



Special Issue: Indigeneity and Popular Culture

Abstract submission deadline: **1 June 2021**

Full article (6,000-7,000 words) submission deadline: **1 August 2021**

Indigenous cultures, cultural expression and indigeneity as a construct have a mixed history when it comes to popular culture. Artistic, cinematic and cultural expressions of indigeneity range from representations aligned with the exotica and danger of Said's conceptualisation of a savage, dehumanised other (Said, 1978, p.35), to the idealised, rose-tinted glasses cinematic representations of the 1990s (*Dancing with Natives* and others...), to the uneasy present. Pop culture offerings range from indigenous bit-players in artistic outputs, shown through the colonisers' lens, to more recent manifestations of culture where indigenous and first nations peoples offer their own voice and language, such as the New Zealand Film Commission's *The Deadlands*. Indigeneity has sometimes led the prevalent hegemonies morph into what appears to be an entirely constructed notion, where the mythopoeia dominates the narrative so thoroughly that 'real' representations of culture are held to be erroneous by audiences and authenticity becomes part of the debate, rather than a goal to aspire to. Indigeneity suffers from colonist-imposed voicelessness and the loss of land, identity, connection to the past and traditional power structures, each made worse by smothering influences of imposed conversions, suppression of local cultural, religious, language and spiritual expressions. When combined with artistic expressions of indigeneity in popular culture that oscillate between involvement and partnership, to appropriation and misrepresentation, the subject has become loaded with dangerous baggage that many scholars avoid.

Yet all is not gloom and not all voices have been silenced in the world of indigenous expression through pop culture. The international *Te Maori* exhibition that packed out galleries across America, Britain and Europe was a key moment in taking control of the indigenous narrative in New Zealand, while the building of the Australian Institute of Aboriginal and Torres Strait Islander Studies and its associated museum, adjacent to the National Museum of Australia in Canberra still stands as a seminal moment in Australia's uneasy engagement with its indigenous peoples. In many countries, movies and books confronting and rewriting colonial history are proving popular and even the harshest of truths are being confronted in challenging artistic outputs and representations.

This special issue seeks articles that interrogate how indigenous expressions of popular culture are received, reviewed, reshaped, refocused, or revived in the twenty-first century. The editors invite submissions that examine indigenous popular culture, intersections between colonial



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and indigenous popular culture and new hybrids of indigenous culture, developed to meet the new media and technology of the digital age. Submissions should critically explore aspects of indigenous popular culture expression and discuss hegemonies, resistance, cultural independence, the nature of the 'popular', and what indigenous popular culture means today.

This is the very first academic journal to be devoted to examining indigenous popular culture. We hope that you will consider submitting your research.

Possible topics of interest might include (but are not limited to):

- Modes of representations, including film, fashion, literature, television, popular music, video games, board games, comics, fandom, animation, sport, architecture, and art.
- Identity (including concepts of generation divides, gender, queerness, stereotyping, counterculture, ethnicity and race)
- Icons, trends, fads, and consumer culture
- 'Ownership' of culture
- Cultural appropriation
- Hegemonies
- Authenticity, traditions and/or spirituality
- Modes of storytelling
- Definitions of Indigeneity
- Memory, history, and the past
- Adaptations of indigeneity in the realm of popular culture
- Concepts of the 'savage'
- The otherness of indigeneity
- Conceptualisations of civilisations
- Reclaiming the past/representing the past
- Indigenous representations in tourism

Works Cited:

Said, E. (1978). *Orientalism*. London: Pantheon

Please submit abstracts and articles to both editors at lloyd.carpenter@lincoln.ac.nz and lorna.piatti-farnell@aut.ac.nz



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