

## **CONFERENCE SCHEDULE**

### **Day 1 (Friday, 7 August 2015)**

08.00 – 08.30 : Registration

08.30 – 10.00 : Parallel Session 1

10.00 – 11.30 : Parallel Session 2

11.30 – 13.30 : Lunch + Friday prayer

13.30 – 14.00 : *Ngremo*

(Opening Ceremony and Cultural Performance)

14.00 – 14.30 : Opening Remarks

14.30 – 15.00 : Coffee Break

15.00 – 16.00 : Keynote Speaker (Abidin Kusno)

16.00 - 17.30 : Plenary 1

1. Hilmar Farid (Institute of Indonesian Social History, Indonesia)
2. Chua Beng Huat (NUS, Singapore)
3. Prigi Arisandi (Universitas Ciputra, Indonesia)

### **Day 2 (Saturday, 8 August 2015)**

08.30 – 10.00 : Parallel Session 3

10.00 – 10.30 : Coffee Break

\*Book Series Launch, *Asian Cultural Studies: Transnational and Dialogic Approaches* (at  
Room 14 (snacks/beverages are provided))

10.30 - 12.00 : Parallel Session 4

12.00 – 13.30 : Lunch

13.30 – 15.00 : Parallel Session 5

15.00 – 15.30 : Coffee Break

15.30 – 17.00 : Parallel Session 6

17.00 – 18.30 : Plenary 2

1. Diah Arimbi (Universitas Airlangga, Indonesia)
2. Firdous Azim (BRAC University, Bangladesh)
3. Goh Beng Lan (SEAS Dept. NUS, Singapore)

## **CONFERENCE SCHEDULE**

### **Day 3 (Sunday, 9 August 2015)**

08.30 – 10.00 : Parallel Session 7

10.00 – 10.30 : Coffee Break

10.30 – 12.00 : Parallel Session 8

12.00 – 13.30 : Lunch

13.30 – 15.00 : Parallel Session 9

15.00 – 16.00 : **IACSS Assembly Meeting**

16.00 – 16.30 : Coffee Break

16.30 – 17.00 : IACS (Reader) Book Launch

17.00 – 18.30 : Plenary 3

1. Sri Palupi (Ecosoc Rights, Indonesia)
2. Shunya Yoshimi (University of Tokyo, Japan)
3. Meaghan Morris (University of Sydney, Australia)

18.30 – 19.00 : Closing Keynote: Melani Budianta (Universitas Indonesia)

**DAY 1: FRIDAY, 7 AUGUST 2015**

**Parallel Session 1 (08.30-10.00)**

**Room 1**

Panel	Presenter
<p><b>Negotiating Identity and Space in the Urban Setting of Jakarta</b></p> <p>Panel Organizer: Nurbaity (University of Indonesia)</p> <p>This panel explores how different communities negotiate their identity and space in the urban setting of Jakarta. The first paper follows the life of manusia gerobak (cart people) that carries their home through different corners of the city. The second one highlights the interaction between the traditional market settlers and the neighboring apartment residents. The third paper observes a group of Muslim middle class women called Hijabers that promotes fashionable hijab without neglecting the Islamic values. The last one offers critical analysis on the symbolic representations of the regional identity called ASEAN Community in the public space of Jakarta.</p>	<p style="text-align: right;">Nurbaity (University of Indonesia) bai08ty@gmail.com</p> <p><b>Lifeworlds of Manusia Gerobak behind the Pile of Trash: Negotiation in Urban Life</b></p> <p>This research explores the dynamic lifestyle of manusia gerobak who depend on trash, while other urban communities tend to avoid it. It shows how manusia gerobak community identified trash shelter in the center of Jakarta as a space for social participation and safety, at a time when 'regulation' questioning the appropriateness of their presence in public space. Manusia gerobak community refers to scavengers who are obliged to work in the congested city and live in cart. They demonstrate persistence and constitute a mobile group to struggle in urban life therefore relations are negotiated.</p>
	<p style="text-align: right;">Listya Ayu Saraswati (Universitas Islam 45 (UNISMA) Bekasi Indonesia) listyaoc@gmail.com</p> <p><b>Negotiation of Muslim Women's Identity in Hijabers Community</b></p> <p>The diversity of Muslim community has become a factor which helps them who live in the urban space to define themselves more. This paper thus discusses the dynamic of self-representation of Muslim community, in particular, Muslim women as a reflection towards the need to become cosmopolitan and sophisticated yet pious and modest women at the same time. By putting Hijabers Community, the biggest and most popular Muslim women community in metropolitan Jakarta, as the centre of analysis, I argue that the identity of urban Jakarta Muslim women is a form of never-ending negotiation between metropolitan lifestyle and Islamic modesty.</p>
	<p style="text-align: right;">Dwi Tupani (University of Indonesia) dwitupani@gmail.com</p> <p><b>Negotiation / Competition Uber with conventional taxi transport modes</b></p> <p>Rising fuel prices and congestion of the city of Jakarta which is more severe cause a rise in taxi fares. The increase tariffs have been enough to make the consumer look for alternative modes of transportation at a cheaper rate. At the same time, emerging digital applications based company, Uber, reconcile the needs of vehicle owners and passengers. Uber that also present in several countries mired in controversy because they do not have permission like a conventional taxi company. From the government side, Uber do not have license to operate and judged illegal. While on the other hand, Uber provides an alternative for passengers to get rates cheaper, while providing better welfare to the drivers. This presentation will discuss the negotiation/competition Uber with conventional taxis in Jakarta.</p>

## Room 2

Panel	Presenter
<p><b>Film: Community, History and Modernity</b></p> <p>Moderator: Leslie Hao-shan Lee</p>	<p style="text-align: right;">Leslie Hao-shan Lee (Inter-Asia Cultural Studies, National Chiao Tung University, Taiwan) leslielee1990@gmail.com</p> <p><b>The (Im-) possibilities of a Sinophone Queer Community: On Tsai Ming-liang's Films</b></p> <p>My paper aims to investigate Taiwan-based director Tsai Ming-liang's films by situating them at the intersection of queer studies and Sinophone studies. "Sinophone" and "queer" both contest identitarian formations and signify as a contestation of essentialism itself. A queer Sinophone perspective juxtaposes gender and sexuality with geopolitics of Chinese identities, diasporas, and nationalisms, etc. In my essay, I will first argue the contestations of the notion of the Sinophone studies and go further to discuss how Sinophone studies and queer studies can intersect? Second, I will discuss Tsai's films by pointing out that queer subjects in Tsai films are the legacy of Taiwan's modernizing process and also as a disruptive and turbulent power against the linear progressive current towards a neoliberal, democratic, and civilizing society. Tsai's films characterize the images of negative feelings: loneliness, backward-ness, melancholy, shame, despair, self-hatred, frustration and pain, those negative feelings that challenge the mainstream progressive ideology of modern, normalized family to highlight the contingencies and instabilities of sexuality and identity and so on. Then I will conclude my writing by stating that the utopian potential of a queer Sinophone politics is to transcend familiar disciplinary boundaries and to provide possibilities of a (imagined) queer Sinophone community.</p>
	<p style="text-align: right;">Scarletina Vidyayani Eka, S.S., M.Hum. (Faculty of Cultural Studies, Brawijaya University) scarletina.eka@gmail.com</p> <p><b>Exploiting The Fear in The Screening of "The Act of Killing" and "The Look of Silence" Documentaries</b></p> <p>This essay approaches The Act of Killing and The Look of Silence documentaries from the theoretical concept of simulacra by Jean Baudrillard. As the product of media, the documentaries have special effects on young generation audience in the context of recent Indonesia. There were collisions from various groups before and after the screenings, with conflicting or even anachronistic narrations representing the fear of communism "ghost" constituting the society. The question is how the management of fear can be so powerful? Analyzing the documentaries and the controversy open up wider discussion on the importance of apprehending the notion of "media" itself.</p>
	<p style="text-align: right;">Yi-Ting Lu (School of Journalism, Fudan University) abyliu@yahoo.com.tw</p> <p><b>Possibility of Crime: Modernity in Edward Yang's "The Terrorizers"</b></p> <p>This paper focuses on chaotic and contradictive modernity of third world area which is embodied by The Terrorizers, a 1986 film by Taiwanese filmmaker Edward Yang, as a way of exploring the relation between the legacy of American Cold War intervention and modernization in a developing country. It suggests that modernity in a place like Taiwan has a meaning of a crime scene even for people living in there every day and that such a meaning is relevant to Taiwan's peculiar experience in anti-imperialist movement in the 1970s and marketization in the 1980s. In this paper, I locate such a meaning in the idea of "spectacle," which informs the way Yang's camera engages with shock, grief, and embarrassing memories in this traumatic society and problematizes the assumed dissolution of American military and political influence on the island.</p>

