



Centre for Media and Celebrity Studies

Celebrity Culture and Social Inquiry Vol. 1(1) Summer 2013

- **Welcome!**
- **Call for Papers**
- **Review of Celebrity Studies 2013**
- **Teaching & Learning in Critical Cultural Studies of Fame**
- **From Written Narratives to Body Performances**
- **PhD Survey**

Advisory Board

Dr. Anita Krajnc

PhD, Political Science and Environmental Studies at University of Toronto (Canada) Staff at Rabble.ca | Co-Founder of Toronto Pig Save & Filmmaker of Pig Save: Bearing Witness | Writer (Social Change Movements)

Dr. Mira Moshe

PhD, Social Sciences at Bar-Ilan University (Israel) Senior Lecturer in Department of Communication, Ariel University
Author and Editor (Walk of Shame, The Emotions Industry)

Welcome!

I would like to welcome readers to the inaugural issue of our newsletter Celebrity Culture and Social Inquiry. On behalf of our international and cross-disciplinary Advisory Board, I am pleased to introduce a community of faculty, graduate researchers, artists, and activists dedicated to excellence in research, development, and innovation. The Centre for Media and Celebrity Studies (CMCS) is committed to supporting and promoting publications, performances, seminars, conferences, works-in-progress, discussions, galleries, and exhibits in studies and practices of fame and media. Based in the cosmopolitan city of Toronto, CMCS aims to work in partnership with universities, cultural institutions, media, and social movements to educate and make critical commentaries on arts and talent in celebrity culture. The Centre works with diverse social groups to restore the Latin root *celebritatem* in the etymology of celebrity, suggesting celebration and ceremonies that are central to development of strong communities. In doing so, CMCS recognizes and promotes the core meanings of celebration: values of ethics, compassion, access, and equal opportunities in higher education and community service.



In this edition, you will meet the CMCS Advisory Board, followed by a review of Celebrity Studies, and then listings of a Call for Papers, Upcoming Events, and Upcoming Publications. A special thanks to Celebrity Studies Conference, Popular Culture & American Culture Associations, Media, Communication and Cultural Studies, and H-NET Film Studies for the announcement of events and publications. If CMCS appeals to your interest and you would like to be part of our team, contact us at info@cmc-centre.com. Visit our website www.cmc-centre.com for further information.

We are looking forward to sharing more with you in 2013!

With warm regards and affection,

Dr. Samita Nandy

Founding Director, Centre for Media and Celebrity Studies (CMCS)

Launch of the Centre for Media & Celebrity Studies

Thursday August 29, 2013 @ 7:30 p.m.

The Inner Garden
401 Richmond St. W. Suite 384, Toronto
<http://www.theinnergarden.ca>

Advisory Board [cont'd]

Dr. Louis Massey

PhD, Computer Science at
Royal Military College
(Canada)

Assistant Professor at
Royal Military College I
Author (Canadian Voices
Vol., 2) Visual Artist (Nature
/ Cognition)

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PhD, Economics at
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(Japan)

Adjunct Professor
in Communication,
Culture, and Information
Technology (CCIT) at
University of
Toronto I Finance
Consultant

Dr. Robinder Sehdev

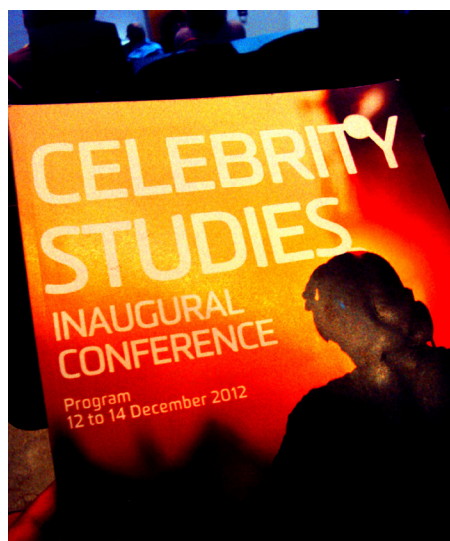
PhD, Communication and
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Adjunct Professor at
Ryerson University, Wilfred
Laurier University, and
Ontario College of Art and
Design (OCAD) University

Dr. Samita Nandy

Founding Director, Centre
for Media and Celebrity
Studies (CMCS)

