



Australasian Humour Studies Network

THE HUMOUR STUDIES DIGEST



Australasian Humour Studies Network
AHSN Annual Conference

**Australasian Humour Studies Network
28th Conference, Hobart, Tasmania
2 – 4 February 2022**

Hosted by IMAS, University of Tasmania,
Hobart

Update from the Convenor, Dr Daryl Peebles

What an interesting time to be organising a conference – especially one that normally attracts delegates from every Australian state and territory, as well as from New Zealand and elsewhere overseas. When we first agreed that it would be wonderful to come back to UTAS for the 28th AHSN conference, Tasmania had ridden the Covid waves relatively unscathed. How things have changes in recent weeks.

Despite all, the conference organisers have developed an engaging program addressing the theme of *The Politics of Humour and the Humour of Politics* and also an enjoyable accompanying social program.

Tasmania has often been the butt of the larrikin Aussie joke but conversely it has produced some splendid cartoonists, comedians and humourists. Tasmania learned very early in its European history that it is better to laugh at yourself than to waste all that potential material. Or, as Barry Humphries once put it, “Never be afraid to laugh at yourself, after all, you could be missing out on the joke of the century.”

Similarly, Tasmania has produced some politicians who have provided much of Australia’s richest fodder for satirical interpretation. So, we couldn’t think of a better place to hold this conference and are thrilled to be welcoming all delegates.

To catch up with old friends and colleagues after a long period of not being able to do so, and to welcome new friends who share similar interests while exploring the many facets of our conference theme, bodes well for a fulfilling and fun-filled conference. I hope you will be able to enjoy it all as planned but will of course advise all registered delegates if things have to change.

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Travel to Tasmania from Interstate

Tasmania's borders have reopened and at present, Tasmanian Premier, Peter Gutwein, is insistent that they remain open. Also, Rapid Antigen Testing for travellers is now implemented as an alternative to PCR tests. You are advised to check the following pages of the official website from time to time for more information (currently all states and territories are classified as high risk and there are no low risk areas) and the latest Public Health advice: <https://www.coronavirus.tas.gov.au/travellers-and-visitors/coming-to-tasmania>

Once in Tasmania, the usual safety requirements that we are all familiar with must be followed i.e. mask-wearing in all indoor settings, check-in system and proof of vaccination (or medical exemption). As advised in earlier Digests (and see ABC News article with download advice at: <https://www.abc.net.au/news/2021-12-10/how-to-prove-your-covid-vaccination-status-in-tasmanian-venues/100680374>), it would be wise to download the app to your smartphone well before travelling ([Check in TAS smartphone app](#)) and you must also register to travel up to 7 days in advance of departure (<https://register.tasetravel.tas.gov.au/>).

The University of Tasmania has promulgated rules for events with which our Conference will comply, such as density in rooms etc (2 sq metres per person), mask wearing, proof of vaccination or exemption etc. Currently, close contact for anyone unlucky enough to have to quarantine applies only to those who have shared house-like settings for 4 hours or more and does not apply to conferences, university lectures, or workplaces in general (<https://www.health.gov.au/health-alerts/covid-19/testing-positive#close-contacts>, accessed 9 January 2022). The Conference premises at IMAS are clean, spacious and well-ventilated and stepping outside you are immediately on the waterfront. There is a lovely green park across the road. Barring further changes to the borders, we look forward to welcoming you.

AHSN 2022 Organising Committee

Conference Convenor: Dr Daryl Peebles (also host of 17th AHSN Conference, 2011), *University of Tasmania*

Assoc. Prof. Kerry Mullan, Chair AHSN Board, *RMIT University*

Dr Jessica Milner Davis, AHSN Co-ordinator, *University of Sydney*

Dr Benjamin Nickl, *University of Sydney*

Dr Mark Rolfe, *University of NSW*

Dr Reza Arab, *Griffith University*

For conference enquiries, email Daryl at: daryl.peebles@bigpond.com

For more information, visit the Events page of the AHSN website at: <https://ahshumourstudies.org/events/>

Message from the AHSN Chair

Dear AHSN friends,

As we head into 2022, I hope this message finds you all well and somewhat rested.

As you can imagine, the organisers of the 28th AHSN Conference are anxiously watching the news, but still planning to proceed with an in-person event with limited on-line presenters at this stage. The Conference Convenor, Daryl Peebles, is on the spot in Hobart and monitoring the situation at the Tasmanian end very closely (see his separate report and update). We will let you know by email to all delegates mid-January should anything change.