## Room 3

Panel	Presenter
<p><b>Art and Community</b></p> <p>Moderator: Viola Lasmana</p>	<p style="text-align: right;">Zaki Habibi (Department of Communications, Islamic University of Indonesia (UII)) aku.zaki@gmail.com</p> <p><b>Politics of Memory on Discourse about Bandung as Creative City</b></p> <p>This study explores the politics of memory on creative city discourse in Bandung, Indonesia – that is well known for its arts, youth, and creative activism – by analysing the contemporary public signs. The signs are erected or attached in city parks, crossroads, and public buildings conveying particular characteristic in terms of message and design. I argue that these public signs are related to ‘discourse in place’ regarding the brand as creative city. Using geo-semiotics and social memory, this study shows that Bandung’s current public signs discover something hidden, i.e. a narrative about creative city by remembering particular issues, while forgetting others.</p>
	<p style="text-align: right;">Viola Lasmana (University of Southern California) lasmana@usc.edu</p> <p><b>Revolutionized Imaginings in the Collective: Representing Gender in Indonesian Visual Media</b></p> <p>My talk examines contemporary visual media and how marginalized communities, particularly women and queer women in Indonesia, mobilize them in transformative ways. I will discuss how these cultural productions, especially films made collaboratively, activate subversive spaces to confront historical traumas and narrative gaps in the post-1965 era, and reappropriate the technologies and audio-visual content that were used to maintain state power during the New Order regime. These texts function as alternative archives in a transpacific context, and through their revolutionary imaginings, gesture towards a future with expansive possibilities for transformation, social recovery, community collaborations, and vigorous local and global dialogue.</p>
	<p style="text-align: right;">M. Aprameya (Jawaharlal Nehru University, New Delhi) m.aprameya@gmail.com</p> <p><b>Cast(e) Into the Open: Wrestling with Urban Structures</b></p> <p>This paper will look at historicizing, locating and perhaps, recuperating the dispossession of a particular caste identity in Telangana/Seemandhra, the Budiga Jangam people whose "traditional" occupations consist of singing verses, community buy-and-sell and other performing traditions within the urban landscape (Hyderabad). With the onset of neoliberal policies and an economy tipped to foreign capital, petty producers are increasingly socio-culturally erased. In the continuance of their professions pitted against modern urban architectures, their testimonies and cultural performances speak the language of subversion. Occupying the time-space of the "carnavalesque" (in this case, mass celebration of Hindu festivals), this community reclaims lost ground.</p>
	<p style="text-align: right;">Hiroki Yamamoto (University of the Arts London Research Centre for Transnational Art, Identity and Nation (TrAIN)) hirokiyamamoto0815@gmail.com</p> <p><b>Aesthetics for Decolonization: Postcolonial Socially Engaged Art Beyond the Binary of the Colonizer and the Colonized</b></p> <p>‘Aesthetics for decolonization’ I propose in this presentation includes postcolonial forms of artistic practices aiming to re-code the ‘authentic’ objects encoded by the colonizer from the standpoint of the colonized or re-write the ‘formal’ history written by the colonizer from the perspective of the colonized. The robust binaries between the colonizer and the colonized in contemporary art has exclusively ossified the expected role of the participants in art project and the implied meaning of the components in installation piece. By doing so they included the risk of retaining the existing stereotypes and prejudices in society. By taking the examples of art works/projects of young Asian artists including my art project, I discuss the potential of the aesthetics for decolonization.</p>

## Room 4

Panel	Presenter
<p><b>Media and Representation</b></p> <p>Moderator: Winda Primasari</p>	<p style="text-align: right;">Winda Primasari (Commucation Department, University of Islam '45' Bekasi) wind.prim@gmail.com</p> <p><b>A Tale of Bekasi: from Media Bullying to Citizenhood</b></p> <p>On October 2014 Bekasi became trending topic for netizen, not for its accomplishment, yet for its unpleasant environment. Thus it brought up bullying act supported by the social media toward the city and the citizen. In this paper, I present a critical examination of research on cyber bullying using Foucault's discourse analysis. I also contextualize it within broader framework of historical aspect, social and cultural background, cohesion and sense of belonging of the Bekasi citizen, or in this context, citizenhood. The results shows that the bullying somehow strengthen the relationship among citizen, especially youth and trigger social movement that defends the city and the people in it.</p>
	<p style="text-align: right;">Yang, Tao (School of Literature, Bukkyo University, Kyoto, JAPAN) yangtao@bukkyo-u.ac.jp</p> <p><b>A Tale of Green Island: Memoirs of White Terror in Lihkuei Chen's Documentary Films</b></p> <p>This paper discusses memoirs of white terror in postwar Taiwan by analyzing documentary films produced by Lihkuei Chen. Chen has produced a number of documentary films which have a wide range of themes such as environmental protection, women's rights and Taiwan consciousness, etc. Here I'd like to pick up "Youth Festival: Political Prisoners in Green Island" (2002) which recorded memoirs of "political prisoners" who lived (be imprisoned) in the Green Island disastrously in 1950s. It's painful to look back on that hard time, but we could and need to remember how people surviving political violence, to understand their mental strengthen. This tale of Green Island is also a historical fragment of undercurrent in Taiwan, and as an aspect of Cold War.</p>
	<p style="text-align: right;">Mochamad Aviandy &amp; Fitria Nariswari (Universitas Indonesia) ia.nariez@gmail.com, m.aviandy@gmail.com</p> <p><b>Reading Diponegoro, Another Narration of the Prince's Image.</b></p> <p>Diponegoro was one of the Indonesian national heroes. He was killed during the Dutch Colonial period because he was the leader of Diponegoro's Revolt 1825 but his image is still alive nowadays. Diponegoro is always correlated as the ideology of struggle, whether against national enemy or as the symbol of everyday life struggle, especially today. From 4 February to 8 March 2015 there was exhibition about Diponegoro, it was organized by Goethe Institute. Our research will be focusing on 'another narration' about Diponegoro – go beyond 'national-heroism-propaganda'. We will analyze the material in Diponegoro's Exhibition, mainly from visual context.</p>
	<p style="text-align: right;">Jungwon Kim (University of California at Riverside) jkim285@ucr.edu</p> <p><b>Becoming part of K-pop with fabricated IDs on Facebook</b></p> <p>K-pop has recently become understood as inclusive cultural phenomena rather than as a certain musical genre produced by Korea's pop entertainment industry. As such, understanding it requires multidirectional discussions in a variety of contexts. Focusing on K-pop, its fans and their activities on Facebook, this paper investigates how they re-shape their identities by creating additional IDs on the site. I explore how K-pop fans behave with their extra IDs on Facebook, and how this behavior constructs 'a cultural cohort' or 'an identity cohort' that transforms K-pop into a recursive community.</p>

