



HUMANITIES RESEARCH CENTRE Conference

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**KNOWLEDGE, CULTURE, POWER: THE
POLITICS OF CULTURAL STUDIES IN THE
ASIAN REGION**

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Abstracts

KNOWLEDGE PRODUCTION AND MORAL AUTHORITY IN A FUNCTIONALLY LOW LITERATE SOCIETY AT A HIGHLY ELECTRONICALLY MEDIATED MOMENT

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The *technical* development of information technology may be viewed as a linear evolution (the production of a more advanced technology relies on the solid *technical* foundation of its less sophisticated predecessors). It is wrong, however, to assume that the *social, political, or moral* changes that go with it unfold in the same way. Ours is not like the history of modernity that appears to have a roughly identifiable point of origin in Europe, then spread elsewhere. The experience of economically advanced and political liberal societies in confronting the challenges and opportunities of advanced technology of information today may not recur, anticipate, or determine what will happen in other less economically advanced economies and less liberal polities on some later date along a linear history. Instead, today's new media deeply confront and transform simultaneously diverse societies across the planet in very different, and yet interrelated ways.

My contribution will be a preliminary observation of the consequences of the overwhelming dissemination of new media in Indonesia, where the level of functional literacy is fairly low. In keeping with the conference's core themes, special attention will be devoted to a series of significant changes taking place in the process of production and distribution of "legitimate" knowledge, the rise of "cultural studies", and identity politics. Although the situation is not unique in Asia, it attests to the argument presented earlier. Persistent inequality across global or national economies, military and political power does not sustain the old structural divide, and hierarchy of "developed" versus "underdeveloped" nations. The works of Marshall McLuhan will be considered seriously and critically. While the new media does not necessarily democratise the world in a global village, it subverts and decentres the old power relations at various scales, making the old dichotomy of "colonial versus anti-colonial" and "West versus the Rest" both less meaningful and more complicated.

Biography

Ariel Heryanto lectures at Melbourne Institute of Asian Languages & Societies (MIALS), The University of Melbourne. His recent publications include "Public Intellectuals, Media and Democratization", in A. Heryanto and S.K. Mandal (eds) *Challenging Authoritarianism in Southeast Asia; comparing Indonesia and Malaysia*, London: RoutledgeCurzon, 2003, pp. 24-59; "Industrialized Media in Democratizing Indonesia", (with Stanley Yoseph Adi) in *Media Fortunes, Changing Times - ASEAN States in Transition*, Russell Hiang-Khng Heng (ed.), Singapore: Institute of Southeast Asian Studies, 2002, pp. 47-82; and "Can There be Southeast Asians in Southeast Asian Studies?" *Moussons*, 5, 2002: 3-30.

DOING AND UNDOING CULTURAL STUDIES IN A MARGIN. EXPERIENCING AND PRACTICING CULTURAL STUDIES

MYUNGKOO KANG
Communication Studies
Seoul National University

The purpose of this study is to reflect critically what it means doing Cultural Studies in a margin, like South Korea, looking back my own practices and experiences. How did I select Cultural Studies as my major research field? What kinds of Cultural Studies have I done in the past twenty years or so? How and in what sense did I teach Cultural Studies to my students? Why do I want to continue Cultural Studies though I do not like the current trends of Cultural Studies?

Biography:

Myungkoo Kang is a Professor of Communication Studies at the Seoul National University. His publications include books and articles on discourse politics of modernization and politics of Journalism in South Korea. In 2002 he edited the special issue on the Korean Economic Crisis in *the Inter-Asia Cultural Studies: Movement*. Currently he is working on a book on cultural history of consumption in South Korea, focusing on the material and cultural conditions of modern life. He has been involved in various kinds of social activism since late 1980s, including media reform movements, and community access media movements. On February, 2003 he finished the Report on "Building a Participatory Community Access Media: Toward an Expressive Public Sphere."

