Cosplay at Armageddon Expo*

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Cosplay is a performance medium in which embodied textual citation and photographic practices come together and sometimes collide. Moreover, photography both documents and preconditions elements of the cosplay performance, via visual genres typically spanning those of the fashion runway, studio and ‘hallway’ shoots. This chapter brings these textual and visual analyses together to present a situated photo-essay shot in the candid style. It documents five years of an Australasian-based fan convention that celebrated its twentieth anniversary in 2015, the Auckland Armageddon Expo. In doing so it offers a snapshot, as it were, of a half decade of ‘glocalized’ cosplay practice. The term ‘glocalization’ refers to twin processes at work in late capital. Firstly, capital and regulatory frameworks elide from the national upwards to the global scale and reciprocally downwards to the scale of the local. Secondly, economic activities and networks between business entities become simultaneously more localized, regionalized and transnational.¹ This model has been widely applied to the sphere of cultural capital and is of particular relevance to cosplay, which tends to grow by osmosis out of local conditions but owes its provenance to wider networks of cultural production and associated fandoms.

Armageddon is an instance of the organ-
ic way in which glocalized conventions develop and proliferate. It began as a comics and trading card event in Auckland, New Zealand, in 1995 with follow-ups in 1997, and within a few short years had spread to the capital city, Wellington (1998), and on to Melbourne, Australia (1999).² Starting off in small community venues, progressing to more major urban events centres, and on to large-scale convention spaces, the Expo has evolved into a major regional sci-fi, comics and gaming convention with over 80 events to date, some 70,000 annual visitors in its home city and 130,000 across its Australasian diaspora. In aggregate, it is, therefore, close in scale to San Diego’s annual Comic-Con and exhibits a similar mix of cultural and industry practices. While the Auckland Expo has some factors that are specific to its geographic location, genealogy as a gaming and fan con, specifics of the main site and its mix of events, the photos in this chapter could have been taken at almost any con in the western world, both in terms of the diversity of participants and the franchises, storyworlds and other source media texts represented in the costumes on display. The first part of the commentary, which follows, discusses the range of sources being cited—the individual trees amid the forest of citations—along with some identifiable trends in the 50 photographs that comprise this selection.

¹ This is an extract from Chapter 3 of Planet Cosplay: Costume Play, Identity and Global Fandom, by Paul Mountfort, Anne Peirson-Smith and Adam Geczy (Bristol, UK: Intellect Books; Chicago, US: University of Chicago Press, 2018). Reprinted with permission by Intellect Books. Note that this version may display minor editorial differences to the final published version.

Figure 2. ‘Heath Ledger’s’ Joker from The Dark Knight (2008), Auckland Armageddon Expo 2012. © Paul Mountfort.

Figure 3. Applying prosthetics, Auckland Armageddon Expo 2012. © Paul Mountfort.

Figure 4. Scene outside the convention space, Auckland Armageddon Expo 2013. © Paul Mountfort.
Figure 5. Bane from *The Dark Knight Rises* (2012) and Harley Quinn from DC universe, Auckland Armageddon Expo 2013. © Paul Mountfort.

Figure 6. Display mannequin, Auckland Armageddon Expo 2013. © Paul Mountfort.

Figure 7. Thorin Oakenshield (left) from *The Hobbit* (2012–2014) and steampunk cosplayer (right), Auckland Armageddon Expo 2013. © Paul Mountfort.

Figure 8. Namine and Roxas (left and centre) from *Kingdom Hearts* (2002–), with Korra (right, background) from *Legend of Korra* (2012–14), Auckland Armageddon Expo 2013. © Paul Mountfort.
Figure 9. Menma from *Anohana* (2011), Auckland Armageddon Expo 2013. © Paul Mountfort.


Figure 11. Vendor with mood-reading nekomimi (cat ears), Auckland Armageddon Expo 2013. © Paul Mountfort.