## Room 5

Panel	Presenter
<p><b>Alternative space of knowledge production: construction, contestation, and preservation</b></p> <p>Panel Organizer: Yosef Djakababa (Universitas Pelita Harapan (UPH))</p> <p>This panel explores alternative space of knowledge production about popular historical discourses in Indonesia. The papers will highlight the significance, ramification, and contribution of the social media in the construction, contestation, and preservation of histories. This panel argues that social medias have, in fact, amplified the exposure, interest, and accommodation of different voices in search of truths</p>	<p style="text-align: right;">Yosef Djakababa (Universitas Pelita Harapan (UPH)) yosefd@gmail.com</p> <p><b>Recurring Themes of Historical Debates in Social Media</b></p> <p>With the increasing number of social media users in Indonesia, it also brought historical discussion into a new realm where information and debates became more accessible and lively. Moreover, within the context of Indonesian history, there are several recurring themes that appeared in these online discussion. This paper will highlights those themes, but will focus mostly on the 1965 event where endless discussion continues online where these debates being fought, argues and sometimes even resembles the ideological contentions that used to occur in the 1960's Indonesia.</p>
	<p style="text-align: right;">Amelia Joan Liwe (Center for Southeast Asian Studies Indonesia) amelia.liwe@gmail.com</p> <p><b>Knowledge Production of the Cold War: Contesting the 1957-1961 Events in Sulawesi and Sumatera</b></p> <p>In 1958, as part of its global anti-communist campaign during the Cold War, Washington through CIA and its allies covertly supported a regional uprising in the islands of Sulawesi and Sumatera in Indonesia. From the US's perspective, Indonesia's central government was heavily infiltrated by the Communists. The conflicting interests of the Cold War and the Indonesian post-colonial conditions inclined events towards a dismal denouement for both Washington and its local allies. The events in Indonesia are gradually forgotten in the history of the Cold War, but the labor of memory of the local people continues and provides alternative space of knowledge production. Reunions and social medias are some of the venues where the remaining Cold War warriors, their families and friends, keep the memories alive, as they try to understand the movement, the civil war, and the global Cold War which they or their relatives experienced.</p>
	<p style="text-align: right;">Yudi Bachriktora (University of Indonesia) yudibachri@gmail.com</p> <p><b>Narrating History through Social Media: An Analysis of <i>Historia</i> Magazine</b></p> <p>The first popular online history magazine in Indonesia - is the tagline of <i>Historia</i>. By combining journalism and historical research, the magazine presents a historical narration in a popular way to the audience. Most of Indonesian consider the magazine as an alternative source of information about Indonesian history. Moreover the magazine also features the untold stories, which never present in the grand narration of Indonesian history. The intention of this paper is to examine how <i>Historia</i> magazine provides other perspectives in constructing the narration of history in Indonesia as well as to analyze the meaning-making process of Indonesian history in general.</p>

## Room 6

Panel	Presenter
<p><b>Inter-Asia Cultural Studies 2.0 from the learning and teaching perspective</b></p> <p>Panel Organizer: CHENG Keng-Liang (Cultural Studies, Lingnan University, HK)</p> <p>“Inter-Asia” may be regarded as an alternative intellectual internationalism in the third world knowledge production. Apart from methodological question, this panel would like to discuss what “Inter-Asia” could be, from the learning and teaching perspective. Since the IACS summer school and the teaching camp in 2014 allow young intellectuals to form networks in different institutions, the panel will discuss what kind of platform the IACS network serves as and what resources and perspectives it offers to our local research, social engagement and teaching concerns. What problems do we encounter, and what other possibilities can we develop in our practices?</p>	<p style="text-align: right;">CHENG Keng-Liang (Lingnan University) mmbted@gmail.com</p> <p><b>"Inter-Asia" Learning and Learning "Inter-Asia"</b></p> <p>People like me who grew up in the post martial law era in Taiwan has rarely seen “China” as the problematic that needs to be addressed until now when China has closer interaction with Taiwan and the notion “China Factor” has become popular. However, from my first visit to China in the 2007 IACS conference to my study in HK, I feel “the more I go to other parts in Asia the less I understand Taiwan in relation to China in the same way”. How do I describe such a bodily experience and its relative perspective? What does “Inter-Asia” mean?</p>
	<p style="text-align: right;">Kris CHI (Department of English, National Central University, Taiwan) Krisyschi@gmail.com</p> <p><b>Return to the summers in Asia: On the discourse of “Inter-Asia” and structure of feeling formed in IACS summer school</b></p> <p>The biannual IACS Summer School builds up a platform where the young intellectuals not only can have the inspiration in terms of knowledge but also are able to form the network helping them conduct their own intellect works. While this biannual occasion becoming “ritualized,” revisiting its formation is necessary to know better what kind of “Inter-Asia” discourse is consolidated. By combining the reexamination of the related written works on IACS summers school with the observation from a participant of 2012 and 2014 Summer School, this paper would like to offer an analysis on the Inter-Asia discourse and the structure of feelings embodied in associated with IACS summer school.</p>
	<p style="text-align: right;">LAU Lai Ieng (Kwan Fong Cultural Research and Development Programme; Modern Asian Thought Project (Hong Kong), Lingnan University, HK) lilau@ln.edu.hk</p> <p><b>Re-thinking ‘China-Hong Kong Relation’ through Modern Asian Thought Platform</b></p> <p>Learning and teaching western cultural studies theories (e.g. Identity Politics, Popular Culture, Gender Studies, etc.) had shaped most of my cultural studies experiences in the university. However, during the Occupy or Umbrella Movement, these theories are inadequate to address the rapid changing political situation especially related to China-Hong Kong relation. Through the Modern Asian Thought project (Hong Kong Office), we attempt to explore the history of social and student movement in Hong Kong, and start to reveal the complex relationship between China and Hong Kong as well as new questions to cultural studies.</p>
	<p style="text-align: right;">Takeshi HAMANO (Faculty of Humanities, The University of Kitakyushu, Japan) estakhi@gmail.com</p> <p><b>Imagining Inter-Asia in the classroom: from an experience in a local university in Japan</b></p> <p>Having been teaching local undergraduate students in a regional city in Japan, I will propose a question of pedagogy in teaching Inter-Asia in undergraduate program in Humanities in a ‘less global’ circumstance apparently. No matter how much exciting classes on cultures in globalizing world can be provided, I often face the situation that a majority of students seldom have had a chance to imagine the dynamic linkage with the local and global, from their own lived experience. In that condition, how do we achieve inquires about Inter-Asia pedagogically, in order to encourage them to defamiliarize their everyday lives?</p>

