooke Porter |
| 13:30-14:15 | Lunch (AUT/WG building 126/128) |
| 14:15-17:15 | <i>Presentations & Workshop</i> (AUT/WG building 126/128) Chair: Hazel Tucker |
| 16:00 | Afternoon tea concurrent with previous session (AUT/WG building Level 3 Foyer) |
| 19:00-late | Conference Dinner at mystery venue |
| | |
| Day 4 | Monday, 5 February |
| 09:00-11:00 | Formal Discussion (AUT/WG building 126) Discussant: Professor Keith Hollinshead |
| 11:00-12:00 | Morning tea with a surprise (AUT/WG building Level 3 Te Iringi room) |
| 12:00 Midday | Departure and transfers |

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Estates Service Centre, Security – Corner St Paul & Wakefield St, WO building
PinkLime (print services) – Level 3, WA building
Student Medical Centre – Room 219, WB building
Student Counselling & Mental Health – Room 204, WB building
ubiq (formerly University Bookshop) – Room 122, WC building

- Student Hub
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- Cafés
- Library
- Early Childhood Centre
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- Conference facility
- Intercampus shuttle bus stop
- Mobility parks

Keynote Speakers

Friday 2 February at 10:30am

Professor Linda Tuhiwai Smith



Linda Tuhiwai Smith is Professor of Education and Māori Development at the University of Waikato and holds the position of Pro-Vice Chancellor Māori. She is a Fellow of the American Association for Research in Education and serves on a number of New Zealand's research organisations and funding bodies. Dr Smith was awarded a New Zealand Honour in 2012 and a Distinguished Companion of The New Zealand Order of Merit. Her book *Decolonising Methodologies Research and Indigenous Peoples* has been an international best seller in the indigenous world since its publication in 1998.

Saturday 3 February at 3pm

Walking keynote address by Frith Walker



Frith Walker is the manager of Place Making, Panuku Development Auckland. This is Auckland Council's regeneration agency, managing around \$1.9 billion of land and buildings owned by the council. But within this large-scale mandate, it also strives to maintain the importance of a place-led, human scale approach, which is where placemaking comes in.

Frith's work concentrates on creating successful public space networks and supporting the programming and activation of public spaces within Panuku development sites across Auckland. She champions the difference a healthy public realm can make in terms of creating liveable cities. Her philosophy is that if we focus solely on the aesthetics of the physical setting, we miss a fundamental factor in planning a new, positive addition to the city – the people.

Sunday 4 February at 9am

Professor Welby Ings



Welby Ings is a writer, filmmaker, designer and educational reformer. He promotes the idea of Disobedient Thinking as an agent for change. He has given keynote addresses at conferences in Vienna, Prague, Helsinki and Gothenburg on the role of such thinking in relation to leadership, creative research practice and survival in damaged hierarchies.

Although his controversial book *Disobedient Teaching: Surviving and Creating Change in Education* was published in 2017, Professor Ings' other notable contributions have included film. His cinematic stories have been selected for numerous international festivals including Berlin and Cannes, and his short film *Boy* was shortlisted for the 2006 Academy Awards.

Professor Ings sees creativity as integral to influencing change and he argues against the micromanaging of thinking, learning and performance.

SPARROW

A short film by Welby Ings

Screening on Friday 2 February 6-7pm

Welby Ings's latest short film Sparrow is 'the beautiful story of a small boy who is teased because he thinks he can fly. When a family myth about his war veteran grandfather is exploded, he discovers the strength to stand up to the school bullies in a very unusual way.'



For more information about the film visit <http://sparrowfilm.nz/>

There will be a discussion following the screening of the film.

A postdisciplinary workshop: Clay Habits

Materiality—production—sociality—distribution

Clay Habits is a workshop and social art event designed to engage conference participants in a pandisciplinary experience with sculptural processes through making and sharing. Utilising the tropes of workshop activities and spaces of learning, clay will be used to activate a series of material interactions and to make a set of plates for use at a social occasion on the last day of the conference. It is likely that the clay will behave badly! Clay is notorious for taking control of the maker; it teaches you what you need to do in order to get it to behave how you want! As a material, clay is highly receptive to the conditions that surround it: touch, atmosphere, environment, situation, which in turn affects it's objectness and potentially, it's functionality. Conference goers will be working with the most expedient means within a 2-hr timeframe to make a plate that once fired and glazed will act as a material conduit for establishing social connectivity within the forum of participatory event-based art practice.



Biographies

Ryder Jones is a sculptor and postgraduate alumni of Visual Arts at AUT. His most recent project, *Every Circle is the Sun* was produced while he was the inaugural AUT Library artist-in-residence. Ryder says of his practice: I am an artist working in the realm of sculpture. I make spaces, objects and furniture – these things entwine to form a broader whole. The way that I talk about my art practice is like this: artist as investigator, infatuated by a mystery as familiar as it is unexplained.

Monique Redmond is an Associate Professor Visual Arts at AUT University. Her art practice is formed primarily through collaborative and installation processes with a focus on the event as a durational space for everyday gestures of exchange, conversation and reciprocity. Monique is involved in a number of collaborations; *Suburban Floral Association* with Tanya Eccleston, *A full season* with Layne Waerea —and is a founding member of the Public Share collective.

Harriet Stockman M.A.D Visual Arts is the 3D Wet Lab Technician in School of Art & Design at AUT University. Her art practice is led by making, sharing, supporting, relationships, technicity, event, object and installation. Her point focus naturally shifts between these areas of interest depending on the project in front of her; however, a consistent companion to this milieu is clay and its associated environs. Harriet is also a founding member of the Public Share collective.

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We acknowledge the kind donation of the cheese platters by
the team at Piko restaurants



We acknowledge the kind donation of wines by
Cameron Douglas MS and Janet Blackman:

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List of Conference Delegates

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Conference Abstracts

Knowledge as Disobedience, Expression and **CREATIVITY**.

Ko te manu kai i te miro, nōna te ngahere, ko te manu kai i te mātauranga, nōna
te ao.

*The bird that partakes of the Miro berry reigns the forest, the bird that partakes
of the power of knowledge has access to the world.*



Author: Amoo-Bediako, John

Touring the world in ‘just’ two days!