Call for Papers



2nd Biannual Celebrity Studies Journal Conference

When: June 19-21, 2014

Where: Royal Holloway, University of
London

Deadline for abstracts: November 4th,
2013 (250 words, +50 word bio)

Successful abstracts notified by:
December 6th, 2013

Enquiries/abstracts to:
celebritystudies@gmail.com

Follow us on Twitter or join the
conversation: @CSJcelebstudies
#celebstudies

Routledge and Royal Holloway, University of London are pleased to announce the 2nd biannual Celebrity Studies Journal conference: 'Approaching celebrity'. The conference follows the success of the first conference in Melbourne, 2012, attended by over 120 delegates from a wide range of international and inter-disciplinary contexts within the field of celebrity studies.

Drawing on the strength of the CSJ editorial team, the conference welcomes submissions from a broad range of disciplines that generate new ways of thinking and understanding celebrity: from film, television, digital media and theatre studies through to sociology, politics and business studies.

Theme

The 2nd Celebrity Studies Journal conference will be themed around questions of methodology: 'Approaching celebrity'. This subject will run through our plenaries and form a strand running throughout the conference.

However, we invite abstracts for individual 20minute papers or pre-constituted panels of 3 x 20minute papers on any topic in celebrity studies. Confirmed keynote speakers:

- Richard Dyer (Kings College, University of London)
- Diane Negra (University College Dublin)
- Sean Redmond (Deakin University, Melbourne)
- Mandy Merck (Royal Holloway, University of London)

Advisory Board [cont'd]

Tushar Unadkat

MDes, Design at University
of Dundee (Scotland)
CEO of MUKTA Adverstring
I Founder of Nouveau iDEA
Arts Organization
Filmmaker I Speaker

Yaya Mori

PhD (Candidate), Media,
Culture, and Creative Arts,
Curtin University (Australia)
Researcher I Writer I
Speaker (Political Science,
Public Space, Sustainable
Market)

A special issue of the best papers from the conference will be published in *Celebrity Studies Journal* in 2015. Possible topics include, but are not limited to:

- Method: how to do celebrity studies
- The celebrity studies canon
- The value of fame
- Celebrity and power
- Star and celebrity images
- Pop stardom
- National cinema, international stars
- The TV Personality
- Celebrity and performance
- Digital platforms
- DIY celeb
- Ordinary celebrity
- Austerity and celebrity
- American Quality TV
- Entrepreneurial celebrity
- Celebrity fandom
- Literary celebrity
- Queer celebrity
- The celebrity ambassador
- Fame damage
- Celebrity affect, emotion
- Celebrity and gender
- Anti-celebrity
- The phenomenology of celebrity
- Cult stardom and celebrity
- Charisma and celebrity
- Pathology and celebrity
- Toxic celebrity
- Celebrity and news
- The sexualisation of celebrity
- Celebrity art/artists
- Race, ethnicity and celebrity
- Celebrity and persona
- Porn stars
- Sport and celebrity
- Gaming and celebrity culture
- Political fame
- Celebrity's right to privacy
- Leveson inquiry and celebrity
- Reality TV
- Neoliberalism and celebrity

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Revisiting Star Studies, 12-14 June 2013, Culture Lab, Newcastle University.

We are pleased to announce that registration is now open for “Revisiting Star Studies”, a major three-day international conference on film stardom. A full programme including over 50 speakers from 12 different countries is now online, along with the information on travel, accommodation, and PG bursaries.

For further details and to register for the conference, please go to:
<http://culturelab.ncl.ac.uk/starstudies/>

Please note, registration closes on 3rd June 2013.

This conference aims to reassess some of the dominant models in star studies, to identify under-researched areas in film stardom, and to generate new critical paradigms. In particular we will explore critical models that are more appropriate to address non-Hollywood stardom, including that of Asia, Europe and Latin America.

Keynote speakers:

Yingjin Zhang (University of California at San Diego)

Neepta Majumdar (University of Pittsburgh)

Stephanie Dennison (University of Leeds)

Keynote panel led by Martin Shingler and Susan Smith (University of Sunderland)

Ginette Vincendeau (Kings College, London)

Pam Cook (University of Southampton)

Hoping to see you in June at Newcastle!