## Room 7

Panel	Presenter
<p><b>Postwar, Memory and Imagination</b></p> <p>Moderator: Yoko Asato</p>	<p style="text-align: right;">Yoko Asato (PhD. Student, Doshisha University, Kyoto, Japan) asatoyoko@gmail.com</p> <p><b>Reconsideration of postwar history of Okinawa from borders producing the “pineapple boom” in Okinawa under the US occupation</b></p> <p>This paper explores how postwar history of Okinawa can be articulated from rethinking borders and memories of the “pineapple boom” in Ishigaki Island, Okinawa. Pineapple industry brought by Taiwanese immigrants in 1930s became one of the key industries during the US occupation period, various workers like Taiwanese, Chinese, Korean, Okinawan diaspora were engaged in. Recently, memories of the boom came to be recalled and attract attentions. This paper considers how borders have crucial impact on producing the boom and recalling memories which were not the master narratives of history, within the proliferation of national, economic, political borders and so on</p>
	<p style="text-align: right;">Leong YEW (University Scholars Programme, National University of Singapore) lyew@nus.edu.sg</p> <p><b>The Cultural Place of Espionage in Singapore’s Cold War Imagination</b></p> <p>The Western spy genre has been immensely popular at various junctures in mainstream Singapore’s cultural imagination of the Cold War, not only leading to the consumption of spy fiction but also occasional attempts at producing localized (or regionalized) versions by Singaporeans themselves. Are such attempts merely cultural mimicry, representing the influence of a dominant cultural form on an unsuspecting peripheral locality? Or do they demonstrate more interesting forms of appropriation? In this paper, I examine a double subjectivity in Singapore’s cultural consciousness in which the worldliness of Western spy fiction is selectively negotiated, allowing audiences to form a phatic bond with fictional narratives while simultaneously dissociating themselves from the narratives’ real world counterparts. In so doing I hope to further explore the unusual contours of Cold War culture in Singapore.</p>
	<p style="text-align: right;">Wang Xiang (Shanghai University) wlaoguai@163.com</p> <p><b>"Wanderer" with Cross-Border Imagination: Alternative Subjectivity in Contemporary China</b></p> <p>By establishing a figural image of “wanderer,” a kind of people unsettled and roving for some uncertain and undescribable ideals, this paper offers an analysis of the 21st century youth in mainland China who has experienced the collapse of socialism and the bankruptcy of liberalism as well. It asks: what political imagination Chinese people can have when today’s capitalist markets forcibly twist together the sense of socialist failure and of “the rise of the great power”? The primary goal of this paper is to investigate the newly emerging subjectivity of the Chinese youth and the alternative way it provides, for a democratic China, to overcome the deep-rooted Cold War ideology and to facilitate an effective communication with people who live in different, even contrast, historical contexts.</p>

## Room 8

Panel	Presenter
<p><b>Economy and Culture</b></p> <p>Moderator: Amanda Adelina Harun</p>	<p style="text-align: right;">Eun Jeong Soh (The Australian National University) eunjeong.soh@gmail.com</p> <p><b>The Moral Economy of Everyday North Korea</b></p> <p>Why and how do ordinary North Koreans conduct private economic activities? My hypothesis, utilizing the concept of moral economy, is that the fundamental motivation and the shared sense of justice behind private economic activities is to prevent dispersal of the family. This motivation is shaped by the memory of the non-ration period (1995-1997), the shift of responsibility to preserve the family from the state to individual households, and “self-reliance” campaign that has opened up spaces of negotiation between the authorities and families on the matters of survival. The project is based on oral history of three female defectors from Hyesan city. It finds that, given the predominant concern, private economic activities tend to be conservative and safety-oriented. More risky and profit-oriented choices are made when an individual is able to establish official connections. Women tend to defect only when they foresee no possibility of holding the family together. I therefore predict that the future stability of the North Korean state depends on the extent to which the state’s extraction and the export sector’s exploitative economy erode people’s ability to preserve family.</p>
	<p style="text-align: right;">Amanda Adelina Harun (Gorontalo State University) amandaadelinaharun@gmail.com</p> <p><b>The Shift of Manners Caused ‘Free-man’, Mafia, And Underground Economy</b></p> <p>When a nation has been a development country, the nation got the technology advances, globalitation, and economy development. It bring the advantage and disadvantage for the nation. The disadvantages are about the increase of crimes, shit of the culture and manners. Like ‘free-man’, mafia and underground economy. This papper will explain more about how the globalization, development of technology could shift the real values and manner of the society, and how this shifting could increase the rates of crimes like free-man’, amfia, and underground economy. Beside it, this papper will explain how the solution that could be use for it.</p>
	<p style="text-align: right;">Cheung Ka Fai (The Chinese University of HongKong) carlosckf@cuhk.edu.hk</p> <p><b>Political economy and the discourse of rural life in reality TV across Korea and China: A study of “Dad! Where are we going?” and “Baba qu naer”.</b></p> <p>Dad! Where are we going? – a reality show featuring paternal love invented by Korean public broadcaster MBC is transferred into China. By using political economy and discourse analysis, this paper shows both countries shape the mediated discourse of rural life by repackaging rural hardship into enjoyable experience, which echoes with the states’ agenda of social-stabilization. The Chinese adaptation “Baba qu naer” further emphasizes the tourism discourse of the rural by commodifying cultural and ethnic experience, one of the building blocks of a sustainable socialist-market-economy. I propose reality TV is a governmental technique which industrializes rural experience for city dwellers.</p>

**Room 9**

Panel	Presenter
<p><b>Transnational Popular Culture</b></p> <p>Moderator: Cons Tri Handoko</p>	<p style="text-align: right;">Putri Andam Dewi (University of Indonesia) aoi_iro@yahoo.com</p> <p><b>Fujoshi as Boys Love Manga Fans Among Indonesian Women</b> Japan Pop culture has been gaining popularity among Indonesian youths. With the advanced of the internet and telecommunication technologies, contents of Japan’s pop culture such as manga, anime, games, and dramas have been a part of Indonesian youth’s daily lives. Based on that background, this paper will explore the online fujoshi community among Indonesia women. Fujoshi is a termed that refers to women who consumed Boys Love manga. Boys Love manga is a story between beautiful men in romantic and sexual relationship. The women, who refers themselves as fujoshi, are heterosexual women but they consumed boys love manga. In this paper, I will discuss the negotiation process among Indonesia fujoshi on their subjectivity and sexuality regarding the homoerotic contents on boys love manga. Based on Judith Butler gender performance concept, I will explore the fluidity of the gender, subjectivity, and sexuality among Indonesia fujoshi through their online community.</p>
	<p style="text-align: right;">Cons. Tri Handoko (Sheffield Hallam University, UK) bhirawa@peter.petra.ac.id</p> <p><b>Marking Bodies Communicating Identities: Tattoos amongst Punk and Hardcore Musicians in Surabaya and Sidoarjo, Indonesia</b> My research is based primarily on 7 months of participant observation fieldwork in Surabaya and Sidoarjo, Indonesia. This research uses 2 stages of narrative approaches. The first stage is “visual themes approach.” This approach is to capture and explain the meaning of tattoos through understanding the genre of images, such as by their visual appearances or messages that are carried by the images literally. Secondly, “reflective contextual approach.” This approach to understand the context of image production in its natural meaning since tattoos are the reflection and reminder of the wearers' life story of social, cultural and even political phenomena around them. At this stage, I re-write informants' opinions from my perspective as a researcher. My finding is act of tattooing represent personal and collective feelings and interactions. Tattoos also represent religious identity, community and music affiliations, and spirit of resistance.</p>
	<p style="text-align: right;">Rizki Musthafa Arisun (University of Indonesia) groverascorpoise@gmail.com</p> <p><b>Wife' to Everyone: The Voice of Japanese 2D Characters 'Married' to Indonesian Youth</b> This paper will try to rephrase what Indonesian youth conduct towards Japanese 2D characters. Teenagers saying that a two dimensional character 'my wife' might lead to many causes, yet by trying to hear what would anthromorphic 'voices' blurted if these characters were human, there'd probably something to show about life of Indonesian youth consuming and reproducing foreign narratives; through a chunk of Japanese Popular Culture: 2D characters.</p>
	<p style="text-align: right;">Ming-Hsiu Mia Chen (The Graduatute Institute of Design Scinece, Tatung University) mia0306@gmail.com</p> <p><b>How do ACG fans turn into product designers?!</b> Computer Aided Design (CAD) soft wares have been developing, making product or media designing easier to get a hold with, which gives the access for amateurs to design, too. Animation Comic Game (ACG) lovers or fans could adapt the original works into fan fictions (or Doujinshi) through CAD soft wares, or even creating kinds of peripheral products for their beloved ACG roles. These fan peripheral products are produced by the designers who are as well customers and the products would be sold widely to other ACG fans and lovers in ACG conventions. Thus, they are inspired and designed from the aspects of fans, at the same time; they are sold to the fans, too. This fan-centered design is a procedure generated from fans and rounds back to fans, despite the fact that the ACG companies or publishers do release official peripheral products as well. This research will examine the producing procedure and the distribution of fan-products in ACG fan events and conventions by studying the peripheral products made and sold by fans and the costumes that fans dress themselves with when COSPLAYing in the fan fiction (Doujinshi) events and conventions in Taiwan and see if mimicry in this fan subculture could be seen as a segment of creative design. From here, this research aims to have a speculation and confirmation between real proofs and theories about the developing of designing style in the ACG fan subculture.</p>