Taking up the argument that social sciences need social epistemologies. Constructivist perspectives are one way of dealing with the tourism phenomena of the 21st century of knowledge production. Instead of using the established methods of presenting theoretical academic concepts for students to review and critique. I explore the use of recorded visual audio ethnographic experiences at various conferences, exhibitions symposiums etc. that I have attended and contributed to in order to demonstrate and reveal real-lived time knowledge production in action; for the purpose of creating new perspectives for creativity and expression and epistemologies. Or in other words to de-ontologize the theoretical concept of tourism education in Higher Education.

Visual-audio research methods for ethnographic cross-cultural management, interface and interaction have become increasingly important in academia since the turn of the new millennia. It is especially evident in tourism education (Banks, 2001; Crong & Crook, 2007, Feighy, 2003; Van Leeuwen & Jewitt, 2001; Pink, 2001; Pink, Kurti & Afonso, 2004; Rakic & Chambers 2010).

The annual World Tourism Market (WTM) held at the Exhibition Centre London (Docklands) is arguably the world’s most prestigious global tourism exposition of its kind. Over ninety (90%) of the United Nations World Tourism Organisation (UNWTO) and World Travel and Tourism Council (WTTC) member states attend the event annually for three days in November. Beside the national, regional and continental displays of tourist destinations and attractions. In addition, there are numerous cutting edge digital space and innovative technology demonstrations and information concerning the latest trends in tourism travel. Furthermore, there are continuous back of the scenes (theatres, platinum suites and galleries) digital, virtual and real-time networking programmes for buyers/ sellers and students within the industry. And finally but not least an executive forum comprising world tourism leaders including but not limited to; national tourism ministers, tourism and hospitality academic gurus and elite international tourism analyst. The forum is hosted and moderated by seasoned international media anchor correspondents. In the just ended exposition, the seasoned anchor man Max Foster of Cable News Network [CNN] was the moderator.

The research author of this audio-visual presentation has attended the last three World Tourism Market exhibitions (2015-2017) at the Exhibition Centre London (ExCeL) and took those opportunities to undertake an ethnographic cross-cultural comparative analysis of national tourism and hospitality marketing strategies adopted by each exhibitor. He has recorded visual and audio presentations and interviews using a hand held camcorder and dictaphone.

The primary objective for this research methodology approach (i.e. to collect primary data from a ready global audience/ research target) has a multifaceted purpose. Firstly, to create ethnographic documentaries for academic and pedagogic design and delivery. Secondly to bring dynamic tourism and hospitality exposure to tourism and hospitality students in the Akan lands of Ghana enrolled in tourism, hospitality and events management programmes in Ghanaian tertiary academic institutions.

The clip being attached is an example/ trailer which is an interview with an Indonesian (Garuda) Airline cabin crew hostess (Agnes Setiawan) about the airline and Indonesia as a tourist destination. There is also a clip from representatives from Okinawa in Japan. And finally a tourism consultant from the Philippines. These and many more were all recorded at the 2016 World Tourism Market exhibition in London.

It is one of many audio-visual footages (over twenty [20] hours) that this researcher has collated and synthesised since 2015 that can be edited and used as teaching and resource material for nearly every course/ module pertaining to tourism, hospitality, events management and all other related subjects. The beauty of this research method is that potential and future students would realise that the documentaries were made by their own instructor. Because they hear and see him in the videos. This hopefully will help students to realise the true and real nature of what they are studying. Consequently, it is desired that they will also want to get out into the world and experience it for themselves. Thus studying tourism and hospitality will be their gateway to the world.

Author: Bødker, Mads (Copenhagen Business School, Denmark)

Co-Author: Munar, Ana Maria (Copenhagen Business School, Denmark)

Listening as (disobedient) knowing

This presentation focusses on a post-disciplinary engagement with listening as experience, and what we might accomplish by a creative appropriation of sound and listening practices as key elements of heritage design. In this research project (InnoCoast), we have worked with the future Witches Museum in Ribe, Denmark. Four hundred years ago, this city was a site of prosecutions and witch burnings. Few artefacts from that time are preserved. We wondered how working with listening and the sounds associated with those historical events might reveal new ways of exploring the past – in a form that evokes the listening senses, those not typically associated with ‘proper’ knowing about history and heritage. With the museum staff, we began exploring ways of working with sounds. We pursued disobedience in relation to a more ‘traditional’ emphasis on knowing as representational, discrete and inert (texts, descriptions, catalogues). Our focus was a defiant and consciously slow ‘paying attention’ and careful listening to historical materials, places and movements. One of the results is an experimental short film, made to convey ‘reflection through listening’ and the relations of a sonorous world; a poetic suggestion, which indicates an emergent sensibility to new forms of (disobedient) knowing in a tourism and heritage context. The draft video can be viewed here: <https://vimeo.com/236751425> (Password: 2017).

Author: Bødker, Mads (Copenhagen Business School, Denmark)

Co-Author: Dam Schmidt, Keld (Independent researcher, New Zealand)

Re-collection tapes

Touristic memories reside in the mind, but they also live in memorabilia, souvenirs and so on (Leslie, 2000). ‘Re-collection tapes’ suggests that post-disciplinary engagements (Coles et al., 2006) with touristic recollection and memory-work should strive to disobey the rules that govern how we know in the separate realms of academia, the arts, and everyday life. In Re-collection Tapes, a performer uses micro tapes with dictaphone recordings from a Greyhound bus trip across the US in the summer of 1996. The ‘trip-with-tape-recorder’ became a form of sensory apprenticeship (Pink, 2015), rehearsing a budding sensibility of listening to the world in new ways. Mangled live through a digital sampler and effects, the tapes appear as a ‘live memory’, creatively re-enacting thoughts, emotions, feelings, and sensations. The piece is an attempt at disobeying established registers and forms of knowing, shifting our attention from realistic ontologies of science towards more evocative, creative interventions into how emergent sensate worlds (of memory) are represented and consumed. The hope is to use Re-collection Tapes as a catalyst for facilitating listening as a transformative and alive practice rather than an inert representation of a world ‘out there’. The draft performance is available here: <https://recollectiontapes.tumblr.com>

References

- Coles, T. C, Hall, M., & Duval, D. T. (2006). Tourism and post-disciplinary enquiry. *Current Issues in Tourism*, 9, 293–319.
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- Thompson, M. (2017). *Beyond unwanted sound. Noise, affect and aesthetic moralism*. New York, NY: Bloomsbury Academic.