Dr. Sabrina Q Yu

Lecturer in Chinese and Film Studies

Research Centre in Film and Digital Media

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The Birth of Chaplin's Little Tramp: A 100th Anniversary Celebration

June 26, 27& 28, 2014 Cineteca di Bologna, Bologna, ITALY Conference

Statement of Intent: This 100th anniversary celebration of Charlie Chaplin's iconic persona, the Little Tramp, or as he himself named him, the Little Fellow, will be an event geared towards the public first and film scholars and aficionados second and third. We wish to invite abstracts/proposals from speakers who can accommodate this audience effectively, i.e., potential speakers should suggest topics dealing with historical or humanities-related foci, rather than theoretical or academic. The best proposals will discuss the Little Tramp persona in some manner.

The event will be held in the beautiful northern Italian city of Bologna, with one day of the celebration to coincide with the beginning of the world -renowned Il Cinema Ritrovato festival (June 28-July 5, 2014):

<http://www.cinetecadibologna.it/cinemaritrovato>

**PROVISIONAL KEYNOTE AND/OR FEATURED SPEAKERS
(OTHERS TBA):**

David Robinson, Film Critic and author of Chaplin: His Life and Art Kevin Brownlow, film historian and director of The Unknown Chaplin Kate Guyonvarch, Director of Roy Export S.A.S. /Association Chaplin office, Paris Cecilia Cenciarelli, Archivist and Head of The Chaplin Project, Cineteca di Bologna, Italy Lisa Stein Haven, Associate Professor of English and author of Syd Chaplin: A Biography

The following topics are meant to generate ideas for presentations, not limit creativity or exclude participation:

- * The Little Tramp's Music Hall origins
- * Chaplin at Keystone: The Process of Creating a Character
- * The Little Tramp's Final Appearance: The Great Dictator, Monsieur Verdoux, or Limelight?
- * The Chaplin Imitator Phenomenon (Feel free to discuss a circumscribed time period for this topic)
- * The Little Tramp in Contemporary Film Criticism
- * Audience Reception: The Little Tramp
- * Consequences of A Woman of Paris: Chaplin's Film Endeavor without the Tramp

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All are welcome to submit proposals for consideration.

Please send a 500-word abstract, a short bio and your contact information by June 30th, 2013 to:

Kate Guyonvarch
(office@charliechaplin.com<<mailto:office@charliechaplin.com>>)
(please place Birth of the Tramp event in your subject line)
Conference Organizers: Kate Guyonvarch
Roy Export S.A.S.
58 rue Jean-Jacques Rousseau 75001 Paris
www.charliechaplin.com<<http://www.charliechaplin.com>>
Cecilia Cenciarelli
The Chaplin Project
Cineteca di Bologna
Via Riva di Reno, 72
40122 Bologna
<http://www.cinetecadibologna.it>
<http://www.facebook.com/CharlieChaplinOfficial>
www.charliechaplinarchive.org<<http://www.charliechaplinarchive.org>>
Lisa Haven <havenl@ohio.edu>

Larger Than Life: Superheroes at the Box Office

An area of multiple panels for the 2013 Film & History Conference on Making Movie\$: The Figure of Money On and Off the Screen
November 20-24, 2013

Madison Concourse Hotel (Madison, WI)

www.filmandhistory.org/The2013FilmHistoryConference.php

DEADLINE for abstracts: July 1, 2013

AREA: "Larger Than Life: Superheroes at the Box Office"

The superhero genre has been one of Hollywood's most lucrative since 2000. The top two domestic money-earners in 2012 – The Avengers, The Dark Knight Rises – were superhero films, while a third (The Amazing Spider-Man) finished seventh. Comic book adaptations continue to be as sure a bet as there is for Hollywood, and this year promises more of the same, with the releases of Iron Man 3, Man of Steel, The Wolverine, and Thor: The Dark World. Fifteen superhero films have crossed the \$200 million mark in domestic earnings since 2000, and the genre does equally well internationally.

This area, which will be comprised of multiple panels, seeks to identify and investigate the questions that this genre proposes.

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Why, after years of poor or mediocre performance, are these types of films now so popular at the box office? To what extent does that success depend on their adaptation of established properties, on A-list in the title roles, or on the unique vision of directors like Christopher Nolan and Joss Whedon? Can they, or should they, be taken seriously by scholars and critics? Is their success a reflection – or a cause – of the increasing juvenilization of Hollywood?