You will find the latest information below and on our [conference website](#), including the full Program and Book of

Abstracts. A separate item below outlines the free pre-Conference event on the morning of 2 February, focused on Early Career Researchers and Post-Graduate Students, with thanks to Committee Member Ben Nickl and colleagues for initiating and organizing this offering. **(Don't forget if you have not already registered to attend the Conference, whether in person or on-line, registration closes 15 January 2022!)**

Also, in happy news, you will also find an **invitation to our 2nd AHSN Webinar on Monday 24 January 2022 (7-8pm AEDT)** in a separate item. More details and the registration link can be found [here](#). This Webinar is intended to link forward to the actual 28th Conference on 2-4 February 2022.

We look forward to seeing you online and/or in-person very soon. In the meantime, very best wishes for the new year from the AHSN Board to you all!

Kerry
Assoc. Prof. Kerry Mullan
Chair, AHSN Board
School of Global, Urban and Social Studies
RMIT University
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Calling All Early Career Researcher/Postgrads!

Early Career Researcher/Postgrad Panel - Pre-Conference Free Event

You are especially welcome to attend this pre-Conference open event being offered on the morning of Wednesday 2 February, entitled *Making Community, Finding Futures*.

Description:

It can be hard for researchers of humour to find like-minded scholars. Early career and postgraduates, in particular, may have found themselves in this situation while working away on their dissertations, theses, or job and research grant applications. COVID certainly has made it no easier a task to network, mingle, and form professional relationships and dialogues across disciplines and institutions, connecting to others locally or interstate, or even internationally. And while the annual gathering at the AHSN offers a space for the exchange of ideas and an opportunity to build contacts, we would like to offer an ECR/POSTGRAD platform dedicated specifically to this process. This panel will serve two goals: one is to encounter and discuss the research and questions that everyone is working on. Guided by more senior scholars who work with humour in some form or another, the other aim is to establish dialogue between these perspectives on humour and reflect on future applications and research opportunities. We hope to see as many of you as possible there, in person or online!

For more details, see the AHSN website Events page where the full Conference program is uploaded, or contact:

Ben Nickl, E: benjamin.nickl@sydney.edu.au

From the panel organisers:

Terri Senft (Macquarie University), Ben Nickl (The University of Sydney), Chris Müller (Macquarie University), and Ian Reilly (Mount Saint Vincent University, Canada)

2nd AHSN Webinar: 'Who's Laughing Now?'

24 January 2022

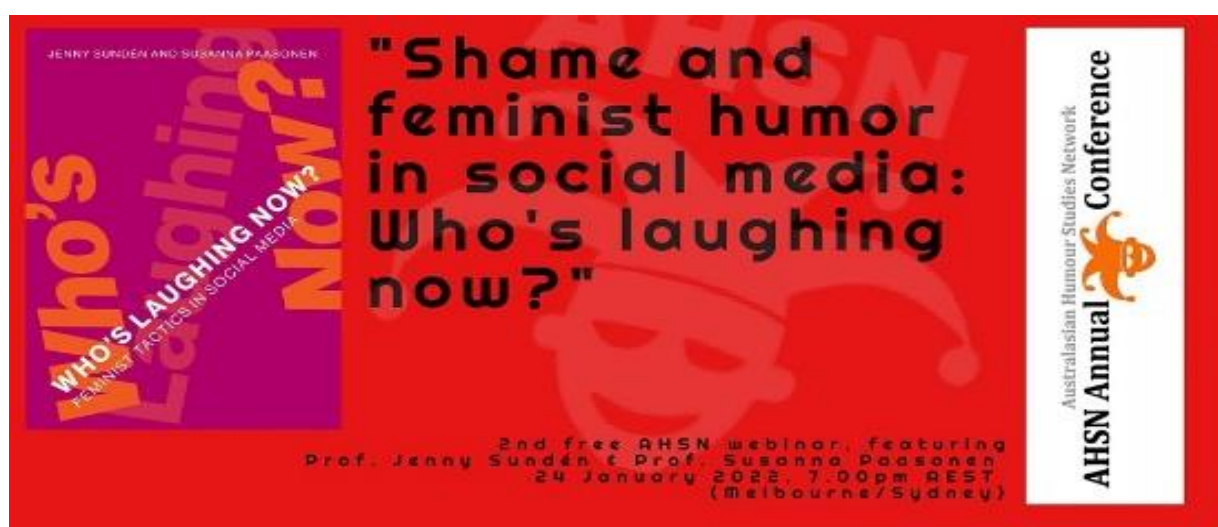
An AHSN webinar, featuring Prof. Jenny Sundén and Prof. Susanna Paasonen, authors of leading work on feminist humour in social media, including their book, *Who's Laughing Now? Feminist Tactics in Social Media* (MIT Press, 2020 at: <https://mitpress.mit.edu/books/whos-laughing-now>).