Figure 12. Onision ‘I’m a banana’ meme cosplay, Auckland Armageddon Expo 2013. © Paul Mountfort.
A cosphoto-essay

With the identity of the cosplayers included in this chapter being anonymous, the focus of discussion here is on the characters and source texts identifiable in the sample of photos on display, and the popular cultural milieu out of which they have arisen. Many of the sources being mined here are comparatively ‘timeless,’ harking back decades to milestones in their respective media, such as the 2014 San cosplay and crossplay (Figures 23 and 40) inspired by Studio Ghibli’s Princess Mononoke (Mononoke Hime) (1997).3 Half a decade is long enough, however, for micro-historical forces to operate in fan cultures, wherein recent movies, games and media elements enjoy rapid waves of meme-like popularity. Of course, even the most up-to-the-minute sources being cosplayed may spring from long-lived media franchises. For instance, Marvel or DC’s blockbuster transmedia storyworlds have comic book precursors going back to the 1930s and 1940s. However, particular movie or game adaptions are often very specific: for example, a 2012 costume of The Joker (Figure 2) is not any old joker but identifiably Heath Ledger’s Joker from Nolan’s The Dark Knight (2008). Similarly, the 2016 release of the movie Suicide Squad, set in the DC Comics universe, indelibly marked the portrayal of Harley Quinn in that year.4 Nor do new waves of influence always overwhelm old favourites: stormtroopers and even sets from the original Star Wars (1977–83) trilogy jostle alongside Japanese-inspired samurai, ninjas, shōnen (boys) and shōjo (girls), including sub-types such as bishōnen (beautiful boys) and mahō shōjo (magical girls). Among the most important generic styles—which may comprise not just fashion but lifestyles—are Lolita and steampunk. As previously discussed, these styles have often infected source media, such as anime and manga. Furthermore, crossovers and mash-ups abound, especially at larger cons with more established player communities who have the confidence to push cosplaying boundaries. This said, superhero action franchises, sci-fi and fantasy television shows, multi-season anime series and protagonists from popular gameworlds tend to be the dominant fauna at most cosplay cons.

There are identifiable cultural fashions within cosplay, and one of the affordances of an extended photographic study is that we are able to see how the portrayal of certain characters, or iterations of certain characters, spike in relation to recent film, game and other media releases. Photos from Armageddon taken between 2012 and 2016 document a number of character iterations from Marvel and DC. Both are deep-rooted comics franchises from the early twentieth century that have had many iterations, adaptations and spin-offs over the decades, and which are now the subject of multiple big movie and television series versions. Marvel exerts a particularly powerful gravitational pull on western cosplay today, with Avengers franchise characters such as Captain America (Figure 32) much in evidence in the wake of the Captain America: The First Avenger (2011), The Winter Soldier (2014) and Civil War (2016) instalments.5 The interconnected nature of the Marvel universe, where the storylines of characters from discrete shows intersect at various junctures,
Figure 13. Samurai cosplay, Auckland Armageddon Expo 2013. © Paul Mountfort.

Figure 14. Zipper face nurse meme cosplay, Auckland Armageddon Expo 2013. © Paul Mountfort.

Figure 15. Colossal Titan (centre, foreground) from Attack on Titan (2009–), Auckland Armageddon Expo 2014. © Paul Mountfort.

Figure 16. Armoured anime cosplay, Auckland Armageddon Expo 2014. © Paul Mountfort.
Figure 17. Horse mask meme cosplay, Auckland Armageddon Expo 2014. © Paul Mountfort.


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Figure 22. Titular lead character from DC Comics’ *Scarecrow* (1941–), Auckland Armageddon Expo 2014. © Paul Mountfort.


rewarding fans focused on the detailed timelines and backstories, provides the perfect template for the kind of vast inter-referential networks that operate within the cosphere.

In recent years DC has made serious moves to mimic Marvel’s integrated storyworlds in an attempt to establish its own universe, though with mixed success. As mentioned, ‘Heath Ledger’s’ Joker (Figure 2) was cited at Armageddon in 2012, four years after the release of DC’s *The Dark Knight* (2008). Ledger’s Joker attained iconic status not just through his riveting performance and the relative critical acclaim of Christopher Nolan’s *Batman* trilogy but also due to the actor’s tragic death in the same year as the movie’s release, which cemented his cult following in popular culture and ensured both actor and character iteration a viral afterlife. Nolan’s trilogy restored a cachet to the *Batman* storyworld notably lacking for DC in the pantheon of contemporary popular culture, including cosplay circles. Hence characters such as the Scarecrow (Figure 25), who was the only villain of genuine vintage to star in the entire rebooted *Batman* trilogy (2005–12), Bane and Harley Quinn (Figure 5) showing up in cosplaying circles following the 2012 release of *The Dark Knight Rises*, even though Quinn does not appear in this particular trilogy. She has had many iterations and her popularity spiked in 2016’s Armageddon in response to *Suicide Squad*’s (2016) fishnet stockings and baseball bat toting version (Figure 39, 50), even though the movie itself was ambivalently received. Superman and Wonder Woman undergo periodic revivals, with 2016’s Armageddon showcasing both female and crossplaying versions (Figure 48) in anticipation of the *Wonder Woman*’s 2017 Warner Brothers’ reboot directed by Patty Jenkins, while the Green Arrow (Figure 44) from DC’s *The Arrow* (2012–) television series reboot also put in a guest appearance.11