Here are some topics for possible exploration:

- Adult-oriented superhero films and box-office struggles: The Punisher, Darkman
- Indie superhero films: Super; Orgazmo; New Line Cinema's Teenage Mutant Ninja Turtles and Blade franchises; Lionsgate's Kick-Ass, The Spirit, and Punisher films
- The marketability of the auteur-directed superhero film: Christopher Nolan, Ang Lee, Sam Raimi, Bryan Singer
- The superhero "reboot": The Incredible Hulk, The Amazing Spider-Man, X-Men: First Class, Man of Steel
- A Marxist analysis of the superhero genre
- Superheroes in anime
- Failures amid the success: The Fantastic Four, Elektra, The Green Hornet, The Green Lantern, Ang Lee's Hulk
- Marketing and audience expectations: Hardcore fans, casual followers, and the general public

Proposals for complete panels (three of four related presentations) are also welcome, but they must include an abstract and contact information, including an email address, for each presenter. For updates and registration information about the upcoming meeting, see the Film & History website (filmandhistory.org).

Contact Info:

Zachary Ingle, Area Chair

Larger Than Life: Superheroes at the Box Office

Department of Film and Media Studies

University of Kansas

ztingle@ku.edu

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UPCOMING PUBLICATIONS

Star Bodies and the Erotics of Suffering, already under preliminary contract

The collection deals with a variety of stars whose images are marked by physical transformation or who have mined personal/offscreen suffering to some effect onscreen. For instance, essays already accepted for the collection include essays on Mickey Rourke, Natalie Wood, Joaquin Phoenix, Julia Roberts, and Rock Hudson. We hope for proposals on such stars as Hattie McDaniel, Halle Berry, Dorothy Dandridge, Katy Jurado, Jennifer Lopez, or Cameron Diaz, though we are open to other suggestions.

It is common wisdom that an actor's ability to project an enduring image—both symbolic and physical—over the course of a career often predicts box office success and celebrity. Movie stardom is inherently associated with continuity, yet what happens to stars who struggle to maintain a stable screen identity, who wish to break away from typecasting, who suffer in their personal lives, or grow old over the years onscreen? Such stars disrupt the narratives around which their star personas have been constructed, offering film scholars a rich opportunity to address issues of casting, audience expectation, and the tensions at play between an actor's double role as human individual and iconic symbol.

In *Star Bodies and the Erotics of Suffering*, we interrogate this notion of the continuity-image as we examine the struggles of individual stars to transform their iconic identities and to manage and mine the suffering they experience both onscreen and in their personal lives. A variety of contributors examine how stars suffer, age, or change onscreen and off screen, focusing on those moments or periods in which the continuity of the star persona is disrupted or damaged.

Title: *The Women of James Bond Critical Perspectives on Feminism and Femininity in the Bond Franchise*

Editor: Lisa Funnell, Ph.D., University of Oklahoma,
lfunnell@ou.edu

The release of **Skyfall** in 2012 marked the 50th anniversary of the James Bond film franchise. The 23rd film in the series, **Skyfall** earned over one billion dollars (USD) in the worldwide box-office and won two Academy Awards (**Best Sound Editing** and **Best Song**). Amidst such popular and critical acclaim, many have questioned the representation of women in the film, viewing **Skyfall** in relation to the Bond film franchise at large. From the representation of an aging and disempowered M, to the limited role

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of the Bond Girl, to the characterization of Miss Money Penny as a defunct field agent, **Skyfall** arguably develops the legacy of James Bond at the expense of women in the film. While the character of James Bond has historically been defined by his relationship with women (and particularly through heterosexual romantic conquest) and the franchise has long been accused of being sexist (among other things), the treatment of women in **Skyfall** recalls the media-driven backlash against feminist gains in the disempowering of female villains and the domestication of the Bond Girl. Since the prequel **Casino Royale** (2006) and its sequels **Quantum of Solace** (2008) and **Skyfall** (2012) constitute a rebooting of the franchise, it leads many scholars, like myself, to question if there is a place for women in the new world of James Bond and, if so, what role will these women play in the future of series?