The authors will deliver the second in the series of AHSN Webinars, leading up to the 28th AHSN Conference, to be held 2-4 February 2022, at University of Tasmania, Hobart, Tasmania (for more information on the Conference, visit the AHSN website Events page at: <https://ahsnhumourstudies.org>).

Date and time:

Mon, 24 January 2022

7:00 PM – 8:30 PM AEDT



About this event:

"Shame and feminist humor in social media: Who's laughing now?"

Online sexism, hate and harassment aim to silence women and other others through shaming and fear. In this seminar, Jenny Sundén and Susanna Paasonen argue that feminist social media tactics that use humor, laughter and a sense of the absurd to answer name-calling, slut-shaming and unsolicited dick pics can rewire the affective circuits of sexual shame and acts of shaming.

They investigate the tactic of using irony to make visible the exclusion of women from the realm of professional expertise within the "Congrats, you have an all male panel!" Tumblr blog, creating a form of feminist cringe comedy for those who feel embarrassed on behalf of those who have no sense of shame. The contagiousness of laughter drives the emergence of networked forms of feminism, bringing people together (although it may also create rifts). Exploring the intersection of networked feminism, humor and shame, Sundén and Paasonen argue for the political necessity of inappropriate laughter.

Format:

Live discussion followed by Q/A with audience members; Chair: Dr Benjamin Nickl, University of Sydney

Register for free attendance at the 2nd AHSN Webinar at: <https://www.eventbrite.com/e/2nd-ahsn-webinar-whos-laughing-now-tickets-230654322287>

Research Student Profile

Oxana Vasilyeva

School of Humanities, Languages and Social Science,
Griffith University, Brisbane

Hi, my name is Oxana and I am a PhD student at Griffith University, Brisbane. I am completing my research on independent art and its effect on civil society and political change in Russia and Serbia. I became interested in the role of humour in independent art when I started my doctoral project. During the field work carried out in the Russian cities of Moscow and St Petersburg and the Serbian city of Belgrade in June-September 2019, which included interviews with artists, it became apparent that many artists are incorporating humour into their work. They noted the importance of humour in the creative process and emphasised that the use of humour in political discourse can make addressed issues more accessible for the audience. The artists I interviewed noted that humour, firstly, allows easier communication of messages to diverse groups of people and, secondly, it helps various audiences to understand the message faster.



In my paper that will be presented at the conference, I will introduce examples of constructive irony in art works from Russia and political caricature and satire from Serbia. Humour in art will be discussed in terms of its significance as a form of opposition to strict social and political structures. Through examples of the carnivalesque event of “Monstration” (Монстрация/ Monstraciya) in Russia and the satirical presidential campaign in Serbia, I will demonstrate that humour allows for the creation of a special, more intimate, contact between people and can involve in politics those who are usually not interested in it. Although one cannot claim the unequivocal affective effect of humour and satire on political processes, the ability of humour to question the usual course of events and traditional understanding of social processes will be considered.

Laughter being a crucial part of the carnival action has historically been directed at strict norms of hierarchy and continues to serve as a critical instrument against conservative structures. Laughter culture can be seen as a form of transgression, which provides an opportunity to break out of the shackles of the strict political norms and to expand the scope of possible scenarios of future socio-political development. In my paper I will outline how caricature and satire can serve as instruments of political influence as they are able to publicly expose the problematic decisions of the authorities. Satirical and ironic forms of art that I will introduce will be presented as a folk instrument for social change available to artists and ordinary citizens. I will demonstrate that laughter is able to erase the existing restrictions on discussing acute socio-political topics.

I want to express my gratitude to the Australasian Humour Studies Network for giving me a chance to present at the upcoming Conference in Hobart. I look forward to sharing my research and interacting with other humour scholars.