THE DESIRE FOR CULTURAL STUDIES

TEJASWINI NIRANJANA

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My presentation will be in two parts: the first will map the emergence of Cultural Studies in India in the last ten years, and the second will discuss some of the problems we have encountered in the task of curriculum design at the undergraduate and graduate levels. For the sake of convenience, I will refer to my own institutional trajectory in relation to Cultural Studies. Ten years ago I was inside the academy (teaching in the English Department of a major Indian university) but my work was marginal to it. CS was viewed with hostility and suspicion, to such an extent that it was held directly responsible for various political crises. Today I find myself outside the traditional academy, located in a privately-funded research centre, but intervening centrally in issues of curriculum across the humanities and social sciences. How do we explain the widespread new desire for Cultural Studies? What are the new pressures on educational institutions to transform themselves? What might be the social and political crises prompting the need to understand culture, and to go beyond conventional formulations of culture? How do we translate all of this into curriculum design? I will present some of the courses taught at CSCS and also introduce the CSCS electronic archive which provides the platform for a new online MA in Cultural Studies.

Biography:

Tejaswini Niranjana is Director and Senior Fellow, Centre for the Study of Culture and Society, Bangalore, India. She is currently Visiting Professor in the Department of Sociology, Yonsei University, Seoul. Her publications include *Siting Translation: History, Post-Structuralism and the Colonial Context* and the forthcoming *Mobilising India: Women, Music and Race in the Trinidadian Subaltern Diaspora*. She has co-edited *Interrogating Modernity: Culture and Colonialism in India*, and edited special issues of the *Journal of Arts and Ideas* (on gender and media, on modernity in India) and of *Inter-Asia Cultural Studies* (Feminisms in Asia).

HOW TO DO CULTURAL STUDIES DIFFERENTLY?: THREE CASES OF DOCUMENTARY FILMMAKING

KIM SOYOUNG

Department of Film Studies
Korean National University in Seoul

By showing the clips from the trilogy on Korean women directed by myself over the last 5 years, I would like to argue the ways in which Cultural studies concerns are enacted by the mode of filmmaking. The documentaries entitled as *Koryu : Southern Women/South Korea* , *I'll be Seeing Her: History of Korean Cinema* and *The Woman of the Sun: Her First Song* have been tacking with issues of both pre-modern and modern women's writing , diasporic existence , feminist "national' film history and emergence of new women in Japan, Korea and China.

Biography:

Kim Soyoung teaches at Department of Film Studies at Korean National University in Seoul. Her publications include *Specters of Modernity : Fantastic Korean Cinema* (in Korean) *Cinema : Blue Flower in the Land of Technology* (in Korean) and other books on issues of cinema, modernity and gender . Her articles appeared in *Inter-Asia Cultural Studies*, *Traces* , *UTS Review* and *Postcolonial Studies* , *Shiso* (in Japanese) and *Gendai Shiso* (in Japanese) and co-edited the special issue on *Cinema , Culture Industry and Political Societies* for *Inter-Asia Cultural Studies*. Her documentaries of the trilogy on Korean women have been screened at Seoul Women's Film Festival , Yamgata international domentary film festival and Hong Kong International film festival and shown on EBS public channel.

THE CULTURE OF A PUBLISHING HOUSE: IWANAMI SHOTEN IN EARLY POSTWAR JAPAN

VANESSA WARD

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Research School of Pacific and Asian Studies
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In the *recent* writing of conservative intellectuals, post-war thought (*senjo shiso*) and the concept of *keimoshugi* (edification, enlightenment) have been closely associated with the 'culture' of the publishing house Iwanami Shoten, and with its representative authors. In this critique, the so-called 'Iwanami culture' is portrayed as elitist and condescending, and 'corrupted' by leftist ideology. In this paper I trace the origins of this criticism, examine the activities of Iwanami Shoten and its own self-representations, and explore the links between progressive post-war thought and Iwanami Shoten.

Biography:

Vanessa Ward is a PhD candidate in the Division of Pacific and Asian History, Research School of Pacific and Asian Studies, The Australian National University. Her thesis is a study of intellectuals and publishers in postwar Japan, with particular focus on historians and Iwanami Shoten. Her articles have appeared in *Japan Focus* online and various conference proceedings. Her most recent paper was "Making a Space for Women Intellectuals in Postwar Japan", delivered at the 2004 Asian Studies Association of Australia conference.

