

## AHSN April E-Newsletter 2012

AHSN WEB-SITE: <http://www.sydney.edu.au/humourstudies>

[NB This e-list is NOT interactive, replies/comments should be sent to Jessica Milner Davis -- email address below]

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### THE CALL FOR PAPERS FOR 19th AHSN COLLOQUIUM ON "HUMOUR AND CREATIVITY", 7-9 FEBRUARY 2013, UNIVERSITY OF NEWCASTLE CITY CAMPUS, IS NOW OPEN

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The **19th Annual AHSN Colloquium** will be held at **University of Newcastle, City Campus, 7-9 February 2013, on Humour and Creativity** and the **Call for Papers is now open, closing 11 June 2012**. Proposals from research students working on humour-related topics in all disciplines are specially welcome.

Proposals are invited for 20-minute papers with 10 minutes' discussion time, or 40-minute practical, interactive workshops on professional work relating to humour (workshops must include an element of reflection and critique concerning the relations between theory and practice).

Newcastle convenors, **Michael Ewans FAHA** and **Michael Meany**, have proposed the following range of topics under the umbrella of the conference theme. The list is neither exclusive nor in order of priority: any paper or workshop addressing the colloquium theme either directly or obliquely will be considered for acceptance.

- Humour in the creation and performance of music and drama
- Humour in literary forms
- Re-creation of creativity in translating humorous drama/literature
- Humour in visual art
- The creativity of the practising comedian
- The creativity of the cartoonist
- Creation of humour in radio and television
- Creation of humour in new digital media and the internet
- The language of creation of humour
- Verbal creativity and humour
- Intersections between humour theory and creativity
- The psychology of the creation of humour
- Brain research and creativity and humour
- Applications of humour and creativity e.g. health, education, management, marketing, interpersonal relations
- Creativity, humour and the law
- Cross-cultural exchange in creating and appreciating humour

AHSN is a transdisciplinary network of scholars concerned with humour, laughter and the comic in all their forms. More information including details of accommodation, travel, eating and other delights

of the **lively City of Newcastle** are available at:  
<http://www.sydney.edu.au/humourstudies> > Events

**Proposals should be submitted on-line at the Colloquium website:**

[http://sydney.edu.au/arts/conferences/index.php/humour\\_studies/AHSN2013](http://sydney.edu.au/arts/conferences/index.php/humour_studies/AHSN2013)

(also reached from the AHSN site).

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#### NEW AUSTRALIAN COLLECTION OF JEWISH HUMOUR ON-LINE

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**Emeritus Prof. Sidney Bloch** (Psychiatry, University of Melbourne)  
has compiled a volume of **Jewish jokes**, which a member of AHSN  
has posted for him on the Internet. Please enjoy visiting:  
<https://sites.google.com/site/laughingjewishly/>

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#### THE 2012 ISHS CONFERENCE, JAGELLONIAN UNIVERSITY, KRAKOW, POLAND, 25-29 JUNE, 2012 -- REGISTRATION STILL OPEN

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The 2012 ISHS Conference in Krakow, Poland, has posted full information  
on its website at: [www.humor-conference2012.info](http://www.humor-conference2012.info) . Although the call  
for papers and early registration are now over, registration is still open.  
Also, seats may still be available for the pre-conference tutorials on  
June 25.

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#### INTERNATIONAL CONFERENCE ON "SATIRE ACROSS BORDERS", UTRECHT UNIVERSITY, THE NETHERLANDS, 17-18 JANUARY 2013

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**On January 17 and 18, 2013, the research group 'The Power of Satire'**

will host the international conference '**Satire Across Borders**', at  
**Utrecht University. Conference organizers:**

Lars Kloet (Utrecht University; conference assistant)  
Sonja de Leeuw (Utrecht University)  
Marijke Meijer Drees (University of Groningen)  
Ivo Nieuwenhuis (University of Amsterdam)

*The organizers write:*

Satire has the ability to contest cultural boundaries in several  
ways. By addressing political topics or touching upon sensitive  
issues within a society (e.g. religious and sexual taboos), satirical  
works intervene in on going cultural debates. This is but one of the

reasons why these works can be considered as interculturally charged. By mixing multiple media within one work, or by creatively transposing styles and techniques from one medium to another, satire shows that it can also contest medial boundaries, i.e. that it can be considered as intermedially charged as well. These two conditions, interculturality and intermediality, have framed the functioning of satire in the past and continue to do so in the present. They turn satire into a rather ambiguous phenomenon, for both its producers and its consumers. This assumed ambiguity of satire forms the point of departure of *Satire Across Borders*.

Satire's ability to cross borders will be addressed from five different perspectives:

### **1) Time**

In a historical perspective, satire seems to manifest itself at very specific occasions, for example during officially sanctioned festive activities (carnival, harvest rituals) or in moments of political crisis (during revolts, civil wars, religious upheavals etc.). How do these temporal conditions influence and define the functioning of satire? Is satire bound by such conditions, or does it also contest them?