Please feel free to contact me about my work at: oxana.vasilyeva@griffithuni.edu.au

Members' New Publications

Ying Cao, Chong Han, Xiangdong Liu, Adrian Hale. 2021. [‘She is like a Yakshini’: character construction via aggressive humour in Chinese sitcom discourse.](#) *European Journal of Humour Research*, 9 (4): 110-130

Jocelyn Valerie Chey. 2021. [Overcoming awkwardness: some interpretations of Australian humour.](#) *European Journal of Humour Research*, 9 (4): 131-151

Adrian Hale. 2021. [Dame Edna and ‘the help’: Australian bilingual Latin American migrants respond to ‘that’ joke.](#) *European Journal of Humour Research*, 9 (4): 152-172

Invitation To Join a New Australian-Based Humour Studies Research Project

Real is Not Real Enough (humour translation and adaption research project by Benjamin Nickl from The University of Sydney, Chris Müller from Macquarie University, and Helen Wolfenden from Macquarie University)

Real is Not Real Enough is an immersive audio experience based on the work of the writer and philosopher Günther Anders. A Jewish German thinker and cultural critic, Anders left Berlin and escaped the Nazis in 1933. After a stopover in Paris and New York, he finally made it to California. Here, he wrote a diary based on his experiences doing menial labour at factory assembly lines and working as a costume cleaner in the Hollywood Costume Palace. This was in 1941, during the heyday of Old Hollywood and its deceptively 'real' movie magic.

Real war in Europe, fake blood in Los Angeles. This is the truth that Anders sought to convey in his remarkable diary, "Washing the Corpses of History", which we have transferred from page to sound into a podcast movie. You can listen to the full production here: <https://open.spotify.com/episode/0CFKz2jRMIKHj1XsuXmDO2> and download the script that we wrote here: <https://static1.squarespace.com/static/5dd5caee9171dc38f7222cfa/t/61b1078086f859170ef04070/1638991749687/ander-s-journal-muller-nickl-2021.pdf>.

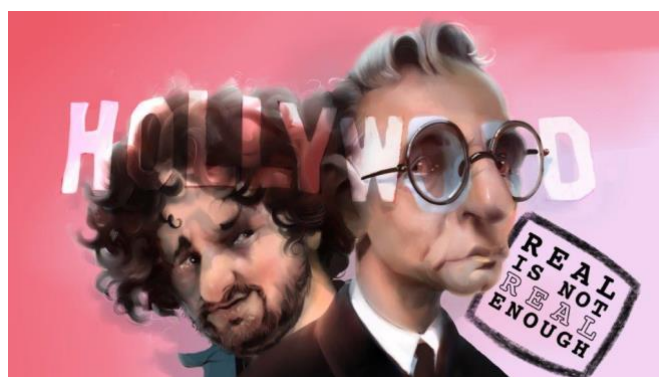
Both are open-access and we'd be happy for anyone to share them widely 😊

Hollywood copied the originals that Hitler tried to kill and lay waste to in Europe, thousands of miles across the Atlantic. People, art, thoughts, the past. But just how real can these copies be? How authentic do these reproductions feel? And why do film studios try to create them to be bigger, better, seemingly more real than the real thing? Only so that the originals themselves seem outdated, dispensable in direct contrast?

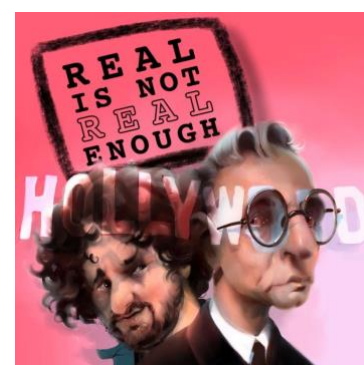
Join us as we enter The Hollywood Costume Palace to find out. Twelve days packed with stunning, hilariously funny, yet also sometimes brutal, truths about the way our world of imitations works. Humour, we would like to stress, was key to this project, and also to how Anders meant that his messages, his deep truths, should reach "the wrong ears". We hope that we've succeeded, knowing full well how tricky it is to translate humour across languages and different kinds of media. But please, **listen and judge for yourself and also get in touch if you would like to discuss any aspect of this project (via Twitter @popculturals or email: benjamin.nickl@sydney.edu.au).** The project companion podcast is in production and will launch soon. Guests are always welcome, in case you'd like to contribute.

For more information on the project and research framework pieces and short explainers, please visit: <https://www.goethe.de/ins/au/en/kul/lok/gap.html>

We would like to express our gratitude to the AHSN for their generous support. **Special thanks go to [Eric Löbbecke](#) for creating the project artwork and graphic design.**



Landing site for *Real is Not Real Enough*, copyright © Eric Löbbecke.