While some character iterations clearly follow more or less ephemerally on the heels of a movie or other media release, others enjoy relative longevity. For example, at Armageddon 2014 stormtroopers from the first *Star Wars* (1977) movie (Figure 25), a Ringwraith (Figure 21) and Quidditch player (Figure 20) were in evidence despite the original *Star Wars* trilogy dating back to 1977–83, *Lord of the Rings* from 2001–03 and *Harry Potter* from 2001–11. Of course, like the DC and Marvel storyworlds, these cinematic works have deep and massive roots in popular culture, functioning practically as cultural mythologies in the west, and continue to have currency courtesy of the follow up *Star Wars* prequels, sequels and spinoffs (1999–). *The Hobbit* movie adaptation (2013–14) and *Harry Potter* prequel (2016). The troupe of stormtroopers who posed in 2014 against a lovingly re-created backdrop from the original Death Star returned in 2015 to find themselves joined by a red guard (Figure 35) from *Star Wars II: Attack of the Clones* 2002 and a scruffy ‘sandtrooper’ from the extended *Star Wars* universe (Figure 36). Characters from the wider *Star Wars* universe may also make cameos, such as the Twi’lek woman from Armageddon 2014 (Figure 27). Although not an identifiable character from the canon, such as Aayla Secura, she is clearly a member of the alien species that figure in the television series *Star Wars: The Clone Wars* (2008–15). Creative adaptations from the storyworld are fairly common in cosplay, and could be described as fan-driven spinoffs, akin to fanfiction’s world building.

Legacy movies that are not part of a larger franchise or storyworld can also provide cosplayers with material, especially where the imagery is iconic or has proved to ‘have legs’ in popular culture. Examples include the ubiquitous *V For Vendetta* (2006) masks that reference not only the film, but the Occupy movement, the cyber-insurgent group Anonymous and, more recently, NBC-Universal hacktivist drama *Mr. Robot* (2015–), in a feedback loop of popular cultural inter-referentiality (Figure 29). Of course, anonymous masks may also be a cheap and easy way to simulate cosplay while retaining an aura of subcultural capital that other mass-produced masks do not convey. A movie’s cult status may ensure the relative immortality of its characters in
Figure 25. Stormtroopers with fan-constructed backdrop from *Star Wars IV: A New Hope* (1977), Auckland Armageddon Expo 2014. © Paul Mountfort.


Figure 28. Fantasy figure, Auckland Armageddon Expo 2014. © Paul Mountfort.


Figure 31. Zombie nurses cosplay meme, Auckland Armageddon Expo 2014. © Paul Mountfort.

Figure 33. Yukata and kimono cosplaying pair, Auckland Armageddon Expo 2015. © Paul Mountfort.

Figure 34. Sakura kimono cosplay, Auckland Armageddon Expo 2015. © Paul Mountfort.

Figure 35. Red Guard from *Star Wars II: Attack of the Clones* (2002), Auckland Armageddon Expo 2015. © Paul Mountfort.

Figure 36. Sandtrooper from *Star Wars* universe (2015), Auckland Armageddon Expo 2015. © Paul Mountfort.

the cosphere, such as the appearance of the eponymous heroine (Figure 37) from Tim Burton’s *Corpse Bride* (2005) coming back to life in 2015. Long running movie series spread out over years mean that the distinction between legacy and current characters is often fluid. *Pirates of the Caribbean*’s (2003–) Jack Sparrow is the source of numerous memes and has been widely cosplayed, there even being a professional cosplayer in Italy who has based his career on cosplaying Sparrow. ‘Jack’s’ appearance at Armageddon in 2016 could be a back reference to instalments 1–4 of the seemingly endless *Pirates* movie franchise mill, or may have anticipated 2017’s much dreaded *Dead Men Tell No Tales*.