**DAY 1: FRIDAY, 7 AUGUST 2015**

**Parallel Session 2 (10.00-11.30)**

**Room 1**

Panel	Presenter
<p><b>Urban and Rural Space</b></p> <p>Moderator: Usma Nur Dian Rosyidah</p>	<p>Kusumaningdyah N Handayani and Akhmad Ramdhon (Sebelas Maret University) rully312@gmail.com, wacana3000@gmail.com</p> <p><b>Youth, Kampung and the City: The Youth's Voice of Urban Kampung</b></p> <p>The urbanization changed the urban city form. The changed of the urban city form was spontaneous and capitalistic. The urban city transformed more modernized. The implication of this processed was the domination of economic policy. Therefore, there was no space for the youth has a voice in public participation of kampung's improvement. This study aims to documentation the local knowledge project work of the kampung's youth by research, visual media such as photography and movie. The resulted will be publishing through social media network. It might be important to consider the voice's of kampungs in order to develop the knowledge of local wisdom for sustainable improvement of urban kampung.</p>
	<p>Usma Nur Dian Rosyidah and Sudar Itafarida (Airlanga University) un.dian97@gmail.com; sudaritafarida@gmail.com</p> <p><b>Space, Mobility, Memory: The (Re) construction of "Green Living" of Citra Garden Structured-Settlement House Residents in Sidoarjo, East Java, Indonesia</b></p> <p>This paper problematizes the complicated social-cultural-economics interrelations of Buduran sub-district in Sidoarjo-Indonesia as the 'new' space, the 'modern green living at city center' jargon offered by the developer, and the memory and the mobility of the varied background of the inhabitants of CitraGarden structured-settlement house. The paper is focusing on two questions: 1) How do the citizens (re)construct the 'proposed' living concept of 'modern green living at city center' by the developer? and 2) How does the (re)construction of 'modern green living at city center', both by the developer and the residents, support environmental sustainability of Sidoarjo region?</p>
	<p>Regina Widhiasti (University of Indonesia) regina.widhiasti@gmail.com</p> <p><b>Redefining Pasar Santa: The Transformation of Traditional Market into a New Hub in Jakarta</b></p> <p>Pasar Santa (Santa traditional market) is one of the renowned traditional markets in Jakarta. In 2007, this market was rebuilt and therefore the cost of leasing was increased, and most of the sellers could not (or refused to) afford it anymore. The improved market was barely abandoned, when some young baristas decided to open a coffee shop in Pasar Santa. Started with a shop named ABCD (A Bunch of Caffeine Dealers), the stalls in Pasar Santa are now back in business. Interestingly, the stalls are mostly decorated in a modern way, giving a different ambiance for the consumers. Pasar Santa is no longer a traditional market in a sense that most Indonesian have in mind. This place has transformed into the new hub for Jakarta's youngsters. By observing the transformation of Pasar Santa, this paper will examine how the Jakarta's youngsters take part in meaning making process of Pasar Santa</p>

Myra Mentari Abubakar  
 (University of Canberra)  
 u3087786@uni.canberra.edu.au

**ACEHNESE WOMEN IN GLOBALIZATION: (The Development and Livelihood)**

This paper explores the globalization impact on Acehese women development and livelihood. The facts that Aceh is a province in Indonesia employs sharia law have often been consideration for women in performing their identity. In spite of globalization has considerably provided benefit for women, but in their livelihood they still need to negotiate between globalization and religion (Islam). Correspondingly, gender equality is evident, Acehese women show a remarkably significant development at present.

**Room 2**

Panel	Presenter
<p><b>Sexuality</b></p> <p>Moderator: Ari Widodo Poespodiharjo</p>	<p>Ari Widodo Poespodihardjo, Ph.D and Cendera Rizky A.B, M.Si            (STIKOM LSPR)            cendera.r@lspr.edu</p> <p><b>The story of condom: A grounded theory analysis on Indonesian women's perspective</b></p> <p>Condom have been known as contraceptive measure for many decades now, yet a recent research found that it may represent more than just a means to avoid pregnancy (Aranangsari 2014). The research is exploring that finding further by comparing meaning of condoms over a number of women with different marital status by using grounded theory approach. The result is that condom has a range of attributed meanings that is not confined with just contraceptive measures.</p> <p>Thomas Barker            (University of Nottingham Malaysia Campus)            Thomas.Barker@nottingham.edu.my</p> <p><b>Sex, Drugs and DVDs in the Illicit Nexus of Glodok, Jakarta</b></p> <p>Glodok lies at the northern end of Jakarta city, just south of the old city centre of Kota, identifiable by the bridge that crosses the Hayam Wuruk / Gadjah Mada roads connecting Kota with Monas in the south. Glodok is known for its cheap electronics, but also for its lively trade in sex, drugs, and DVDs. Based on three months of fieldwork, this paper is a personal ethnography of this area of Jakarta that describes how the area is an illicit nexus where markets in sex, drugs and DVDs operate.</p> <p>Timothy Laurie            (University of Melbourne)            timothy.laurie@unimelb.edu.au</p> <p><b>The Gendered Aesthetics of Kpop</b></p> <p>This paper examines the relationship between gender, sexuality and K-Pop, focusing on the celebrity of Amber, an androgynous singer and dancer from f(x). It begins by considering the formal attributes of K-Pop music and videos as bound by genre rules for harmony, synchronicity, and high fidelity. The paper then suggests that queerness in K-Pop must be understood in relation to the values sustained by its musical and visual forms, especially around the eternity of youth, the perfectibility of the body, and the triumph of group solidarity over the contingencies of geography and history. Drawing on recent discussions of queer identification and slash fiction by K-Pop fans, the paper finishes by considering the relationship between the aesthetic constraints of K-Pop videos and their readability as potentially “queer” texts, paying special attention to synaesthetic devices in f(x)’s ‘Hot Summer’, ‘Electric Shock’ and ‘Red Light’. A formalist approach to visual cultures is combined with quotes and anecdotes from fan cultures to explore the possibilities and limitations of queerness within transnational K-Pop cultures.</p>