Podcast Cover for *Real is Not Real Enough*, copyright © Eric Löbbecke.

Ben Nickl, University of Sydney

Chris Müller, Macquarie University

Helen Wolfenden, Macquarie University

Centre for Comedy Studies Research, Brunel University London

Video of last event now available

What: "Comedy, Politics and Populism, Panel and Performance"

When: Wednesday, 10 November 2021 at 16:00 (GMT)

Where available: As promised, here's the video for the Comedy, Politics and Populism panel discussion:
<https://www.youtube.com/watch?v=w45cqLr9OOc>

Thank you for your interest - we look forward to seeing you again soon!

Sharon

Prof. Sharon Lockyer

Director

[Centre for Comedy Studies Research](#)

E: Sharon.Lockyer@brunel.ac.uk

Announcement of 32nd Conference of the International Society for Humor Studies

University of Bologna, Bertinoro

27 June – 2 July 2022 (tentative)

The 32nd ISHS Conference, assuming the relaxing of COVID-19 restrictions, will take place on the Bertinoro campus of the University of Bologna from June 27 to July 2, 2022. You will be able to register and submit paper proposals for the 2022 Conference online at the Conference website at <https://eventi.unibo.it/ishs-2022>.

Delegates who paid registration fees in 2020, prior to the COVID-19 pandemic, and did not request a refund are automatically pre-paid and registered for 2022.

Announcement of 35th Meeting of the Association for Applied and Therapeutic Humor

Orlando, Florida, USA, March 17-22, 2022

The 35th Conference of the Association for Applied and Therapeutic Humor will be held March 17 to 22, 2022 at the Rosen Plaza Hotel, Orlando, Florida, USA.

The theme of the 35th AATH Conference will be *We're Serious about Humor*. For more information, visit the AATH Conference page at <http://www.aath.org>.

Ten Years of The European Journal of Humour Research (EJHR) Approaching

Call For Contributions from Down Under -- And For Celebrations!

During the past decade, the EJHR has become an important venue for humour research and has brought together scholars from a significant number of research areas and from all around the world.

The EJHR had been launched at the memorable and eventful 24th conference of the International Society of Humor Studies, held at the Jagiellonian University, Krakow, Poland, in 2012, and started appearing in early 2013. It is a peer-reviewed quarterly journal with an international multidisciplinary editorial board. It is called European but do not be deceived by its name – it is now truly global with authors and reviewers coming from 5 continents (the special Nigerian Humour issue published in 2018 being a case in point).

EJHR aims at promoting diversity in the field of humour research, a wide range of critical approaches, and theoretical openness, alongside the encouragement and development of innovative work. Over the last nine years we have published 35 issues with 345 articles and have indeed become truly multidisciplinary in the process, as testified by titles of some special, guest-edited issues we have published: Contingent dynamics of political humour (2021), Laughter and Humour in Communication (2021) Intertextuality and Humour (2020), Humour in Multimodal Translation (2019), Humour in Nonsense Literature (2017), Humour in Social Media (2016), Humour and Education (2015), Humour in Art and Activism (2015). The unique issue devoted to the memory of Christie Davies, former President on the International Society of Humor Studies, was the largest issue we have published which was also genuinely multidisciplinary (Playing with Aggression, 2017).

Notably, we have published three issues guest edited by our Australasian colleagues: Humour across Cultures: A Contrastive Approach (2020, edited by Kerry Mullan et al.), Humour in Tourism (2019, edited by Anja Pabel) and Limits of Humour: “Anything Goes?” (2014, edited by Mike Lloyd), and the fourth is to appear mid-2022 under the title Humour and Belonging, edited by Reza Arab and Jessica Milner Davis. We do hope the Australian and New Zealand contributions will keep coming and help make the journal even more ground-breaking than before.

Formally, the journal has received international recognition, being now ranked Cultural Studies Q1 and Linguistics Q2, among the disciplines the journal is officially associated with.

The journal is now indexed in 17 international databases (e.g. Scopus, Scimago, ERIH Plus, DOAJ, and in Chinese CNKI Scholar). We recently applied for inclusion of the journal in the Web of Science.

Submissions are accepted all year round with no deadline. The journal has revamped its website which can be browsed at europeanjournalofhumour.org/. The journal is published by a non-profit society (Cracow Tertium Society for the Promotion of Language Studies: tertium.edu.pl/en) and provides immediate open access to all its content free of charge

We want to thank our authors, and all editorial team members – editorial assistants, members of international editorial board, and reviewers from all over the world, including Australia - who have been working hard for many years *pro publico bono*. Without you the journal would not survive.