Author: Caton, Kellee (Thompson Rivers University, Canada)

Journey undisciplined

Popular wisdom says the journey is more important than the destination, but a careful reader of the tourism literature could be forgiven for concluding otherwise. The volume of work on destinations is staggering; comparatively less has been written about the journey. The mobilities turn (Sheller & Urry, 2006) has contextualised tourism in new ways, and one gift of this turn is that it directs attention toward tourism's long-neglected movement component. The mobilities turn has supported the development of a body of literature that is conscious of issues like mode and pace in travel (Fullagar et al., 2012). Forty years ago, Yi-Fu Tuan (1974, 1977) popularised the notion of "sense of place" to such great effect that the idea is now indispensable, not only to Tuan's home discipline of geography but to other fields of study as diverse as psychology, literary studies, and ecosystem science. Rather than focusing primarily on how people perceive place, or on the characteristics of places, Tuan centred his exploration on the two-way relationship between person and place as subjectively experienced by the person, pursuing a syncretic disciplinary approach that some have called geosophy, or philosophical geography (Handley, 1993). This conceptual paper seeks to explore the notion of journey in a manner parallel to Tuan's approach to place – journey as subjective engagement in extended motion across place. Rather than attempting to apprehend an 'essence' of journey, I argue that sense of journey is better approached through philosophical metaphors, which can illuminate its texture. I offer here the metaphor of flirtation. Following psychoanalytic thinker Adam Phillips' (1994) work on flirtation as productive pleasure in unfixedness, I explore the journey as a geographically grounded engagement with contingency. In flirting with the road and the self, the journeyer can experience, in a richly embodied way, life as an open-ended not-yet-story.

Author: Chambers, Donna (University of Sunderland, UK)

Whiteness, women and sex tourism

At this third postdisciplinary conference, I present a conceptual argument which interrogates female sex tourism to the postcolonial world through the lens of whiteness theory. I argue that extant research on female sex tourism, while touching on issues of race, fails to explore this topic using critical insights from whiteness studies and is thus under-theorised. This lacuna is surprising given that most female sex tourists to the Global South are white, Western women. Ruth Frankenberg, a pioneer of the postdisciplinary field labelled ‘white studies’, argued that race is not only of relevance for black women, but that it also shapes white women’s lives. For Frankenberg (1993), “white women’s senses of self and other, identity and worldview are also racialized” (p. 239). She used the term ‘whiteness’ to describe a set of three interlinked dimensions: (1) a location of structural advantage, or race privilege; (2) a standpoint or place from which white people look at themselves, others and society; and (3) a set of cultural practices that are usually unmarked and unnamed (p. 1). She suggests further that whiteness is not an empty signifier, but is instead a “daily experience of racial structuring” (p. 1). Whiteness thus becomes normalised and is rendered invisible. I suggest that in sex tourism, whiteness theory urges white women to reflect on their own racial identities and culture, the privileges that accompany them, and importantly, how this serves to legitimate racial inequalities with the postcolonial male ‘other’. Indeed, I make two contentious arguments in this conceptual discussion: (1) whiteness underpins female sex tourism and perpetuates racial inequalities; and (2) the structural privilege associated with whiteness enables female sex tourists to disrupt traditional gendered constructions during the liminal postcolonial tourism encounter.

Reference

Frankenberg, R. (1993). *The social construction of whiteness*. London, England: Routledge.

Author: Enzinger, Camille and Scheucher, Florian (The Soon, UK)

Found between alone and together

This presentation will be a dialogue extract performed by the authors, Florian and Camille, with their faces hidden:

Florian: I, as an architect cannot be a self imposed patriarchic figure within the discipline.

Camille: I, as an architect propose and do not impose.

Florian: I, as a child don't follow my parents' way of life.

Camille: For the best?

Florian: For my best.

Camille: I, as a researcher refuse academic academicism – I propose.

Florian: I, as an individual cannot solve problems, can't even assume that I will find a solution.

Camille: I, as a textile designer am against creating shapes that make the body submissive to the outfit.

Florian: I can only show my own intentions, my personal feelings and beliefs and how they interact and interchange with a 'Reality'.

Camille: We all deserve good.

Florian: I, as a creator am always lost between individual self actualisation and collective implication of my creations.

Camille: I, as an artist believe in the spectator as co-creator, I have no power.

Florian: I take no power [mimes the quotation marks with hands].

Camille: I'm afraid of resignation.

Florian: I believe in creation as knowledge.

Camille: I believe in poetry as official academic statement.

Florian: I, as an urban planner, do not put my idea of space above.

Camille: I believe that people create and use space.

Florian: I'm not afraid of believing in people.

Camille: I believe in anthropology as a method.

Florian: I believe in the process.

Camille: I believe in the mistakes as part of knowledge.

Florian: I believe that saying 'no' is courageous, and leads to creating something new and different.

Camille: I believe that standing up against the ghosts of norms is a healthy opening.

Florian: I believe in Compassion.

Camille: I believe in Kindness

Author: Gregory, Bruce

Co-Author: Gregory, Birgitta (Bruce Gregory and Associates, Van Nuys, CA, USA)

The belly of the beast: Exposing and transforming the hidden factors undermining relationships, through the creative application of quantum physics, and the seeds of knowledge contained in narcissism dynamics

This presentation will explore and demonstrate how the core principles and processes from quantum physics, Tai Chi and Tibetan Buddhist meditation practice can be integrated creatively to facilitate empowerment in dealing with resistance in individual, couples and organisational relationships. The core processes in quantum physics of quantum entanglement, superposition, and uncertainty will be integrated with the quantum variables of time, space, momentum, motion and position to serve as a template for creatively applying a consciousness of appreciation. The consciousness of appreciation is utilised to creatively focus attention to transform resistance into receptivity, leading to the experience of empowerment. The Erickson Resistance Protocol will be incorporated to illustrate the parallels with Tai Chi and Tibetan Buddhist Meditation practice. Role-playing will be the primary process utilised to maximise audience participation. Core themes that will be demonstrated throughout the presentation will be Erickson's appreciation of resistance as a force with momentum; the mathematical role of validation in transforming resistance into receptivity; and the creative utilisation of opposites and time in the focusing of attention. The role of expanded trust as a vehicle for empowerment will be highlighted. Different subsets of resistance will be explored in the context of the knowledge available through the understanding of narcissistic defences. These will include: grandiosity, victim, pressure, immediate gratification, denial, shame, and intimidation.