	<p style="text-align: right;">TANG Ling (Hong Kong Baptist University) 14484986@life.hkbu.edu.hk</p> <p><b>The strategic performance of gender: white collar beauties in urban China</b></p> <p>The paper examines how the young unmarried women working as marketing executives in urban China perform their gender, or rather femininity, differently according to different occasions in business guanxi. Erotic capital (Hakim, 2010), the multi-faced attractiveness of women, would be women's advantage but also women's constraint. Guanxi, literally means relationship in Chinese, could be understood as the particularization of general ties (Bian, 2003) that is a social fact that is embedded in every aspect in Chinese society. Barbalet (2013) argues that guanxi has two phases, in which the first one is dyadic and the second one triadic. In the first stage in the establishment and enhancement of guanxi, women might strengthen their femininity and attractiveness for the possible advantages. In the second phases of guanxi, in which the two parties are monitored by a third party typically through gossip, women may downplay their femininity to avoid negative comments. This is merely a simplified version of women's gender performance, since it's also influenced by the power of the guanxi involver, the interest of different parties and the complexity of different individual's sexuality.</p>
--	---

### Room 3

Panel	Presenter
<p><b>The Interventions of Social Practice towards Invisible Citizens</b></p> <p>Panel Organizer: Kentaro TAKI (Yokohama National University Graduate School of Urban Innovation)</p> <p>What are the possible social practices that are effective today? For instance, the urban space around growing Asian cities is now facing various problems in which Japan similarly went through after their boom. However, these situations have been making the existence of urban inhabitants more "invisible" due to the acceleration of the globalization. This panel defines these people as "Absent Citizens" and considers how social practice intervene their forecasted crises in terms of media, grass-roots movement and urban design. The panel focuses on the possible act of adohocracy. Therefore, local practices against the view of bureaucracy will openly be discussed.</p>	<p style="text-align: right;">Rie SAITO WASEDA University, Graduate School of Letters, Arts and Sciences, Study of Media, Body and Image (Ph. D. candidate) rs.riesaito@gmail.com</p> <p><b>Japanese Early Video Activism "Video Hiroba (Agora)" and Exclusion of Communal Agora</b></p> <p>How did art practice involved in the shift of 'community' today? In the late 1960's many Japanese artists tried to respond to social issues. Especially "Video Hiroba (Agora)", formed in 1972, sought a new dialogue by using video as a tool to voluntary intervene various communities to visualize problems. The paper explores the role and value of art as a contact zone towards local space, particularly reconsidering the activities of "Video Hiroba". Moreover, by analyzing the decline of community and its social disincentive, it tries to examine how political interest in arts was culturally excluded and marginalized in Japan.</p>
	<p style="text-align: right;">Kentaro TAKI (Yokohama National University, Graduate School of Urban Innovation (Ph. D. candidate) / NPO VIDEOART CENTER Tokyo (director/video artist) taki.kentarou@ebony.plala.or.jp</p> <p><b>Video/Media Intervention for Cityscape</b></p> <p>How do various video art actions and digital graffiti overcome its difficulties? When the "spectacle city" decoration on buildings and monuments is presented as a fake freedom, such as in projection-mapping event, the counterculture also appears using image/media by grassroots activities and art activities. For instance, "Public Projection" series (1980-), an art project at night-time by Krzysztof Wodiczko, a Polish artist, is a trial practice on cityscape against the semiocracy of day-time urban space. This panel focuses on the efficacy of these media practice against cityscape.</p>

	<p style="text-align: right;">Kenta KISHI (TOKYO ZOKEI University (Adjunct Lecturer at Dept. of Design) / Crisis Design Network (Principal Architect) m_garden@nifty.com</p> <p><b>Interventional Urban Study for “Absent Citizens” in Growing Asian City</b></p> <p>This paper introduces implementations of urban study that has been conducted by the author since 2010, through “interventional action” to observe and analyze the transformation of living environment in Surabaya. Two projects are discussed as follows: 1) A study of informal occupation and networking of spaces by residents of urban settlements, 2) A study of impacts of labor migration into existing urban communities and the transformation of their relationships. The paper raises questions regarding “absent citizens” whom their existence is invisible in the city, and also the history and future of socially neglected people such as migrants, minorities, and/or citizens.</p>
--	---

## Room 4

Panel	Presenter
<p><b>Building a New Regional Culture in Global Asia: Culture, Community and Art</b></p> <p>Panel Organizer: Takeshi HAMANO (The University of Kitakyushu)</p> <p>The main thesis of this panel is to examine the politics of making culture by the local own, exploring plural narratives and observing actual conflicts in the voices of various local agencies in the installation of ‘new regional culture’ within the community. Looking at up-to-date topics such as, art project (e.g. art festival), industrial tourism and creative city in the regional Japan, not only the panel listens to plural voices to create local cultures in many ways, it also aims to examine the new cultural regionalism between the local and the national in global Asia.</p>	<p style="text-align: right;">Toshiro MITSUOKA (Tokyo Keizai University) mitsuoka@tku.ac.jp</p> <p>Triennales Built on Empty Imaginations: Understanding ‘Region’ in Japanese Art Festivals</p> <p>"Over the first two decades in the 21st century, the number of art festivals has dramatically increased and spread nationwide in Japan. Whenever these festivals are established, the same cliché is repeated. ‘Art festivals will revitalize our region.’ However, the concept of ‘region’ itself has never been seriously considered. The misunderstanding of ‘region’ is becoming the source of conflicts between curators, artists, local governments and its residents. Thus, the aim of this paper is to trace the process of how ‘region’ has been imagined among various participants, by drawing on an approach of sociology of knowledge."</p>
	<p style="text-align: right;">Lu PAN (Assistant Professor, Dept. Of Chinese Culture, The Hong Kong Polytechnic University) panlvhku@gmail.com</p> <p><b>An Alternative Narrative of Asia’s Creative City: The Story of Yokohama’s Sakuragicho Graffiti Wall</b></p> <p>This paper explores the transformations of the wall visuals on the bearing wall of Sakuragicho Station of the former Tokyu Toyoko Line in Yokohama. It showcases a panoramic picture of the changes, struggles, negotiations among graffitiists, the government, NPO, the discourse of creative city and urban renewal, legal wall and the public over the past 30 years. By contextualizing the case in Yokohama’s huge urban regeneration project starting in the 1980s, this research not only provides a historical documentation of the formation of street visual discourse in Japan, but also offers an alternative narrative of East Asia’s “creative city”.</p>
	<p style="text-align: right;">Takeshi HAMANO (The University of Kitakyushu) estakhi@gmail.com</p> <p><b>Reviving Lost Memories?: Industrial Heritage Tourism and Remaining Issues on Japan’s Modernity in the East Asian context Tak</b></p> <p>Exploring recent development of industrial heritage tourism by regional agencies in the northern region of Kyusyu Island of Japan, this paper aims to investigate the remaining conflicts in the trajectory of Japan’s modernity in the representation of the heritages in tourism. Industrial tourism of the region re-defines the contents as local heritages honoring Japan’s industrialization, highlighting its historical legacy of nation’s modernity. However, this paper inquires about this process of tourization of these properties undermines contested memories, which arise problematic questions about the history of modernization in the East Asia region since the late 19th century.</p>

	<p style="text-align: right;">Motohiro KOIZUMI (Tottori University) koizumi@rs.tottori-u.ac.jp</p> <p>Uses of Arts in Community: The Changing Role of Culture in the Post-Fordist Age</p> <p>This paper attempts to analysis “Art Projects” in communities, in terms of their socio-cultural conflicts they present in urban and regional communities. Unlike museum and art galleries, Art Projects do not require the use of cultural facilities. They are developing various social spaces, such as former school buildings, an increasing number of which have closed owing to Japanese “Shrinking Society”, or disused factories that have closed as a result of the increasing transition to the Post-Fordist forms of production. Based on extensive field research, the paper provides considerations how Art Projects movements and the communities are struggled with and interconnected.</p>
--	---