We welcome new contributors and collaborators – let us spread the humour around!

The Editors



Dorota Brzozowska,
University of Opole, Poland



Władysław Chłopicki,
Jagiellonian University, Poland



Villy Tsakona,
National and Kapodistrian
University of Athens, Greece

Founding Editor

Diana Elena Popa, The University of Vermont, USA

Assistant Editor

Anna Stwora, University of Silesia in Katowice, Poland, La Sapienza University of Rome, Italy



More information and submission platform at:

<https://www.europeanjournalofhumour.org/ejhr/about/submissions>

Current Special Issue: "Contingent dynamics of political humour", edited by Sammy Basu and Massih Zekavat at:

<https://www.europeanjournalofhumour.org/index.php/ejhr>

New Issue -- European Journal of Humour Research,

Vol. 9 No. 4 (2021)

Published 30 December 2021 at:

<https://www.europeanjournalofhumour.org/index.php/ejhr>



Articles

Aleksandar Takovski. [Lubricating culture awareness and critical thinking through humour.](#) 1-19

Adesina B. Sunday, Ganiu A. Bamgbose. [A pragmatic analysis of humour strategies and functions in 'Jenifa's Diary' and 'Professor JohnBull'.](#) 20-34

Sara Martínez Cardama, Fátima García-López. [Ephemeral mimetics: memes, an X-ray of Covid-19.](#) 35-57

Villy Tsakona. [The humorous rewriting of Orwell's '1984': the Greek version.](#) 58-73

Miloš Ševčík. [Both artistic and comic: the status and significance of humour in the context of Louis Cazamian's writings.](#) 74-90

Ying Cao, Chong Han, Xiangdong Liu, Adrian Hale. ['She is like a Yakshini': character construction via aggressive humour in Chinese sitcom discourse.](#) 110-130

Snehal P. Sanathanan, Vinod Balakrishnan. [Before the political cartoonist, there was the Vidusaka: a case for an indigenous comic tradition.](#) 91-109

Jocelyn Valerie Chey. [Overcoming awkwardness: some interpretations of Australian humour.](#) 131-151

Adrian Hale. [Dame Edna and 'the help': Australian bilingual Latin American migrants respond to 'that' joke.](#) 152-172

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Aziz Kholmatov. [Exploring teacher-initiated humour in Academic English classes: an Uzbek international university experience](#). 221-235

Mohammad Ali Heidari-Shahreza. [Humour-integrated language learning \(HILL\) in perspective, progress and prospect](#). 236-245

Reviews

Xuan Li. [Book review: Tabacaru, Sabina. \(2019\). A Multimodal Study of Sarcasm in Interactional Humour. Berlin: De Gruyter](#). 246-249

Villy Tsakona. [Book review: Rucynski, John. Jr. & Prichard, Caleb. \(eds.\). \(2020\). Bridging the Humour Barrier: Humour Competency Training in English Language Teaching. Lanham: Lexington Books](#). 250-257

Mark Weeks. [Book review: Amir, Lydia. \(2019\). Philosophy, Humour, and the Human Condition: Taking Ridicule Seriously. Cham: Palgrave Macmillan](#). 258-261

Joanna Szerszunowicz. [Book review: Litovkina, Anna T. & Wolfgang Mieder. \(2019\). Marriage Seen through Proverbs and Anti-Proverbs. Newcastle upon Tyne: Cambridge Scholars Publishing](#). 262-267

Salvatore Attardo. [Book review: Tsakona, Villy. \(2020\). Recontextualising Humour. Rethinking the Analysis and Teaching of Humor. Boston: De Gruyter Mouton](#). 268-271

Call For Papers

XXth Congress of the International Society for Luso Hispanic Humor Studies (ISLHHS)

« HUMOUR IN CRISIS »

21-24 June 2022, Paris, France (hybrid mode)

Organisers:

CHOUITEM Dorothee (Sorbonne Université / CRIMIC / ISLHHS)

GUILLEMONT Michèle (Université de Lille / CECILLE)

RIAUDEL Michel (Sorbonne Université / CRIMIC)

WILK-RACIESKA Joanna (Uniwersytet Slaski / ISLHHS)

The pandemic has affected us all and changed many of our perspectives. In difficult times, man's most loyal ally has always been humour. Although at times bittersweet, humour accompanies us, helps us to beat a crisis, changes our point of view, and helps us see things more clearly. It also has colours (Noguez, 1996): yellow, green, black ... The neuroscientist Scott Weems, in his book *Ha! The Science of When We Laugh and Why* (2015) says that humour and its most common symptom – laughter – are byproducts of having a brain that is based on conflict. For linguists, humour is based on an apparent contradiction. Like all the crises, adversity and conflicts that have gone before, the pandemic and its terrible consequences have created limitless opportunities and viewpoints for scholars and practitioners of humour.