This book seeks to answer these questions by examining the role that women have historically played in the Bond franchise, which greatly contributed to the international success of its films. This collection constitutes the first book-length academic study of the women of James Bond that moves beyond the discussion of a single character type (such as the Bond Girl) or group of films (such as the Connery era). This anthology will redress this critical oversight by providing a comprehensive examination of feminism and femininity in the Bond franchise. It not only focuses on the representation of women on screen (via casting, characterization, and aspects of stardom), but also includes a consideration of the role women have played in producing and marketing the franchise, female fandom and spectatorship, female scholarship on the franchise, and the widespread influence of the Bond series on the representation of female characters in other (non-Bond) films. This collection will offer a timely and retrospective look at the franchise, in light of the 50 year anniversary of the series, and provide new scholarly perspectives on the subject.

Lisa Funnell, Ph.D.

Women's and Gender Studies Program
University of Oklahoma

Transnational Asian Identities in Pan-Pacific Cinemas: The Reel Asian Exchange

<www.routledge.com/9780415893541>

Lisa Funnell

<lisa.m.funnell@gmail.com>

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Review of Celebrity Studies 2013

Publications and conferences in Celebrity Studies offer opportunities to explore and expand creative expressions in both academia and popular arts. Since the Routledge-sponsored journal *Celebrity Studies* in the UK and Inaugural Celebrity Studies Journal Conference in Australia in December 2012, there has been increasing attendance and collaborative research in Celebrity Studies. The conference *Celebrity: Exploring Critical Issues* created further spaces of interaction in Portugal in March 2013. So far, all conferences and lectures have cultivated talent among Celebrity Studies scholars by offering an intimate space to critically read and reflect on fame-based practices and address ethical issues. There was a clear emphasis in community participation that always present in Cultural Studies.

The rising demand to offer close readings of celebrity texts and to understand their industrial process is so high that the 2013 Popular Culture Association of Canada conference had a specific panel called “Born This Way, Analyzed That Way: Lady Gaga.” At the same time, the historical origins of stardom in Hollywood and its contemporary shifts can be seen in the conference *Re-visiting Star Studies* at Newcastle University in June 2013. The conference aims to reevaluate some of the dominant paradigms as well as under-researched areas in film stardom. The goal of the conference is to generate critical paradigms that are also applicable to non-Hollywood stardom in Asia, Europe and Latin America.

One of the poignant panel questions that the *Celebrity Studies Journal Conference* raised and that remains unaddressed: How can we situate Celebrity Studies in Humanities and Social Sciences? The anonymous delegate who asked the question suggested we need to address some serious ethical and moral issues in intellectual and artistic discourses of fame. In general, these issues related to sexism, speciesism, ethnocentrism, and class discrimination are often pointed out in textual analysis but we need further emphasis on practices that can bring social change in celebrity culture. The moral and ethical issues in hegemonic practices of fame are one of the most important areas to address in the practices of inclusion. The deconstruction of dominant myths in fame can mobilize talented public in creating and sharing individual abilities in justified ways. However, the question that remains unanswered is how far is the public receiving knowledge on the ideological use of fame? How can we address moral and ethical issues related to the inclusion and representation of talent and, in the process, engage citizens in the public sphere?

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The Centre for Media and Celebrity Studies (CMCS) is committed to bridging gaps between the commodification of public personalities and implementation of ethical ways in which talent can be understood, developed, and recognized. Precisely, CMCS uses a reformed educational model in which an art-based inquiry and critical performance pedagogy can complement our teaching and research agendas in Celebrity Studies. In 'Performing as a Moral Act: Ethical Dimensions in the Ethnography of Performance' (1985), Dwight Conquergood maps moral and ethical dimensions of performances. For Conquergood, the performance approach offers critical methodology that emphasizes the production of embodied knowledge and emotional connections that are often overlooked in studies and practices of fame. CMCS considers performances as well as visual art and public dialogues around them. The usage of embodied acts and visual art in public spaces engages with aural, visual, and kinesthetic learners. It also facilitates self-reflection, dialogue, and multiple narratives in the cultural production, circulation, and reception of diverse talents in popular culture and in everyday life. The spaces facilitate ethical inclusion of public talent and can thereby strengthen Celebrity Studies in Social Science and Humanities.