### **2) Space**

Although western society today seems to be rather tolerant towards satire, controversies still occur every now and then and censorship is sometimes called for. This suggests that the freedom of satirical expression is limited to certain zones, like the ritual context of carnival or the performative space of the television screen or, more generally, the (ideal) public space as one which establishes reciprocal understanding between its participants. What happens if satire crosses the borders of these zones? And can the establishment of these zones also lead to the inclusion or exclusion of certain audiences?

### **3) Target**

One characteristic of satire is that it is always aimed at someone or something, i.e. that it has one or several targets. These can vary from royal figures and political/religious authorities to social taboos, cultural practices and moral values. Are there any general patterns to be discerned in the qualities of these targets themselves, and in the manner in which they are approached by satire? Does satire always contest its targets, or can it also legitimize them in one way or another?

### **4) Media**

Satire is not bound to one medium or genre. On the contrary, it often combines multiple media or refers to the conventions of several styles or genres at the same time. How does this intermediality

influence satire's functioning in society? Does it limit or instead extend the potential audiences of satire? And what role do the material forms (manuscript, printing press, television, internet) of specific satirical works play in all this?

### 5) Rhetoric

Certain techniques, tactics and rhetorical figures recur time and again in satire, such as humour, irony, parody, burlesque and caricature. Such rhetorical techniques seem to play a pivotal role in the production and reception of satire. Historically speaking, to what extent can the use of them be called cyclical? And in what way do they contribute to satire's ability to contest cultural boundaries? The conference language will be English.

Potential contributors are invited to submit a proposal of 200-250 words for a conference paper. To be eligible for acceptance, the proposal should meet the following conditions:

- The topic fits within one of the five perspectives listed above (to be specified in the proposal)
- If modern/recent satire is the focus, the proposed paper also contains a historical component and vice versa
- A limit of 20 minutes for presentation

Please attach to your proposal

- A short CV (including your current affiliation)
- A (small) list of relevant and recent publications
- A recent photo of yourself

**Proposals should be submitted by June 1, 2012, to:**

[powerofsatire@gmail.com](mailto:powerofsatire@gmail.com)

**Contact: Satire Across Borders Conference**

Email: [powerofsatire@gmail.com](mailto:powerofsatire@gmail.com)

Web: <http://www.powerofsatire.org>

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**ASSOCIATION FOR ARTIFICIAL INTELLIGENCE SYMPOSIUM ON  
ARTIFICIAL INTELLIGENCE OF HUMOR, 2-4 NOVEMBER 2012,  
ARLINGTON VA, USA**

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The **AAAI Symposium on the Artificial Intelligence of Humor** will be organized by Victor Raskin and Julia Taylor (Purdue University), Anton Nijholt (University of Twente), and Willibald Ruch (University of Zurich) as part of the **Association for Artificial Intelligence's Fall 2012 symposium series**, scheduled to be held from **2-4 November 2012**, Arlington, Virginia, USA. The organizing committee invites

humour scholars to submit proposals for papers, panels, and roundtables on topics such as (but not limited to):

- . humor detection and generation
- . semantic representation of jokes
- . reasoning within jokes
- . priming and saliency in jokes
- . humor preferences
- . humor ontology
- . modeling humor competence
- . modeling humor performance
- . humor in humanoid robotics
- . social computing with humor
- . detecting humor trends
- . computational humor for education

Proposals should be submitted to Julia Taylor ([jtaylor1@purdue.edu](mailto:jtaylor1@purdue.edu)) no later than May 25, 2012.

For additional information, please visit the symposium website at:  
<http://web.ics.purdue.edu/~taylor108/AAAI-FSS-2012>.

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**THE TABOO CONFERENCE: TaCo2012, FORLI, UNIVERSITY OF BOLOGNA, OCTOBER 25-27, 2012 - REGISTRATION OPEN**

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In a world that seems continuously to be pushing the envelope of what is acceptable to the inhabitants of specific linguistic and cultural contexts, this interdisciplinary conference acknowledges the importance of investigating taboos and their reinforcement/breaking in various areas of language, culture and society, and across different cultures. Possible topics include Sex and sexuality, death and the afterlife, sickness and disability, scatology/bodily fluids, deformity/otherness, blasphemy, etc. Keynote speakers include Christie Davies (Univ. of Reading), Don Kulick (Univ. of Chicago), Brett Mills (Univ. of East Anglia),

Jessica Milner Davis (Univ. of Sydney).  
This conference is ISHS endorsed.