CONSUMING KNOWLEDGE, CONSUMING ASIA: ASIAN STUDIES IN AUSTRALIA

JULIA YONETANI

Japanese Studies
University of New South Wales

Two important trends have clearly affected the production and distribution of cultural knowledge on Asia in Australia. Said very broadly, they are the increasing commercialisation of Australian universities, and changes in government policy on Australia's positioning in relation to 'Asia.' I attempt to begin to trace some of the impacts of these trends in the context of teaching 'Asian Studies,' and more specifically 'Japanese Studies,' in Australia. The question is posed: are we facing, to borrow Japanese intellectual Azuma Hiroki's term, the 'animalization' of academia? What implication does this hold for the production, dissemination, and 'consumption' of knowledge on Asia in Australia?

Biography:

Julia Yonetani (PhD) lectures in Japanese Studies at the University of New South Wales. Recent works include "The 'History Wars' in Comparative Perspective: Australia and Japan," *Cultural Studies Review* (September, 2004); and "Future 'Assets,' But at What Price? The 'Okinawa Initiative' Debate" in Laura Hein and Mark Selden (eds.), *Islands of Discontent: Political and Cultural Conflict in U.S.-Japanese-Okinawan Relations*, Rowman and Littlefield, 2003.

INVITATION TO THE PROJECT FOR GLOBAL DIGITAL ENCYCLOPEDIA: TOWARD THE TRANSNATIONAL MULTILINGUAL UNIVERSITY EDUCATION SYSTEM WITH THE DIGITAL DIALOGUE BEYOND BORDER

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Information Studies
University of Tokyo

Following union with the Institute for Socio-information and Communication Studies in April 2004, the Interfaculty Initiative in Information Studies, University of Tokyo will make full use of its special character as an advanced institution combining the natural sciences and the humanities/social sciences around the core of information studies. In accordance with the distinctive perspective of information studies, the multilingual meta-archive will be constructed in such a way as to bind together the large quantities of accumulated digitalized knowledge in an interdisciplinary and dialogical fashion. Researchers from both the now united institutions have experience of previous collaboration in the production of a "Encyclopedia of Information Studies" (Johogaku Jiten, Kobundo Press, 2001). Building upon the methodologies developed for this earlier enterprise, the new meta-archive will be an "encyclopedia" providing a model for intellectual work in the twenty-first century. Its role will be to redefine knowledge in the context of a dialogical structure, thus meeting the needs of contemporary globalized and digitalized society. For this purpose, the meta-archive will organically combine three levels: (1) a systemic infrastructure based on the language and image processing technologies of the information sciences and the models of knowledge formation in the cognitive sciences; (2) archiving techniques developed in the various research laboratories of the Interfaculty Initiative in Information Studies, and (3) a systematic organization of digitalized knowledge based on the principles of academic theory.

Biography:

Yoshimi Shunya is Professor of Interfaculty Initiative in Information Studies, University of Tokyo. Born in Tokyo, April 22, 1957. Graduated University of Tokyo (Department of Liberal Arts) and the Graduate School of University of Tokyo (Sociology). Also visiting fellow of El Colegio de Mexico (1993), Ecole des Hautes Etudes Sciences Sociales (1998), University of Western Sydney (1999), Queensland University (2000). Basically working on cultural studies and cultural history on the popular culture in modern Japan. Especially on National Event, Urban Culture, Exhibition, Theme Park, Department Store, Americanization, Technology in Everyday Life etc. Publications are: *Dramaturgy in the City: the Social History of Popular Entertainments in Modern Tokyo*, Koubundo, Tokyo, 1987; *The Politics of the Exposition: Imperialism, Commercialism and Popular Entertainment*, Chuoukouronsha, Tokyo, 1992; *Cultural Sociology in the Media Age*, Shinyousha, Tokyo, 1994; *Capitalism and the Voice: the Social Construction of Telephone, Gramophone and Radio in Japan*, Koudansha, Tokyo, 1995; *Realities in Transit*, Kinokuniya Shoten, Tokyo, 1996; *Dialogue with Cultural Studies*, Shinyosha, 1998; *Cultural Studies*, Iwanami Shoten, 1999; *Media and the Body in 1930s Japan*, Seikyusha, 2002; *Cultural Turn, for the politics of cultures*, Jinbun Shoin, 2003 etc.