References

- Capra, F. (1975). *The Tao of physics*. Berkeley, CA: Shambala Press.
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- Dunham, W. (1991). *Journey through genius*. London, England: Penguin Books.
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Postdisciplinarity and the infinity of possible worlds: The development of a glossary on the geopolitics of peoples/places/pasts/presents

This presentation is seeded in the related domains of Tourism Studies, Cultural Geography, and Public Culture Studies. It draws from the work of recent commentators in Tourism Studies like Coles, Hall and Duval (calling for more prevalent adisciplinary/extradisciplinary cognition in that field), like Franklin (demanding more commonplace critique of the ways in which different societies are ordered), and like Hollinshead (bemoaning the general absence of creative open-to-the-future research agendas across research into tourism and travel). The presentation aims to consolidate the advances signposted by such new wave/new-sense theorists by drawing up a substantial conceptual glossary to help those in Tourism Studies/Cultural Geography/Public Culture Studies (and related fields) towards improved identification of the cosmologies of ‘other’, ‘distant’, or ‘under-recognised’ populations, and towards more pertinent research agendas into the spiritualities/secularities of ‘different’ peoples. Hopefully, the development of such a contextualised lexicon on the fantasmatics of populations (i.e., on the political aspirations of being and becoming which propel societies) can help overcome the conceptual invertebrate condition which analysts like Crick, Tribe, Meethan, Platenkamp, Echtner and Jamal have recently and variously deemed to exist within (for instance) Tourism Studies.

The glossary is a work-in-progress on the necessity for postdisciplinary understandings and on the obligated exigencies of postdisciplinary approaches. Currently, the session presenter (working with Rukeya Suleman in England) has composed some 300 words about (variously) the old sense/the wrong sense, the new sense/the open sense fantasmatics of populations. The unfolding glossary on the geopolitics of the making/remaking/demaking of space and place thereby includes the following terms and concepts:

- on postdisciplinary perspectives on religion and spirituality: totemism; mana; polyphony; multiple worlds;
- on postdisciplinary perspectives on culture and cosmology: cultural warrants; double consciousness; imperialist nostalgia; critical multilogicality;
- on postdisciplinary perspectives on alterity and ‘the Other’: worldmaking; not-quite-other; negative alchemy; fluid acumen;

- on postdisciplinary perspectives on fantasmatics: the fusion of horizons; indoctrainment; mythopolitics/mythopoesis; heterotopia.

The evolving glossary on the geopolitics of past-making and present-making thus constitutes something of an evolving cultural pedagogy of the power of representation in tourism, in public culture, and in public heritage realms to explain and communicate. But perhaps some postdisciplinary thinkers might prefer to register it (instead) as an evolving critical pedagogy of the agency and reach of tourism, public culture, public heritage – to reveal and transform.

Author: Lacroix, Laurel (Houston Community College System, USA)

Listening to the word

This presentation will examine the strategies used by King Alfred and his translators in his translation programme in late-10th-century England, positing the argument that the translations were not merely acts of *translatio studii* across temporal, cultural and linguistic boundaries, but acts of translation across medial boundaries, as well. Several of the moments in the translations dismissed as examples of the ‘limitations’ of Alfred’s education will be examined and discussed in light of Oral-Formulaic Theory to illustrate how these ‘flaws’ (as perceived by academics) are actually Alfred’s attempt to construct a text meant to be heard, not just read. Using academic editions of Alfred’s translation of St. Augustine’s *Soliloquia* and Boethius’ *De Consolatione Philosophiae*, as well as Gregory’s *Regula Pastoralis* and the first 50 psalms from the *Biblia Vulgata* in comparison to the Latin texts (also in academic editions) via the medium of modern English, this research paper will argue that these dismissed moments in Alfred’s translation programme are actually evidence of a strategic approach to translation designed to engage and educate an illiterate audience, a creative disruption intended to fundamentally alter the fabric of societies/communities. The manner in which the Alfredian texts have been misrepresented in academia, the manner in which the Latin and its meanings are prioritised over the actual English of the translations, and the stylistic and imagistic choices Alfred made will be examined and analysed to demonstrate how these strategies, recognised in studies of orature, are being used by Alfred. Examining Alfred’s translation programme as both creating the foundations of a cultural identity and deconstructing cultural foundations becomes an explication of the strategic use of language to express new, significant cultural values that raise issues with the underpinnings of cultural authority, effectively creating a structural topos for questioning authority; a fundamental disruption, indeed, which can only be exposed by viewing Alfred’s project through the intersectional lenses of translation theory and oral-formulaic theory.

Author: Lekatsas, Barbara (Hofstra University, New York, USA)

At the periphery lies the center: Women artists and the legacy of surrealism

Michel Foucault credited André Breton

alone [with] the discovery of a space that is not that of philosophy, nor of literature, nor of art, but that of experience ... effacing the rubrics in which our culture classified itself, and revealing unforeseeable kinships, proximities, and relations ... he was both the spreader and the gatherer of all this agitation in modern experience. (*The Essential Works of Foucault*, Vol. II, 1998)

Breton himself hearkened back to Heraclitus, an avatar, who he termed, “surrealist in dialectics” (*The Communicating Vessels*, 1932) and who Aristotle had found wanting in not using the categories of formal logic in his thought: “He tended to describe the same thing now as a god, now as a form of matter, now as a rule of behavior or principle which was nevertheless the physical constituent of things” (Kirk and Raven, *The Presocratic Philosophers*, 1966).

In this paper, I will focus on the direct and indirect impact of André Breton’s writing and thought on furthering the collapse of artificial categories that consigned art to a passive (aesthetic) activity and its liberating influence on women artists: In particular, Ithell Colquhoun and Camille Billops, two artists bridging the twentieth and twenty-first centuries, whose work in multiple genres led to ostracism in the case of Colquhoun (by a paradoxically rigid core of British surrealist male artists) and qualified acceptance in the case of Billops (as a “minority” – as if being African-American were a genre in and of itself).