This multidisciplinary congress invites proposals for papers on diverse topics connected to humour and society, such as: humour and language; humour and education; humour and gender; humour and aesthetics; humour and means of communication; humour and politics; humour and globalisation and so on.

Theoretical perspectives – linguistic, literary, social, cultural, aesthetic etc – can take into account the diverse foundations of humorous representations, such as cinema, literature, graphic, digital platforms, theatre, music and more, across the centuries.

Practical information:

Proposals (title, keywords and abstracts of 300 words with short bio) should be emailed by 31 January 2022 to: micheleguillemont@gmail.com & dorothee.chouitem@yahoo.com.ar

Please indicate in the subject line which session you wish to participate in:

1. Humour and crisis / humour in crisis from a linguistic and educational perspective (e.g., social discourse, politics, media, comic).
2. Humour and crisis / humour in crisis from a literary perspective.
3. Humour and crisis / humour in crisis from a cultural perspective (cinema, theatre, music)
4. Humour and crisis / humour in crisis from a sociological perspective.
5. Humour and crisis / humour in crisis from a philosophical and aesthetic perspective.

The organising committee will inform you at the end of February as to the outcome of your proposal.

Papers of 20 minutes can be presented in Spanish, Portuguese, English or French.

Presenters (online or in person) must be members of ISLHHS. To join, you will need to complete and return a form with your remittance of U\$40.00 (the information and link will be sent to you on acceptance of your proposal).

An announcement will be made at the close of the congress concerning a publication with selected articles from the congress (based on blind double peer review - Interdisciplinary Humour Research - Wydawnictwo Uniwersytetu Śląskiego: <http://wydawnictwo.us.edu.pl>)



Announcement of a New On-Line Francophone Humour Journal

“**Seriously? Humour: Knowledge and Practice**” is the official review of l’Observatoire de l’Humour (OH) based in Quebec. It’s a francophone, multidisciplinary and interdisciplinary publication with a French-speaking review panel, offered online and free of access.

Mission statement

The principal objective of this review is to offer a platform for the public exchange of research, reflections and commentaries on humour. To this end, the review invites interested parties from all domains of scientific research or practice and creative work, to submit articles with a view to eventual publication. The review will comprise two main sections: the first will focus on **Knowledge** of how better to understand and analyse the role of humour in various social spheres through the lens of different research domains, notably sociology, history, political science, communication, literature, philosophy, management etc. (reworded below). Articles submitted to the **Knowledge** section will be subject to a double-blind process of review. The **Practice** section aims to explore how to better (better here?) grasp aspects of humour such as the debates and topics that animate it, its history and the creative processes of those who practise it. The **Practice** section is under the direction of the officers responsible for these subjects (see below).

Editorial Board/Editors in chief

E: sérieux@sprott.carleton.ca

François Brouard, Carleton University

Catherine Côté, Sherbrooke University

Topic Officers

Debates (Mira Falardeau)

Creative (Francis Carrière)

Historical accounts (Robert Aird)

Feminist perspectives (Karine Carbonneau, Zed Cézard, Sophie-Anne Morency)

Industry stats (François Brouard)

Reviews (Lucie Joubert)

First Call for Submissions – in French only --opens on 1 December 2021. More information at:

<https://observatoiredelhumour.org/serieux/>

FRENCH TEXT

Sérieux? Humour: Savoirs et Pratiques est la revue officielle de l'Observatoire de l'humour (OH) et est basée au Québec. Il s'agit d'une publication francophone multidisciplinaire et interdisciplinaire avec comité de lecture, offerte en ligne et en libre-accès.