CREATIVE ECONOMY AND EMERGING CULTURAL STUDIES IN SINGAPORE

AUDREY YUE

Cultural Studies

The University of Melbourne

Like Australia, UK and the USA, Singapore is a leading country in the Asia-Pacific region transforming its cultural industry into creative economy by capitalising on how knowledge can be marketed through the convergence of arts, technology and business. Creative innovation is the most striking phenomenon of the emergence of Singapore and other Asian nations as centres of (post)modernity. In Singapore, informational capitalism has produced creative industries with new consumption patterns and identities that harness the place-branding of 'New Asia' as a form of cultural capital and a strategy of regional economic dominance. This paper critically examines recent cultural policy developments and questions how the focus on the relationship between a knowledge economy and creativity can serve as a framework towards the project of emerging cultural studies in Singapore.

Biography:

Audrey Yue is Lecturer in Cultural Studies at The University of Melbourne, Australia. She is the co-editor of *Mobile Cultures: New Media in Queer Asia* (Duke UP, 2003). Her essays on new and diasporic media, Hong Kong cinema and transnational cultural identity appear in *Between Home and the World: A Reader in Hong Kong Cinema* (HKUP, 2004), *Chinese Films in Focus* (BFI, 2003), *Actor: Leslie Cheung* (ACMI, 2003), *Interpreting Everyday Life* (Arnold, 2003), *Diaspora: Negotiating Asian-Australia* (UQP, 2001), *The Horror Reader* (Routledge, 2000), *Multicultural Queer* (Haworth Press, 1999), *Floating Lives: The Media and Asian Diasporas* (University of Queensland Press, 1999), *Inter-Asia Cultural Studies*, *Journal of Australian Studies*, *Journal of Homosexuality*, *Meanjin*, *New Formations*, *Intersections* and *American Behavioural Science*. She is currently researching on cultural policy in Singapore.

Biography:

Meaghan Morris is Chair Professor of Cultural Studies, and Co-ordinator of the Kwan Fong Cultural Research and Development Program, at Lingnan University, Hong Kong. She has written widely on the role of cinema, the media, and popular cultural history in forming national and transnational cultures and her books include *The Pirate's Fiancée: feminism, reading, postmodernism* (London, 1988), *Australian Cultural Studies: A Reader*, co-ed. with John Frow (Sydney and Chicago, 1993), *Too Soon, Too Late: History in Popular Culture* (Bloomington, 1998), and *'Race' Panic and the Memory of Migration*, co-ed. with Brett de Bary (Hong Kong University Press, 2001) as volume 2 of *Traces: A Multilingual Journal of Cultural Theory and Translation*. Since January 2004, she has been Senior Editor of *Traces*, a series published in English (HKUP), Chinese (Nanjing: Jiangsu Education Press), Japanese (Tokyo: Iwanami Shoten) and Korean (Seoul: Moonwha Kwahaksa). Her forthcoming books are *Hong Kong Connections: Transnational Imagination in Action Cinema* (co-ed. with Stephen C.-K. Chan and Siu-leung Li, HKUP), and *New Keywords: A Revised Vocabulary of Culture and Society* (co-ed. with Tony Bennett and Lawrence Grossberg, Blackwells).

Biography:

Amareswar Galla was born and educated in India. Amar is the Director of Studies of the Sustainable Heritage Development Programs, Research School of Pacific and Asian Studies at the Australian National University, Canberra and the International Technical Adviser for the implementation of Museums and Cultural Diversity Promotion at the National Museum of Ethnology, Leiden.

Some of his career highlights have been: first Australian to be elected as the President of the Asia Pacific Organization; founded and directed the National Affirmative Action Program for the participation of Aboriginal peoples and Torres Strait Islanders in museums, galleries, national parks and World Heritage Areas in Australia (1985-92); technical specialist with the World Commission for Culture and Development and the Stockholm Action Plan on Cultural Policies in Development. He is currently working with UNESCO in the establishment of World Heritage Areas as culture in development and poverty alleviation projects at Ha Long Bay and Hoi An in Vietnam and Darjeeling Himalayan Railway in India.