There are character iterations, and then there are regenerations (when dealing with a certain 2822-year-old Timelord). Among the many television shows that jostle for attention with characters from live action movies, the long-running British sci-fi series *Doctor Who* (1963–) is a particularly popular media source. Contemporary characters (*e.g.* Madame Vastra, Figure 18) rub shoulders with both ‘classic’ and more recent iterations of the Doctor, as do daleks and newer menaces such as Weeping Angels, the Master in ‘his’ gender bender guise of Missy and The Ood (Figure 26). Along with sci-fi shows, quasi-historical series such as *Spartacus* (2010–13), represented by a slave gang (Figure 38) and, particularly, fantasy TV shows have massive constituencies, with *Game of Thrones* (2011–) being a major source of cosplay performance. Occasionally, characters from popular novels that are not transmediated, such as the titular hero (Figure 24) from *Skulduggery Pleasant* (2007–), are cosplayed, ostensibly based on book cover and fan art.

Western animation is sometimes adapted for cosplay, notable examples being *Avatar: The Last Airbender* (2005–8) and *The Legend of Korra* (2012–14) (Figure 7). However, Japanese visual media comprise the twin lode-star, along with western live action films and television, around which contemporary cosplay gravitates globally. This is doubtless due to the sheer profusion of visual riches and the subcultural cachet afforded by Japanese manga, anime and gaming. As with live action, characters from classic anime staples continue to appear, such as the face-painted, dagger-wielding San (Figures 23 and 40) from *Princess Mononoke* (*Mononoke Hime*) (1997), along with many other Studio Ghibli characters and those from other anime studios, such as Toei Animation, Sunrise, Production I.G., Madhouse, Manglobe, Studio Pierrot, PA Works, Kyoto Animation and Bones. Characters from anime TV series spotted at Armageddon include Menma (Figure 9) from A-1 Picture’s *Anohana: The Flower We Saw That Day* (Ano Hi Mita Hana no Namae o Bokutachi wa Mada Shiranai) (2011), Q (Figure 1) from *The Money of Soul and Possibility Control* (2011), Mami Tomo (Figure 42) from *Puella Magi Madoka Magica* (Mahō Shōjo Madoka Magika) (2011), along with abundant fauna from big ticket franchises such as *One Piece* (*Wan Pisu*) (1997–), *Bleach* (*Burichī*) (2001–) and *Naruto* (1999–) (Figure 10).

Game characters are a widely represented—and perhaps the fastest growing—fictional demographic at cosplay cons, doubtless due to the massively increased penetration of gaming platforms into people’s homes in the early twenty-first century. Among the many examples of stand-alone game series characters in 2016, for example, was Shay Patrick Cormack (Figure 49) from *Assassin’s Creed* (2007–). However, games are widely transmediated and evince complex relations with other media. There are, of course, the manga/anime/trading game tie-ins, resulting in cons being stacked with endless *Pokémon* (1995–) characters along with identities from other systems such as Yami (Figure 30) from *Yu–Gi–Oh!* (*Yū Gi–Ōh!*) (1996–). These franchises are truly gargantuan, with *Pokémon* alone having grossed close to US $50 billion prior to the release in 2015 of the short-lived augmented reality (AR) craze for *Pokémon GO*. Their reach and formative influence on Millennials and Generation Z make it unsurprising that they constitute a major source for cosplay performance. Many characters and storyworlds migrate from manga to anime and onto gaming platforms, such as *Naruto*.
Figure 37. Titular character from *Corpse Bride* (2005), Auckland Armageddon Expo 2015. © Paul Mountfort.

Figure 38. Slave gang cosplay from *Spartacus* (2010–13), Auckland Armageddon Expo 2015. © Paul Mountfort.


Figure 40. San crossplay from *Princess Mononoke* (1997), Auckland Armageddon Expo 2016. © Paul Mountfort.
Figure 41. Lara Croft from the *Tomb Raider* (1997–) franchise, Auckland Armageddon Expo 2016. © Paul Mountfort.

Figure 42. Mami Tomo from *Puella Magi Madoka Magica* (2011), Auckland Armageddon Expo 2016. © Paul Mountfort.


Figure 44. The Green Arrow from DC’s *The Arrow* (2012–) television series reboot, Auckland Armageddon Expo 2016. © Paul Mountfort.
to and One Piece. Indeed, the anime/games crossover is a huge subject that could easily comprise a book in itself.