I have been working on issues raised both by the art (painting, drawing, novels, travel books, biography) of Colquhoun and Billops (ceramic sculpture, printmaking, drawing, collages, documentary film, visual art archivist, editor, book illustrator) and the problem of reception by the institutions responsible for archiving, preserving, and showcasing it. Toward this end, I have travelled to collections and archives and had contact with biographers (in the case of Colquhoun) and a long-term relationship with Billops herself and the Hatch-Billops collection, as well as the milieu artiste and collectors and scholars engaged with it. Having made this journey, it is to Surrealism and its founder, André Breton, that I now return to consider not only the art but the practice of critical inquiry that it demands.

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Author: Liao, Hung-Chang

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Using silence to rebel against the patriarchal system in Campion's *The Piano*

In 'The Cult of True Womanhood', Barbara Welter (1966) defined women's proper roles and stereotypes, asserting that womanly virtue should be attributed to piety, purity, submissiveness and domesticity. Constrained for submissiveness, Victorian women were supposed to be silent and not to express their opinions, unless on command. *The Piano* (1993), written and directed by Jane Campion, was set in the mid-nineteenth century, describing a mute Scotswoman, who ambiguously uses silence to claim her voice and self-assertion. If, in the patriarchal Victorian society, women and wives are supposed to be submissive, obedient, and silent, Ada chooses to submissively follow the norms to the extremes: stop speaking forever. Cixous (1981) called these silenced or muted women as "decapitated" women because they are silenced and victimised by patriarchal social and religious norms. Ironically, with voice acting as empowerment and subjectivity, in some way Ada's silence lets her escape patriarchal oppression and gain some power and freedom to reach her subjectivity. While discourse is used as an instrument claiming power and position, ironically, for those oppressed, marginalised, or not nameable, their voice or discourses cannot be an instrument but is rather a hindrance of power. However, silence may somehow create equal power within the dominant patriarchal system. Clearly, Ada has the capacity to speak but she has willed herself to silence; not to escape the patriarchal oppression but to defy and rebel against the patriarchal social absolute (Hoeveler, 1998). Moreover, Ada willfully chooses silence to deconstruct the binaries in the symbolic Victorian order between activeness and passiveness; subject and object; centralisation and marginalisation; further dominance and oppression.

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‘The best for your stick’ : Reflections on the meaning and utility of a seductive irreverence for political correctness in the marketing semiotics of surf wax

Surf wax is on the face of it a simple, primitive tool, an effective and easily understood practical means to stay on one’s smooth modern-finished surf board made otherwise slippery by H₂O. Its chemical composition is equally unremarkable (though modern variations responding to heightened post-millennium eco-sensibilities add some interesting discussion-layers at this level). But it is in the marketing (shape, smell, packaging and descriptive naming/ signage) of this commercial product (as it has become subsequent to non-industrial origins in the ‘home-made’ subsistence and survival ingenuity of the mid-20th-century surf pioneers) that when mined for meaning exposes a purposeful, joyful, and apparently almost universally attractive (for both surfers and non-surfers alike) anarchic irreverence for post-millennium political correctness (in particular, but not limited to, the topic of sex and, by association, gender).

Taking a grounded approach, this paper presents a simple visual, thematic and loosely semiotic examination of a selection of surf wax products available in the writer’s context on the Wild Coast of South Africa. The more recent examples of post-millennium surf wax products examined here appear to show the emergence of apparently politically correct eco-sensible and techno-centric trends in surf wax presentation and marketing. It is found, however, that this does little to eclipse the overt political incorrectness propagated in the semiotic presentation of the majority of current surf wax product brands, which still, in the main, focus on references to basic bodily functions, human anatomy and the recreational (not survival) procreative imperatives of ‘the tribe’.

It is suggested that an important rhetoric tied to the original positively-deviant ethos of surfing is still detectable in the presentation and marketing themes of these at once functional, but also, it is argued, profoundly esoterically meaningful, product-constructs. In isolating and describing this disruptive ‘message’ and its connection to the past, this paper reflects on the contribution of surf wax to the strange attractiveness and utility of the original surf ethos in post-millennium society.

This paper arises as a ‘lighter’ aside to the writer’s ongoing doctoral work relating to the governance, regulatory and commodification aspects of surfing and, in particular, recent writing on the value of the fascinating inherited ethos of surfing as applied in new millennium contexts.

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Complicating the notions of history, genealogy, archive and colonialism: The implications for feminist knowledge productions

History, genealogies, archives and colonialism each have had theoretical debates which, in turn, lead to complications and implications for feminist knowledge productions. From looking at decolonisation practices, to the way history has multiplicities that need to be explored through genealogy and investigating archives, we can see that colonialism, archives, genealogies and history are all intertwined; therefore, they have to be explored together to see where overlaps occur, which is why feminist knowledge production is not straight forward and has complications. By exploring these nuances and intricacies in feminist knowledge productions and paying particular attention to the theoretical debates of history, genealogies, archives and colonialism, it will become clear that there are certain acknowledgments that need to be made in order for feminist knowledge to be productive, since the discourse affects the material. In this paper, I will be exploring and interrogating these seemingly static terms of history, genealogy, archive and colonialism to see how they are fluid and messy; once the dynamics are pointed out, I will discuss ethical questions of how various groups of feminists and the broad range of feminisms can work together to create a multiplicity of feminist knowledge productions. This research paper explores and challenges hegemonic forms of knowledge creation and, hence, shows how feminist knowledge production is a form of disobedience challenging mainstream norms. Through re-envisioning and highlighting the many forms that knowledge creation takes, there is potential for open expression and creativity.

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Barbra Streisand and disobedience

Why this story is not about Streisand's songs: in 2003 the great Barbra Streisand went to court to claim 50 million dollars from photographer Kenneth Adelman, because he had uploaded a photograph of the actress's home to the Internet. Before Barbra Streisand filed the claim, the photo of her residence was downloaded only six times. Later, when rumors spread about the claim, the photo became popular and it was subsequently viewed over 40 thousand times; this became known as the 'Streisand effect'. Censorship processes in the active life of social networks in the globalised village create not only disobedience, but also a desire for opinion – a desire to satisfy curiosity and to gain knowledge about the forbidden (the famous diabetic dessert of forbidden fruit in the global village). The Streisand effect is easily realised in social networks in conditions of globalised communication. Does it mean that today's censorship produces the opposite effect for which it was intended? Disobedience = new knowledge. In 2015, there was a protest campaign in Latvia. Participants – members of the Latvian Contemporary Art Center – justified their actions as follows:

So called, profanity, is a common tool of artistic expression in cultures of all ages, which often indicates different problematic zones in public, and it is wrongly associated and simplified to call it violence or other unacceptable behavior. Isolating from public space anything that doesn't meet defined morality values, contradicts elementary freedom of speech and human rights.