## Room 5

Panel	Presenter
<p><b>The Issue of Reconciliation and the Sacrament of History</b></p> <p>Panel Organizer: Annisa R. Beta (Cultural Studies in Asia PhD Programme, National University of Singapore)</p> <p>This panel focuses on the discourses of reconciliation in two Southeast Asian countries: Indonesia and Cambodia. The areas of investigations centre around the knowledge production that generates and regenerates the notion of post-massacre reconciliation. Documentaries and academic texts are the entry points of analysis.</p>	<p style="text-align: right;">Nila Ayu Utami (IACS-UST (NCTU), Taiwan)</p> <p><b>1965-66 Massacre: The scope and limits of reconciliation in Indonesia</b></p> <p>This paper explicates the scope and limits of reconciliation in Indonesia by primarily analyzing The Act of Killing to see what form of reconciliation it promotes. This paper asks: What is the form of reconciliation desired? Are there missing terminologies (e.g: forgiveness, forgetfulness, restorative justice) in the desired reconciliation promoted in Indonesia? Who and/or what are being reconciled? In explicating the notion of reconciliation, this paper would seek a form of inter-referencing with other localities like South Korea and South Africa as well as to also bring to fore home-grown idea of reconciliation through the book The Children of War.</p>
	<p style="text-align: right;">Annisa R. Beta (Cultural Studies in Asia PhD Programme, National University of Singapore)</p> <p><b>Truth and Violence in Indonesia: 1965-66 Massacre and its Reconciliation</b></p> <p>Studying three contemporary academic sources on 1965 massacre, Wieringa (2002), Heryanto (2006), and Roosa (2006), this paper asks: how does the uncovering of the violent past function in the knowledge formation on Indonesia within its scholarly circle? What is this pursuit of ‘truth behind violence’ prevalent in discussing and investigating the ‘true’ History of Indonesia? Is truth an end in itself? This paper finds that this pursuit underlines the incompleteness of Indonesia: a state imagined to be incompetent in dealing with its own past unless it talks back to it as a form of self critique.</p>
	<p style="text-align: right;">Hsu, Fang-Tze (Cultural Studies in Asia PhD Programme, National University of Singapore)</p> <p><b>Reconciliation with whom? : Writing in the Aftermath of Khmer Rouge</b></p> <p>“The year 1978 showed itself here.” Vandy Rattana (B. 1980, Phnom Penh) starts his latest video work, MONOLOGUE (2014), with this line in his somber voice. Unlike at the tourist site named the Killing Fields in the present Cambodia, the video depicts the grave of Vandy’s sister resembles thousands of others around the country as they are today: unmarked, fertile, agricultural land. By anchoring the discussion upon Vandy’s MONOLOGUE, this paper examines the surging trends of documentary among the Cambodian art practitioners and reconsiders the performativity of reconciliation in memorializing the Khmer Rouge.</p>

## Room 6

Panel	Presenter
<p><b>Struggle for Non (and) Segmented Power Places Production</b></p> <p>Panel Organizer: Ratna Erika M. Suwarno (Universitas Padjadjaran Bandung)</p> <p>Bringing together tomb sites in Gunung Kawi, queer film festival in Jakarta, and international airport in Bandung, this panel focuses on intersections of formal spaces in various places along Java Island and their position in everyday life as alternative spaces. These places deal with power struggle within the place, segmented space over place, and non-place, giving their adjacent formal structures contestation and reshaping formal knowledge of place and space conception.</p>	<p style="text-align: right;">Fitria Sis Nariswari (Cultural Studies, Faculty of Humanities, Universitas Indonesia) ia.nariez@gmail.com</p> <p><b>Reinterpretation Spaces: the Pilgrimage Gunung Kawi</b></p> <p>This research refers to the reinterpretation space within pilgrimage practice to the graves of Eyang Djugo and Eyang Sudjono which is located in Malang, East Java. Gunung Kawi is identified—during preliminary site visit—with pesugihan (a form of worship to gain wealth). The site receives over 10,000 visitors monthly. Hegemony presents in the site intertwining various parties, including the Ngesti Gondo Foundation as the management of the graves, local government, hermitage, tour guides, and the management of secondary sites around the main site. However, visitors of the graves have a different ideology of understanding of the graves.</p>
	<p style="text-align: right;">Vauriz Bestika Izhar Umar (Literary Studies Studies, Faculty of Humanities, Universitas Indonesia) vaurizbestika@gmail.com</p> <p><b>Pelabelan Diri dalam Q! Film Festival: Pelanggengan Segmentasi Ruang “Queer”</b></p> <p>Dasawarsa ini, isu lesbian, gay, biseksual, dan transgender (LGBT) menjadi isu yang tidak terhindarkan di kota-kota besar dunia, termasuk Jakarta. Q! Film Festival (QFF) sejak tahun 2001 menyajikan rangkaian penayangan film yang mengangkat isu LGBT dari berbagai negara di Jakarta. Esai ini membahas ruang alternatif yang QFF tawarkan sebagai upaya mengarusutamakan isu LGBT ke tengah masyarakat Jakarta. Namun, pasca-persinggungan dengan FPI pada tahun 2010, pelabelan diri sebagai “queer” mengonstruksi segmentasi ruang (segmented space), serta menegaskan adanya jarak dan keliyanaan—QFF berbeda dengan festival film lain; label “queer” turut pula melanggengkan posisi dua gender lainnya, terutama di Jakarta.</p>
	<p style="text-align: right;">Ratna Erika M. Suwarno (Department of English, Faculty of Arts, Universitas Padjadjaran Bandung) ratna.erika@unpad.ac.id</p> <p><b>A Vestige of Non-place: Narratives of Bandung’s Husein Sastranegara Airport</b></p> <p>Bandung’s Husein Sastranegara International Airport has evolved from Dutch field airport into Indonesia Air Force military base before fully functioning for commercial flight service in the mid 1970s. In this era of easy and cheap air travel, Husein Sastranegara International Airport remains one of the least busy airports in Java despite the fact that Bandung relies heavily on travel experiences to support its image as (inter)national tourist destination. This paper examines the non-place construction of Husein Sastranegara in forms of image and myth and its atrophies in relation to city of Bandung’s local accessibility and global connectivity.</p>

**Room 7**

Panel	Presenter
<p><b>Transnational Discourses Of Language, Economy, And Identity: Libya, Malaysia And Japan</b></p> <p>Panel Organizer: Ivie Carbon Esteban (UCSI University)</p> <p>This panel is an interdisciplinary discussion of descriptive studies on transnational discourses. The three papers attempt to delineate the issues of language, economy, and identity. Paper 1 explores the contentious connection of language and culture from the perspective of Libyan women. Paper 2 investigates the discursive practice of economy in online news reports concerning domestic workers amidst competing institutional discourses in Malaysia, Indonesia, and the Philippines. Paper 3 interrogates the reconstruction of Filipino identity by analyzing the social semiotics of a Philippine Festival in Yokohama, Japan, as a symbolic site of negotiated nationhood and transnational identity.</p>	<p style="text-align: right;">Melicent Jalova (MSU-Iligan Institute of Technology) melicent09@yahoo.com</p> <p><b>Talk To Me, Talk To Me Not: I Have A Language To Learn But A Culture To Keep</b></p> <p>Libya embarks on a new era in world relations where learning English has become a necessity. Using a questionnaire and interview protocol, this study investigates how Libyan women manage to study abroad and learn a language despite the country's cultural subjection against women. It explores their motivation to study English, their feelings about the learning environment, and their engagement in intercultural exchange. Convenient sampling is used and twelve Libyan women from Sirte University participate in the study. Their personal motivation and desire to live through another or new culture without compromising their own culture as common theme is discussed.</p> <p style="text-align: right;">Ivie Carbon Esteban (UCSI University) iviece@ucsiunivesity.edu.my</p> <p><b>The Semantics Of Domestic Workers In Online News Reports</b></p> <p>Transnational migration of domestic workers is a gendered phenomenon and a discursive action of institutions that perpetuate economic subservience. This paper is an analysis of three online news reports on domestic workers from Indonesia and the Philippines. Using van Dijk's (2008) semantic macrostructures and presuppositions, the analysis shows that the export of "maids" to Malaysia is part of a consumerist culture, of supply and demand dichotomy, and of client and patron relationship. Through lexicalization, the real participants of this export-import enterprise are backgrounded while the domestic workers as main actors are held responsible of their actions in the host country.</p> <p style="text-align: right;">Nelvia G. Balgoa (MSU-Iligan Institute of Technology)</p> <p><b>Reconstructing Filipino Identity Of Filipino Migrants In Japan: Representing And Negotiating Nationhood</b></p> <p>Transnationalism, or the multiplicity of involvements that migrants sustain in both home and host countries, allow migrants to reconstruct their own identity, proving that identity is an ongoing process that is neither fixed nor singular. Using social semiotics as an analytical tool, this paper interrogates the symbols and representations of a Philippine Festival (Barrio Fiesta) held in Yokohama, Japan, a site of processes where Filipino migrants in Japan reconstruct their identity. The findings show that being a Filipino in Japan is not fixed and essential that the idea of nation crosses beyond geographical borders and thus can be both negotiated.</p>