Teaching & Learning In Critical Cultures Studies of Fame

The public interest in Celebrity Studies has been recently demonstrated by CTV's *Lainey Lui* in Canada. As seen in *Walrus* magazine and her TED talk, Lui reinstates historical and social functions of celebrity gossips. While her observations on gossips support economic interests, the depth of theoretical and methodological knowledge, critical analysis, and compassion necessary to make social change has not been justified. What Lui prompts us to re-think is the urgent need and ways in which academics, artists, and activists can engage and educate public on the ethical and moral reach of critical studies of fame. In particular, the public needs to be inspired and empowered to bring social innovation and address ethical issues through their own talent.



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In assessing the current academic and public interest in Celebrity Studies, we can embrace pedagogical reform in which ethical and moral issues can be addressed with credibility and effectiveness. In this respect, feminist bell hooks' conception of 'love ethic' can be explored and implemented in an effective manner. For hooks, creating a 'love ethic' "involves care, commitment, trust, responsibility, respect and knowledge in our lives." hooks contends that although popular culture carries immense representations of love, it is often romanticized and offers limited opportunities to explore its human meanings and actions. In fact, as seen in celebrity culture, love is often consumed as a product and public figures are turned into objects. In adopting critical pedagogical tools such as public debates and performances, we believe academics, artists, and activists can effectively demonstrate ironies, address questions of authenticity, and fill ethical gaps in stardom. These tools enable embodied acts where the creative body is an agency of change, and connects personal and social actions. When personal evidence is interpreted in a collective setting, self-reflexivity, dialogue, and collaborative action can occur for social change and equal celebration of diverse talent. In teaching and learning about fame, it is central to empower every individual to free themselves from social conditions, maximize talent in deep, personal ways, and subvert cultural repression of emotions, particularly love, found in celebrity culture. The inclusion of personal narratives and performances empower the emotional flow of a free creative spirit and celebrates talent, which is the essence of CMCS.

As presented at the *Inaugural Celebrity Studies Journal Conference*, scholar Pip Muratore's paper sets an appropriate example of deep learning practices that are embedded in emotions and intuitions necessary for creation and celebration of life. In his paper, Muratore studies the life and representation of Marchesa Luisa Casati, a celebrated art patroness and muse in art history, and passionately speaks of her in the contemporary world. Muratore draws on feminist theory and discloses intimate details of the prominent patroness. The spectacular legacy and lifestyle of the celebrated muse is understood at its best through the power of her vulnerability and passionate drive of love for self. Her desire to become immortal through art led to intimate links with men who were artists and other creative figures. In her intimate connections with them, Casati was generally more interested in creative fulfilment than sex. Muratore expresses this intimacy with depth and dignity. The essence of demonstrating intimate fine points in her life lies in expressing nuances and subtleties in creative drives that lead to constructing public persona as art. In fact, as Muratore expresses, public personas such as Luisa Casati, are "authors/creators whose bodies were the artworks or texts that they created, so I think that the link is much more explicit between life and art, rather than the application of biographical criticism in relation to someone like Dickens."

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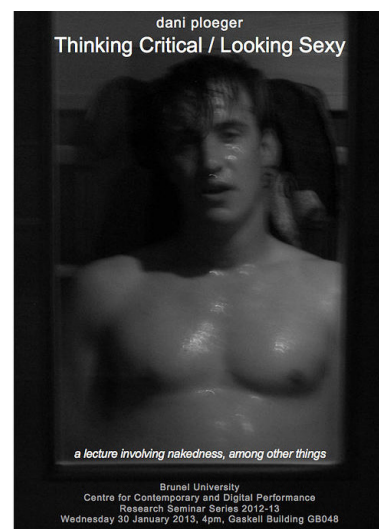
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The creation and celebration of talent as a form of art is important to be considered, and can be further explored in research, teaching and learning of fame.

The Centre for Media and Celebrity Studies (CMCS) believes that critical studies of fame offer distinctive opportunities to empower the inner creative self through personal narratives as well as performances. The creative drives in personal narratives continue to influence performance arts today, but are rarely addressed in Cultural Studies. Pip Muratore's presentation can be considered to be an excellent model in which his spoken words perform embodied passion and extend boundaries of formal academic exercise of writing. In fact, his narrative becomes a living exemplification of his own performance and authenticity, and inspires educators and artists to express nuances and subtleties in creative drives of public personas. In light of this view, CMCS proudly considers and supports the production and dissemination of personal narratives to strengthen representation and understanding of talent in popular culture and in everyday life.