Quite apart from trading games, there is a broad distinction between games that have evolved out of manga/anime source-texts and those that were games first but have subsequently been made into movies or television series. Thus, for example, the Colossal Titan (Figure 15) from Attack on Titan (Shingeki no Kyojin) (2009–) references an acclaimed series that has also spawned official and unofficial games, while Namine and Roxas (Figure 8) are avatars from Kingdom Hearts (Kingudamu Hātsu) (2002–), a role-playing action game in the crossover genre—in this case Japanese studio Square Enix’s characters occupying a setting from the Disney universe.25 Final Fantasy (Faina-ru Fantaji) (1987–) is a long-running gaming franchise that was transmediated from the original games into films, while Tomb Raider (1996–) started as a game and was adapted to comics and into movies.26 Lara Croft of various iterations remain a convention favourite throughout the west (Figure 41), though she is not unknown in Asia. Some game characters riff off anime genres, such as the magical girl anime style of Monomi Usami (Figure 45) from Danganronpa 2: Goodbye Despair (Sūpā Danganronpa Tsū: Sayonara Zetsubō Gakuen) (2012),27 despite, or perhaps because of, the game itself being shōnen (young male). Indeed, the abstracted look of many avatars and certain generic conventions in the depiction of costuming and weapons both here and in some anime can make identification of such cosplay sources difficult. For example, some Samurai cosplay (Figure 13) and fantasy figures (Figure 28) can be hard to distinguish from the general type. Similarly, it can be difficult without asking to tell at first glance if a particular player is Game of Thrones’ Jon Snow or The Hobbit’s (2012–14) Thor Oakenshield (Figure 7). There are whole books devoted to making Japanese Kimono-inspired costumes, ‘because doing so requires specialized dressmaking skills that are different from western dress-making techniques’28 and the resulting kimono and yukata cosplay (Figures 33 and 34) can be hard to distinguish as genera or specific character references.

In Japan, characters from transmedia storytelling franchises are sometimes also pop cultural idol (aidoru) figures who may embody, or are embodied by, real-life avatars, from media celebrities to café ‘maids’ and ‘butlers.’ Some also may be stand-alone complexes, so to speak. The Hatsune Miku cosplay (Figure 43) at Armageddon 2016 comes from a digital avatar used in a synthesizer application Hatsune Miku (2007–) by Crypton Future Media.29 As a further complication, there are the previously mentioned generic character types such as zombies (Figure 31) and fashion subcultures, such as Lolita and steampunk (Figure 7) that may or may not allude to films and games in which specific Lolis and steampunk characters figure. In some cases one might initially mistake the sackcloth and noose tooting costume from 2014 that was DC’s Scarecrow (Figure 22) as a repurposed Halloween mask. Increasingly prevalent is meme cosplay, which is hard to identify for those not in on the joke, and which tends to have a fairly rapid turnover, though less so perhaps in coser circles than online. Examples of this include the Onision ‘I’m a Banana’ (Figure 12) meme from 2009 and zipper-face (Figure 14) and zombie nurse (Figure 31) memes observed at Armageddon 2013 and 2014, respectively (the former meme dates back to at least 2011). More generic garb, such as the not-uncommon ‘horse head’ masks (Figure 17), may be adopted as an easy way to come costumed to a convention and to create dramatic effect on the cheap. Finally, where the current gallery of photographs is concerned, there are shots that document typical kinds of convention activity from milling around outside the convention (Figure 4) to common commercial features of the covered exhibition halls. These include the promotional application of prosthetics (Figure 3), themed mannequins (Figure 6) and sale of merchandise, such as mood-reflecting nekomimi (cat ears) sold at booths on the convention floor (Figure 11). These ‘cosplay’ zones await further documentation within the archives of cosplay photography, as do many other domains, both physical and virtual, of the ever-expanding cosphere.
Figure 45. Monomi Usami from *Danganronpa 2: Goodbye Despair* (2012), Auckland Armageddon Expo 2016. © Paul Mountfort.

Figure 46. Unidentified cosplay, Auckland Armageddon Expo 2016. © Paul Mountfort.

Figure 47. Captain Jack Sparrow from *The Pirates of the Caribbean* (2003–) movie franchise, Auckland Armageddon Expo 2016. © Paul Mountfort.

Figure 48. Eponymous heroes from the long-running *Superman* (1938–) franchise and *Wonder Woman* (2017) reboot (left and right), Auckland Armageddon Expo 2016. © Paul Mountfort.
Endnotes

Note: Many comic, film, television and game series have multiple directors and are the result of collaboration between several studios, production houses and distributors. For the sake of brevity, the following references limit credit to the main one or two directors, with additional directors noted by et al. Author’s names appearing before titles refer to comics or literary works. Production credit is generally given to the distributor, often a dominant partner in the production, due to many works being the result of collaborations with multiple studios. Readers who wish to know more about the specific commercial and artistic collaborations that give rise to specific productions can find detailed information online.