For more information, visit **the conference website**:  
<http://taco2012.sitlec.unibo.it>

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**12TH INTERNATIONAL SUMMER SCHOOL AND SYMPOSIUM ON HUMOUR AND LAUGHTER, UNIVERSITY OF EASTERN FINLAND, SAVONLINNA, 2-7 JULY 2012 -- REMINDER**

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The **12th International Summer School and Symposium on Humour and Laughter** will take place at the Savonlinna Campus of the University of Eastern Finland in Savonlinna, Finland from **July 2 to July 7, 2012**. The summer school will be co-organized by a Finish team headed by Profs Pirjo Nuutinen and Seppo Knuuttila, and the University of Zurich. The program includes a symposium where delegates present their research. As an added bonus, the ISS will take place at the same time as the famous opera festival [http://en.wikipedia.org/wiki/Savonlinna\\_Opera\\_Festival](http://en.wikipedia.org/wiki/Savonlinna_Opera_Festival)

The summer school is endorsed by the International Society of Humor Studies. Visit the summer school website:  
<http://humoursummerschool.org/12/index.html>

For inquiries:

Pirjo Nuutinen                      or Willibald Ruch  
[pirjo.nuutinen@uef.fi](mailto:pirjo.nuutinen@uef.fi)        [w.ruch@psychologie.uzh.ch](mailto:w.ruch@psychologie.uzh.ch)

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**MEMBER PUBLICATION: "SCRUNDLE: A HISTORICAL NOVEL", BY ALISON LYNDE**

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Join me in welcoming the latest publication from AHSN Review Panel member, **Conal Condren FAHA FASSA**, "SCRUNDLE: A HISTORICAL NOVEL". It is definitely a must-buy, but beware .... he writes in the persona of Alison Lynde, and his publisher says:

Three interlaced stories filled with music, murder, fire and fraud – erratically controlled by a narrator – comprise *Scrundle: A Historical Novel*. In 1348, as the Black Death spreads in Europe, musicians, who play a massive instrument called the Scrundle, are caught between two feuding barons. One captures them and the other burns the instrument on the advice of a peasant, who believes it to be a symbol of pestilence and religious corruption. Two musicians escape to tell the tale in a manuscript, or MS. One baron is banished for the destruction, while the other's widow builds Scrundle Hall in Cambridge, bequeathing the MS to the College.

In 1659, Joshua Mayne, descendent of the banished baron and a Fellow of the College, plans to translate the MS, and recreate the instrument. Ejected for heretical beliefs, he murders the College librarian, steals the MS, and covers his tracks by setting fire to the College. He escapes to his family home, where his unpolished translation remains in the library.

By 2000, the last of the Mayne family has refounded the College and intends to bequeath the family library to it. A musicology Fellow steals the Scrundle MS and other valuable items prior to cataloguing. Meanwhile, a television archaeological team has been invited to excavate the College



foundations. It arrives when the library is finally delivered, unearths the bones of the murdered librarian, and tries to explain the original fire, even as another is about to ignite.

**About the Author:** Alison Lynde was educated in Switzerland and lives in France and England.

SCRUNDLE: A HISTORICAL NOVEL (ISBN: 9781612046747) costs \$16.97 and can be ordered through the publisher's website:

<http://sbpra.com/AlisonLynde> or at: [www.amazon.com](http://www.amazon.com)

or: [www.barnesandnoble.com](http://www.barnesandnoble.com)

Or contact: Ellen Green, Press Manager, Strategic Book Group:

[PressManager@StrategicBookGroup.com](mailto:PressManager@StrategicBookGroup.com)

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### AUSTRALIA'S SILENT FILM FESTIVAL: COMEDY SEASON IN NEWCASTLE, JUNE 2012 -- REMINDER

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At the Greater Union Cinemas at 183-185 King Street, Newcastle,  
a session of comedy plus an entertaining feature film.

**30th June at 2pm: *Laughter is the Best Medicine* - taken silently (4 shorts):**

Charlie Chaplin causing chaos in *The Pawnshop* (1916); Buster Keaton at his deadpan best in *The High Sign* (1921); Fay Tincher, one tough cowgirl, as *Rowdy Ann* (1919); and Max Sennett's *Lizzies of the Field* (1924) – a classic of car racing comedy.

**30th June at 4pm: *Tol'able David* (1921) 94 mins**

Popular silent star, Richard Barthelmess, stars in this delightful story about a young and innocent country boy living a charmed life until outlaws invade his sheltered rural hometown, and his life is turned upside-down. Forced to grow into a man overnight, David tackles the obstacles thrown at him, making for a most entertaining and exciting drama.

Digital presentations of restored silent film with live musical accompaniment by Greg Smith at each session

Greater Union, 183-185 King St, NEWCASTLE.

Ticket prices: \$15/\$10 Concession.

Festival pass to both sessions \$28/\$18 concession

Bookings and info [www.ozsilentfilmfestival.com.au](http://www.ozsilentfilmfestival.com.au)

[info@ozsilentfilmfestival.com.au](mailto:info@ozsilentfilmfestival.com.au)

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Best wishes, Jessica

Dr Jessica Milner Davis

AHSN Co-ordinator

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