From Written Narratives to Body Performances

While Pip Muratore contributes narratives of Casati's love and sexuality through his words, academics such as Daniel Ploeger offers embodied performances in fine arts and cultural studies. In fame, the body is often seen as an object and plays a role in shifting attention from our free creative spirit. In his lecture, 'Thinking Critical / Looking Sexy', the Brunel University faculty member turned his own body into a performative text to be read and explored in its nude form. Although Ploeger specifically teaches in theatre and performance arts, he encourages all educators and artists to transgress formal boundaries and inspires theorists to become creators in Celebrity Studies. In a discipline where teaching and research commit to inclusion and empowerment of talent, public performances translating theory into practices is not a surprise. Ploeger's body performance is admirable because he challenges dominant ways of presenting in academia where formal attire is the norm.



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In fact, he has inspired the Centre for Media and Celebrity Studies to consider performances to address the ethics of inclusion and diversity in Social Sciences and Humanities. Such performances can empower the flow of a free creative spirit and celebrate talent, which is the essence of our research and practices in cultural studies. As Pedagogy In (E)Motion: Rethinking Spaces and Relations suggests, we need to design artistic practice that mobilizes dialogues and enable individuals to “become persons that are anchored in their possibilities and talents, not in their social conditions.” Such pedagogical practices set the groundwork for all ethics to emerge from articulation, inscription, and “reflection of the legitimacy of the presence of others.” Given the popular demand of celebrities and the knowledge of their authenticity, transgressing traditional academic structures in artistic ways is not impossible. In fact, a deep commitment to the arts can only enable our shared mission in empowering talent and larger social justice movements with what feminist bell hooks calls a ‘love ethic.’

Using these methods, the Centre for Media and Celebrity Studies (CMCS) has started implementing a bold and radical performance project The Sacred Eco-Feminist Move. The performance demonstrates how researchers and practitioners can return to the etymological root *celebritatem* in Latin and restore the lost art of celebration as well as ritualistic ceremonies central to human recognition and mass communication. In fame, the human body is often seen as an object and it plays a role in shifting attention from our free creative spirit and expression of emotional feelings. Ploeger is an inspiration to consider creative artistic presentations in academic lectures and public talks, and negotiate with tensions involved in commodification of emotions.

CMCS has launched its performance project as well as workshops on bell hooks’ ‘love ethic’ as critical pedagogical tools in public spaces to educate public on human meanings of celebration. For CMCS, performance is an embodied act that engages with all senses i.e., kinesthetic, somatic, aural as well as spatial that are central to emotional expressions of love. The movements, accompanied with visual art and spoken words, involve choreographed steps of touching, feeling, and extending the body (the skin and its performative extension, clothes) that can subvert cultural repression of emotions, particularly love. Such performances empower free creative spirit and celebrate equal recognition of talent in popular culture and in everyday life, which is the essence of CMCS.

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- **Call for Papers**
- **Review of Celebrity Studies 2013**
- **Teaching & Learning in Critical Cultural Studies of Fame**
- **From Written Narratives to Body Performances**
- **PhD Survey**

PhD Survey

For PhD student Christine Barnes at Kings College, London:

Do you care what celebrities say? Do they influence your behaviour or opinions in any way? I am a PhD student at King's College London writing a research project on the power of celebrity to influence and govern public behaviour around particular issues. We are looking for volunteers to participate in a survey about celebrity activism and its influence on your understanding. This research will help develop an understanding of the power celebrities may hold to govern the way we understand and behave around issues such as animal welfare or international development. The survey takes around 20mins to complete, it doesn't have to be completed in one go, and there are prizes to be won from iPod Touch to Amazon vouchers. If you could spare any time to fill in a survey I would really appreciate it and please feel free to pass it on to anyone you know who would be able to fill it in!

You can find the survey here: <http://celebritysurvey.co.uk>

The questionnaire explores your knowledge, understanding and relationship to the growing importance of celebrity activists in the UK. It is divided into 3 sections: 1) general questions about your awareness and engagement with celebrity culture and activists, 2) questions about celebrity chefs and food politics, and 3) questions about celebrity charity ambassadors and care. The survey is made up mainly of multiple choice questions, with some short answer questions, asking you to think about your awareness and opinion around celebrity today. If you love them, hate them, or have no idea who most of them are, we want to hear from you and what you think!