Papers holding authors' non-regulatory language, erotic pictures and ambiguous stories show many congestive points in our society and invite us to pay attention to silenced and often uncomfortable topics. Artists have the tools, strength and courage to disobey; thus, giving an opportunity for the global village to not only spontaneously express itself, but also to systematically build up new knowledge.

P.S. And Barbra Streisand's songs are just wonderful.

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Desire epistemologies

Can you desire what you already have? No, you cannot. A short and sweet (and bitter?) answer. The nature of desire is, precisely, not having. Desire needs distance like fire needs air. This brilliant question and answer is not mine, but from the psychologist Esther Perel who for decades has been studying the nature of desire. Schopenhauer is famous for reflecting on how this very nature seems to condemn us to swing between the state of pain (not having) and that of boredom (having). It is seldom that we apply the lenses of desire to epistemology. This is not strange – desire appears to nurture irrationality and emotionality, which historically had no place in ‘proper’ academic endeavors. But what if having was never an option; what if having was the necessary fantasy we were all living in? What if impermanence and incommensurability were the nature of being and becoming, of truth? What if this realisation was deeply conscious and reasonable? In this presentation I reflect on these questions by applying post-disciplinary understandings of desire as a creative approach to envision knowledge production and, contrary to Schopenhauer’s pessimism, conclude that there are plenty of reasons to be hopeful.

Author: Ooi, Can-Seng

Co-Author: Vorobjovas-Pinta, Oskaras (University of Tasmania, Hobart, Australia)

Politics of postdisciplinary knowledge: Lessons from a study of the Anthropocene

Everyone is entitled to one's own opinions but not to one's own facts.

(Daniel Patrick Moynihan)

We gather at this conference to find creative ways to produce and represent knowledge, and to reflect on and criticise the ways in which disciplinary knowledge is generated. To be 'postdisciplinary' often means to confront disciplines and divisions, which have not only stifled the way science is conducted but also the way scientific knowledge is presented (Coles, Hall, & Duval, 2006). Tourism, like many other social phenomena, demands less bounded, more creative and imaginative ways of inquiry. This conference might show the way, as participants communicate and share their expert knowledge in diverse methods. In our study on tourism and the Anthropocene, we spoke to different stakeholders on the West Coast of Tasmania. As one drives through this beautiful part of the island, one will pass through deforested areas and mine-scarred landscapes. We spoke to environmentalists, climate-change deniers, and those in between. Perhaps expectedly, the diverse perspectives and knowledge we gathered suggest these facts are relative to the interests and perspectives of people. Knowledge is political in the way it is used, attained and presented (Foucault, 1972). As social scientists we present our findings and theorise. Here, we are looking for postdisciplinary ways to do so. As researchers, one urgent issue is how we may address the politics of knowledge in our postdisciplinary attempt. We will open up the discussion on the politics of facts, using examples from our study on tourism and climate-change. We do not have the answers yet, but at this conference we will begin to develop some answers alongside our peers.

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Mermaiding: Cosplay or conservation strategy?

Mermaids are the magical sirens of the sea which continue to appear throughout popular culture. Mermaid cafés are popping up in big cities like Bangkok. Leggings and blankets in the shape of mermaid tails are being sold widely on social media platforms, and a YouTube search for 'mermaid makeup' returns over two million hits. There is a global certification programme for mermaid instructors. There is a global mermaid community with smaller communities of mermaids and mermen, or merfolk, scattered across the planet, and Mernetwork is the official online community (see mernetwork.com). There is even an annual convention, MerMania, and when the Philippines Mermaid Swimming Academy opened in Boracay in 2012, 'mermaiding' became a popular tourist activity. The Academy has since opened two additional schools and their Facebook page has nearly 20,000 followers. This paper explores the construction of a research project with a focus on marine conservation by combining in-depth interviews (with both recreational and professional merfolk), personal observations and insights as well as secondary data on mermaids. Excerpts from popular TV shows (e.g., *The Doctors*), blogs and websites suggest there is more to mermaiding than underwater masquerade and that merfolk have a genuine concern for ocean health. This, combined with the literature on length of stay (in front of public aquaria), which suggests biodiversity is critical for holding peoples' attention (see Cracknell et al., 2016), may prove mermaids as a potential conservation strategy for reef fish targeted by the marine aquarium trade. This presentation will also explore how human mermaids could potentially be used as a replacement for wild-caught reef fish in entertainment aquaria, outlining a roundabout approach to creative research and conservation.

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Author: Ryan, Louise (Western Sydney University, Australia)

Liminal leisure spaces: Transgressive experiential encounters at the ‘beach art gallery’

This paper proposes a methodology and offers preliminary findings from a research project that seeks to understand the nature and shape of liminality produced at Sculpture by the Sea – an annual public art exhibition staged at Bondi Beach, Sydney, Australia – by exploring and interpreting audience experiences, encounters and aesthetic/social interactions with public art. A central premise of this investigation is the belief that there no longer exists a clear distinction between everyday and liminal spaces as society is on a relentless and desperate search for “experience, excitement and stimulation of the senses: what Gieson (2009) calls a lure to transgression” (Thomassen, 2012, p. 31). In these novel places, where everyday norms, rules and regulations are suspended, theories of knowledge acquisition and meaning-making are re-assessed, and perhaps transformed, as the public participates in communicative, meaning-making and socio-cultural processes through shared, embodied, multi-sensory experiences that encourage the negotiation and adoption of new and creative behaviours.

As the ‘beach art gallery’ is considered a potential disruptor of the normal ordering of two socially distinctive and well codified spaces (the formalised art gallery and the informalised beach), a different method of analysis based on a re-modeling of the ‘casual/captured’ conversations technique is advocated. This method is useful in framing an analytic that elicits spontaneous ‘natural’ responses through which the voices of the public/visitors erupt via the exhibition space and are part of its performance with the potential to disrupt assumptions about how artworks influence people. Findings/empirical data suggest that visitors, artists, organisers and the beach itself conspire to write the rules of engagement and protocols of behaviour at a leisure event that promotes transgression, disobedience, experimentation and the setting of new precedents.