3Princess Mononoke (Mononoke Hime), directed by Hayao Miyazaki (Tokyo: Studio Ghibli, 1997), Anime film.

4Suicide Squad, directed by David Ayer (New York: Warner Brothers, 2016), Film.

5Star Wars I: The Phantom Menace, directed by George Lucas (Century City: 20th Century Fox, 1999), Film; Star Wars II: Attack of the Clones, directed by George Lucas (Century City: 20th Century Fox, 2002), Film; Star Wars III: Revenge of the Sith, directed by George Lucas (Century City: 20th Century Fox, 2005), Film; Star Wars IV: A New Hope, directed by George Lucas (Century City: 20th Century Fox, 1977), Film; Star Wars V: The Empire Strikes Back, directed by Irvin Kershner (Century City: 20th Century Fox, 1980), Film; Star Wars VI: Return of the Jedi, directed by Richard Marquand (Century City: 20th Century Fox, 1983), Film; Star Wars: The Clone Wars, produced by Dave Filoni (US: Disney/ABC, 2015), Film; Star Wars VII: The Force Awakens, directed by J. J. Abrams (Century City: 20th Century Fox, 2015), Film.
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Captain America: The First Avenger, directed by Joe Johnston (Hollywood: Paramount Pictures, 2011), Film; Captain America: The Winter Soldier, directed by Anthony Russo and Joe Russo (Burbank: Walt Disney Studios, 2014), Film; The Avengers, directed by Anthony Russo and Joe Russo (Burbank: Walt Disney Studios, 2014), Film; Captain America: Civil War, directed by Anthony Russo and Joe Russo (Burbank: Walt Disney Studios, 2016), Film.

Batman Begins, directed by Christopher Nolan (New York: Warner Brothers, 2005), Film; The Dark Knight, directed by Christopher Nolan (New York: Warner Brothers, 2008), Film; The Dark Knight Rises, directed by Christopher Nolan (New York: Warner Brothers, 2012), Film.

Scarecrow, Bob Kane and Bill Finger, et al. (Burbank: DC Comics, 1941), Comic book.

Superman, Jerry Siegel and Joe Shuster, et al. (Burbank: DC Comics, 1938–), Film; Wonder Woman, directed by Patty Jenkins (New York: Warner Brothers, 2017), Film; The Arrow, Greg Berlanti, Marc Guggenheim, and Andrew Kreisberg (New York: Warner Brothers, 2012), Film.


The Hobbit: An Unexpected Journey, directed by Peter Jackson (New York: Warner Brothers, 2012), Film; The Hobbit: The Desolation of Smaug, directed by Peter Jackson (New York: Warner Brothers, 2013), Film; The Hobbit: The Desolation of Smaug, directed by Peter Jackson (New York: Warner Brothers, 2014), Film.

V For Vendetta, directed by James McTeigue (New York: Warner Brothers, 2006), Film; Mr. Robot, Sam Esmail (US: NBC/Universal Television, 2015), TV series.

Corpse Bride, directed by Tim Burton (New York: Warner Brothers, 2005), Film.

Pirates of the Caribbean: The Curse of the Black Pearl, directed by Gore Verbinski (Burbank: Walt Disney Studios, 2003), Film; Pirates of the Caribbean: Dead Man’s Chest, directed by Gore Verbinski (Burbank: Walt Disney Studios, 2006), Film; Pirates of the Caribbean: At the World’s End, directed by Gore Verbinski (Burbank: Walt Disney Studios, 2007), Film; Pirates of the Caribbean: On Stranger Tides, directed by Rob Marshall (Burbank: Walt Disney Studios, 2011), Film.


Assassin’s Creed (Carentoir, France: Ubisoft Entertainment SA, 2007–), Computer game.
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26 Final Fantasy (Fainaru Fantajī), created by Hironobu Sakaguchi (Tokyo: Nintendo Entertainment System, 1987), Console game; Tomb Raider (London: Eidos Interactive, 2001–), Console game; Tomb Raider (Los Angeles: Top Crow, 1997); Tomb Raider, directed by Simon West (Hollywood: Paramount Pictures, 2001), Film.


29 Hatsune Miku V4X Bundle (Chūoku, SPK, Japan: Crypton Future Media, 2007–), Computer game.

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