Énoncé de mission

L'objectif principal de cette revue est d'offrir une tribune pour la diffusion publique de recherches, de réflexions et de commentaires sur l'humour. À cette fin, la revue invite les personnes intéressées, que ce soit du domaine de la recherche scientifique ou du domaine de la pratique et de la création, à soumettre des articles en vue d'une éventuelle publication. La revue comporte deux grandes sections, la première s'intéresse aux Savoirs, afin de mieux comprendre et d'analyser le rôle de l'humour dans toutes les sphères de la société, par le biais de différents domaines de recherche, notamment la sociologie, l'histoire, la science politique, la communication, la littérature, la philosophie, la gestion, etc. Les articles soumis à la section Savoirs seront sujets à une double revue à l'aveugle par les pairs. La section Pratiques cherche quant à elle à mieux saisir ce qui caractérise le domaine de l'humour, soient les débats et préoccupations qui l'animent, son histoire et les processus créatifs de ceux et celles qui le pratiquent. La section Pratiques relève des responsables des rubriques. Pour consulter la politique éditoriale et les normes de publication: <http://observatoiredelhumour.org/serieux>

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2021 Behind the Lines Cartoon Exhibition

<https://www.abc.net.au/news/2021-12-14/2021-behind-the-lines-political-cartoon-exhibition/100697826>

From ABC News

The 2021 Behind the Lines cartoon exhibition sets out to prove one thing: you just can't predict the future

By [Antoinette Radford](#)

In a year where Australians sought consolation in statistical models and predictions, one thing became clear: you just can't predict the future.

And that's exactly what's on display at this year's Behind the Lines political cartoon exhibition.

The annual exhibition offers up a satirical summary of the year that was in politics with 126 different artworks from more than 40 cartoonists.



Among the art on display at the exhibition are works by well-known cartoonist Mark Knight. (Supplied)

This year the theme of the exhibition is "prophecy and chance" — tapping into the idea that no one could have expected the year to unfold as it did.

The exhibition is on show at the Museum of Australian Democracy at Old Parliament House in Canberra and museum director Daryl Karp said the curators drew inspiration — quite literally — from the "obsession" we developed in 2021 with forecasts and predictions. Ms Karp said she hoped the exhibition would provide some light relief after what was "another crazy year"



Peter Broelman's cartoon The Canberra Bubble. (Supplied)

"One of the things we set out ... to say was: how do we have a sense of joy?"

"How do we remind people that this is a fabulously safe country, we're doing well, the sun is still shining?"

"Really we wanted that sense that we're getting through it, there is hope at the end of it all. And that was the one thing that we really tried quite hard to do."

Freelance cartoonist draws top honour



Voted as the 2021 Political Cartoonist of the Year, Glen Le Lievre described the year as a "bin fire". (*ABC News: Matt Roberts*)

This year's Political Cartoonist of the Year is Glen Le Lievre, a freelance and crowd-sourced artist who was unanimously voted as the winner by the panel of judges.

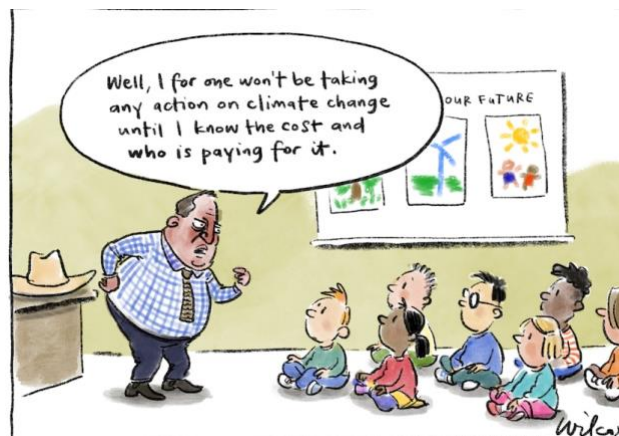
And, when asked about how he would describe 2021, he did not shy away from expressing his views.

"It's like a turducken of bin fires," he said.

"It's like a bin fire, inside a bin fire, inside a bin fire. And then garbage and a flaming bag of poo inside the successive three bin fires."

He said he believed people were looking forward to the future after a "moody" year.

"You don't want anything that focuses on the now or the present. So yeah, I think people would rather look to the future," he said.



The annual exhibition collates the best political cartoons of the year. (*Supplied: Cathy Wilcox*)

For the artists involved in this year's program, it is also a chance for their works to be appreciated on a wider scale.

"It's not just an exhibition about cartoons," Ms Karp said.

"Each of these artists in their own way are incredibly talented and really, really skilled at what they're doing."

The exhibition is on show at the Museum of Australian Democracy until late next year.

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The Australasian Humour Studies Network (AHSN)

'We put the "U" back into "HUMOUR"!'

Send your Digest Submissions to our Co-Editors

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