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Dancing the palimpsestuous body

How is the palimpsestuousness of the body brought into being? The paleographic object, known as a palimpsest, is the result of the practice of palimpsesting, a technique developed to reuse expensive writing materials like vellum or papyrus. Through chemical-physical processes the writing was erased, yet imperfectly, resulting in its re-appearance centuries later. Sarah Dillon (2007) suggests that

Thomas De Quincey was not the first writer to use palimpsests in a figurative sense, but his inauguration of the concept of the palimpsest marks the beginning of a consistent process of metaphorization from the mid-nineteenth century to the present day. (p. 1)

Using dance as inquiry, I am seeking to extend the metaphorisation to the body. Mary Beth Cancienne and Celeste N. Snowber (2009) suggest dance is “a corporeal way of knowing, a different way of seeing, questioning, and challenging” (p. 205). Recognising the body as knower helps to validate insights generated through movement that can be difficult to frame through words or proper syntax. Through dance, I propose to explore the various ways the body is enacted as palimpsestuous.

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- Dillon, S. (2007). *The palimpsest: Literature, criticism, theory*. London, England: Bloomsbury.

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Wisdom as a disobedient way of holding knowledge

The aim of this paper is to contribute to contemporary debates about postdisciplinarity by exploring how and why research and reflection on the problematic of wisdom can open up a space for freedom, expression, and disobedience in the ways in which we get to know and hold on to what we know. As a starting point in this enquiry, I review existing conceptualisations of wisdom to highlight Alfred Norton Whitehead's undeservingly obscure definition of wisdom as the way in which we hold knowledge. Taking this definition as my working ground, I show how academic disciplines and postdisciplinarity can be discussed as distinct ways in which we can hold knowledge, whereby the former engender obedience to existing institutional imperatives, and the latter promotes disobedience to established protocols of enquiry and norms of 'good' research. Contrary to common expectations, wisdom, I show, need not be associated with a conservative, cautious attitude, but instead can be thought of as an epistemic ideal that cultivates creativity, expression, and disobedient ways of thinking and gathering knowledge. I illustrate my theoretical points with biographical details of my own disobedient attempts to transcend my formal affiliation and training as a human geographer and to open up the narrow disciplinary understandings of wisdom emerging from philosophy and psychology.

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A sticky post-queer: Stickiness as a critique of queer fluidity and antinormativity

(Please note that the artworks may be viewed in WE building display window during the conference)

Stickiness describes a material in transition – it is neither solid nor fluid, but exists at the viscous midpoint. It is fluidity in slow motion. It may be human or non-human, organic or synthetic; it is a property, a process, and a material simultaneously. This project investigates the material qualities of stickiness as a methodology for thinking through two key debates in queer politics: queer antinormativity and queer fluidity. Queer theory's antinormativity leaves it in a binary bind – dynamic and entangled differences are reduced to norms and antinorms. Particularity is over-emphasised as fractional differences are inflated into entire identitarian positions. The rigorous policing of the boundaries between these positions serves only to create the normative positions against which queer then claims to argue (Wiegman & Wilson, 2015). Following a queer universalist model, stickiness offers an alternate configuration of particularities (Menon, 2015). Its glue-like tackiness holds things together without allowing them to touch. It allows for proximity without wholeness, for objects to constellate without transcending their individual objectness. Similarly, queer's stake in fluidity has been at the crux of its radicality. Traditionally, movement and flexibility are seen as progressive, whereas rigidity and stasis are conservative. However, fluidity is now the primary driving force across almost all facets of contemporary hegemonic culture (Masquelier, 2017). It is no longer radical, but fast and forgetful – fluidity swallows and erases. Stickiness, however, is a moving memory. It retains the flexibility and movement of a fluid, but is not as fleeting, as slippery, as forgetful – stickiness has more elasticity. It retains instead of dissolves; it forms an active archive. Stickiness, both materially and epistemologically, finds a way through these ruptures. It reflects the constellations of differences as we live them and speaks to a queer universal that allows for movement across particularity. Stickiness remembers; it is fractional, multiplicitous, and ever-moving.

My research is both a theoretical and practice-led project. For The 3rd International Conference on Postdisciplinary Approaches I propose a conference paper on my theoretical research alongside an exhibition of current work. My research is concerned with 'stickiness' as both a

material, a process, and a way of thinking. The exhibition I propose, 'Bug sludge', will be developed from recent studio experimentation involving apparatuses that facilitate the slow

dripping and mixing of gooey gels to form paintings. The gels vary in colour and consistency, which also affects the speed with which they move. They are funnelled into perforated tubes and, as the pressure in the tubes increases, they then leak out onto acetate sheets placed below. These paintings become an index of the process of their creation. The gel seems to spread until it reaches an apparently stable shape. However, this material never fully hardens, and even after long periods of time these paintings continue to shift once they are hung. They also remain sticky, collecting bugs, dust, and other debris. Bug sludge will be a series of these process paintings.

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Developing professional and creative knowledge and core competences in the post-disciplinary age

This paper argues that the development of one's core competences and profession should be based on the learning of knowledge that is reflective, expressive and creative. In a post-disciplinary world, the production of knowledge is conceived as the engagement with multiplicities and uncertainty rather than finding answers and solutions for certainty. Based on the phenomenological perspective (Selvi, 2006), the learner's direct, concrete experience, as the 'felt' encounter (Kolb, 1984), is perceived as the centre of learning action. Knowledge and competence development in this sense become not simply an epistemic form but one at an ontological level.

In this light, the focus of pedagogical practices for development, professional knowledge and competence in this paper is on developing learners' higher-order, disobedient thinking and creativity. Instead of delivering knowledge, the pedagogy for developing professionalism and competence is to 'let learn' (Hultgren 1995), for which I borrow Ingold's term and call it 'dwelling activities' (Ingold 1993), by involving learners as active participants, involved in postdisciplinary and experiential activities. The learner, as a 'nomadic subject' (Beighton 2015, 145), is 'thrown' into the context of disobedient learning, thinking and acting toward professionalism and competence building.

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Knowledge as contamination

In this paper, I will work with Anna Tsing's (2012, 2015) idea of 'contaminated diversity' and consider what it means when extended to tourism studies and postdisciplinarity in particular. On the notion of contamination, Tsing (2015) points out that "we are contaminated by our encounters; they change who we are as we make way for others" (p. 27). Indeed, "Everyone carries a history of contamination; purity is not an option" (p. 27). Related to these ideas, Tucker and Zhang (2016) have called for greater recognition and appreciation of the ambiguous and untidy positionings of all tourism scholars, and the need, therefore, not to always look for 'roots', such as disciplinary 'roots', but to pay attention to the 'routes' and encounters by which we are contaminated, with these 'routes' being entangled and diverse, always partial, and anything but pure. When linked to postdisciplinarity, then, the notion of contamination is useful in its prompting reflection on the way in which disciplinary 'purity' is valued, as well as on how the process of encountering diverse knowledges is considered as 'contamination'. Using examples relating to my own (post)disciplinary contaminations, this paper will explore the idea of knowledge as contamination and also that of the knowing self as always already contaminated.

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Using gender-equality reflective reading to enhance students' gender awareness and critical thinking

In order to address the gender inequality existing in society, the study proposes a gender-equality reflective reading practice to study gender-related literature as a way to deconstruct the unequal power relationship in the hierarchy system. In issues concerning women and men, the terms 'gender' and 'sex' cannot but be underlined. The term 'sex' usually refers to the biological category of male and female, while 'gender' refers to the social meanings given to and associated with sex. These associations intend to let people either consciously or unconsciously incorporate the male and female gender archetypes into their internalised gender prescriptions in order to govern their own behavior and their expectations of the behaviour of others (Cook & Cusack, 2010). The gender-socialisation patterns persist into higher education as well. Sticking to gender stereotypes, the education system reproduces the traditional gender roles through a series of gender-socialised patterns. In order to reach a gender-equal society, one way to help students to develop sensitivity, empathy and self-awareness of gender inequality is to use art work and literature as a means to access the wealth of human experience on gender issues. As Huxley (1963) said, literature can serve as an effective means to let readers be familiar with a variety of life experiences. The significances of the study lie in that, through the reflection practice, the study attempts to examine whether the implementation of gender-equality reflective reading practice would bring change to the students' gender awareness and critical thinking. Moreover, through the gender-equality reflective reading practice, students coming from different disciplines or social statuses can have a chance to interact with each other and listen to stories from different perspectives to realise gender oppression and empathise with those being oppressed or marginalised, either males or females, in order to achieve a more gender-equal society.

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Ko Ngā Haerenga a Manu – (re)connecting with cultural histories and knowledge through an augmented urban environment

Augmented Reality (AR) technology, where physical views are ‘augmented’ with objects that appear to exist within the physical environment, has grown in popularity in recent years. While powerpoint presentations and whiteboards within a physical classroom are often considered ‘best practice’ in the modern transfer of knowledge, applications of AR technology are not confined to physical spaces. AR technology allows users to interact with environments and see characters, structures, and objects that either once existed in an environment (e.g., ancient ruins), could potentially exist in an environment (e.g., a planned construction project), or are fictional (e.g., Pokemon) and superimposed upon the physical environment.

As AR technology has increased our capacity to visualise, express and learn creatively outside of classroom settings, Māori and Indigenous groups throughout the world continue to challenge colonised ways of knowing, learning, and sharing knowledge. Dominant neoliberal views of ‘learning’ focus on individuals, while Indigenous understanding highlights the place of an individual within an interconnected relationship with the environment in which they and their tipuna (ancestors) are shaped. Likewise, cultural identity for Māori is connected with environment and histories. Thus, rather than focusing on an individual as a student and consumer of knowledge, shifting the focus to whakapapa (a Māori concept and system of organising knowledge that includes ancestral links, histories, and one’s connections to the environment) provides a culturally relevant context to knowledge. Although many people have become ‘disconnected’ from traditional sources of understanding, there are many in Aotearoa who are challenging Western paradigms through creative applications of traditional Māori knowledge for the benefit of contemporary Māori and non-Māori.

Recently we completed the first stage of a project that represents an interface between current AR technologies, interests in digital devices, and the transferal of traditional forms of knowledge to connect Māori people and whānau (extended families) with the environments in which their cultural identities were formed.

In this presentation, you will be introduced to ‘Manu’ a fictional, digital 3D character that guides users of the ‘Ko Ngā Haerenga a Manu’ (The Journeys of Manu) app through an

augmented journey of fun and learning. Manu ‘shows’ and tells cultural histories relating to the environment where the user is located – the first stage of a larger South Auckland-based project aimed at (re)connecting both Māori and non-Māori to the histories where they live and to increase understanding and use of Te Maramataka – The Māori Lunar Calendar that forms the basis and timing of many daily activities required for health and survival within that environment. Utilising a medium that appeals to modern users, the app was developed as a way of showcasing the rich cultural histories of urban areas in Auckland, which often go untold or have been ignored in the process of city development. We will also outline the concepts and innovative approach underpinning ‘Ko Ngā Haerenga a Manu’, which blends ancient and modern technologies.

Formal Closing Discussion

Professor Keith Hollinshead, University of Bedfordshire

Disobedience, expression, and creativity recapitulated: The sum, the substance, the spirit

This presentation aims to summarise what was said at the Auckland gathering conceptually and/or methodologically by the various assembled speakers. It seeks to recap on what the major statements and messages conceivably were at The Third Postdisciplinarity Conference in terms of scholarship and/or practice. This summary presentation will be structured around the following five characteristics of bona fide event making (after Schmid, 2005), with regard to what unfolded:

1. In terms of relevance; i.e., what appeared to be newly significant or substantive?
2. In terms of unpredictability; i.e., what was not expected?
3. In terms of effect; i.e., which particular new ideas or fresh outlooks appear to have demonstrable consequence or consecutivity?
4. In terms of irreversibility; i.e., which areas of thought (in understanding the interface of matters of being and becoming) will now (after Auckland 2018) possibly be irreversible?; and,
5. In terms of iterativity; i.e., which particular new ideas or fresh thoughtlines/practices (emergent at Auckland) ought to be articulated at other gatherings/symposia in order to move particular disciplines/particular fields/particular postdisciplinary dispositions onwards.