## Room 8

Panel	Presenter
<p><b>Human Rights in Trouble</b></p> <p>Panel Organizer: Alifa Bandali (The University of Sydney)</p> <p>Since the Beijing Platform for Action, women from all over the world have and continue to work towards gender equality. By doing so, the use of international frameworks such as CEDAW, good gender governance, and the everyday realities that women face in light of the NGO funding crunch continue to plague women. This panel considers case studies, discourse and policy analyses from Taiwan and Malaysia to question and challenge the continuity on this trajectory for equality for not only those it directly impacts, but for those who have a vested interest.</p>	<p style="text-align: right;">Alifa Bandali (The University of Sydney) alifa.bandali@gmail.com</p> <p><b>Working for the people or working for the funding?</b></p> <p>The shift in funding practices of Non-Governmental Organizations (NGOs) has motivated results-driven programs and projects. Many organizations are suffering from a funding crunch as their work does not fit into this particular mould. This paper argues that changes in NGO funding practices have a significant impact on those working in NGOs and how they commit and continue in this type of work. This paper draws on narratives of women working at a women's human rights organization (WHRO) in Malaysia to illustrate some of their perceptions and understandings of how they perceive committing to funding while conducting 'good work'.</p>
	<p style="text-align: right;">I-Hsuan Fu (National Chao Tung University) ihuanfu@gmail.com</p> <p><b>Human Right as Political Rightness</b></p> <p>The year 2000 is a significant moment of political power transition. Using "Human Rights State" and "United Nation (UN) Membership Referendum" as a slogan, the newly appointed Democracy Progressive Party government actively practices human rights issues to fortify the historical motivation of nation building and ambition of returning to international politics arena, human rights expertise and organizations appealed to keeping pace with international trends to displace national power. This paper aims to rediscover the internal logic within harmonization of UN conventions impelled into national laws in Taiwan by reviewing work from Jau-Hua Chen, a leading light CEDAW advocate. By equalizing human rights as women's rights, Chen establishes the absolute correctness of benevolence and solicitude toward the vulnerable women, and eventually, by means of consolidating legislative pressure and conventional universalism, enforcing full-scale populace domestication.</p>
	<p style="text-align: right;">Li-Fang Lai (National Central University) littlecute1983@gmail.com</p> <p><b>Queer Loss and Failure in "Friendly Campus" in Taiwan</b></p> <p>This thesis investigates questions of gender/sexuality regulation and teenage subjectivity in the disciplinary production of "Friendly Campus" over the past decade in Taiwan. I consider how "Friendly Campus" emerges as a key product of global gender mainstreaming, and how, as a new mode of school governance, it serves as a key site of sexual and gender stratifications in the normative production of teenage subject-hood in present-day Taiwan. Local NGOs cooperate in this process of "making friendliness" to conform to "a subimperial imaginary." Consequently, NGOs align with the nation-state to lead a life politics and gender governance, regardless of social dissidents.</p>

## DAY 2: SATURDAY, 8 AUGUST 2015

### Parallel Session 3 (08.30-10.00)

#### Room 1

Panel	Presenter
<p><b>Theorizing built forms and spatial practices in Asia, the silent medium of construction and negotiation of identity</b></p> <p>Panel Organizer: Dr. Amanda Achmadi (The University of Melbourne)</p> <p>This panel explores the hidden practices of negotiation of identity and social relations that are operating through the formations and transformation of built environments in Southeast Asia. Ranging from the negotiation of gender relations through spatial practices in indigenous settlements, to adaptation of the universal language of architectural modernity in the postcolonial capital city; from the emergence of trans-Asian practices of place making and consumption of place identity, to the globalisation of regional architecture across Asia, this panel considers the different agencies of the Asian themselves in negotiating and transforming their identity beyond the binary conception of tradition and modernity. It also brings into view the transformative effect of the silent but powerful actualisation of the changing social relations through built forms in the region.</p>	<p style="text-align: right;">Dr. Amanda Achmadi (The University of Melbourne) aachmadi@unimelb.edu.au</p> <p><b>Destination Asia: Transnational Construction and Consumption of Otherness in the New Millennium</b></p> <p>This paper examines trans-local and trans-Asian practices in the construction and consumption of 'Asian otherness' in the 21st century. Originating in the context of colonial encounter, Asian otherness as a concept is currently being translated into the changing host-guest relations in popular tourist destinations in Asia. The new social-political contexts are followings: the changing demography of tourists travelling in the region – with growing numbers of inter-Asian travellers and the emergence of transnational and trans-local collaboration in the architectural shaping and promotion of tourist sites in the region. Analysing new sites of encounters in case studies of tourist destination in Southeast Asia, the paper aims to theorise the nature of inter-Asia 'discovery'. It reflects on the agency of Asia's travelling and professional classes in shaping 'Asian otherness' in the new millennium. This project accordingly questions whether the 21st century construction of 'Asian otherness' has moved beyond its hegemonic colonial conception.</p> <p style="text-align: right;">Dr. David Beynon (Deakin University) david.beynon@deakin.edu.au</p> <p><b>From typology to morphology – retentions of form and shifts of meaning in meaning in the globalisation of regional architectures</b></p> <p>The appropriation of the locally traditional architectural forms for contemporary buildings has become widespread phenomenon across Asia. Such appropriations range from the grafting of recognisably local forms onto globalised building types (Minangkabau rumah gadang roofs on government offices in West Sumatra) to the programmatic and material adaptation of complete typologies for new purposes (the Khan Shatyr shopping centre in Astana, Kazakhstan that takes the form of a nomadic tent). This paper will explore the allegorical possibilities of such buildings as they render physical conceptions of allegiance, political power and cultural identity, and whether their apparently marginal translations of typology into morphology constitute alternative forms of architectural knowledge with broader applications for a glocalising world.</p> <p style="text-align: right;">Dr. Gerard Rey Lico (University of the Philippines, Diliman) gerard_lico@yahoo.com</p> <p><b>New City for A New Republic: Quezon City as Site of Post(war/colonial) Nationalist Construction</b></p> <p>The creation of Quezon City was nurtured by modernist aspirations of Commonwealth President Manuel L. Quezon and after the Second World War became the foremost site of post-colonial statecraft. As the first nation state in Southeast Asia to emerge from colonialism, the Philippines sought to create a new capital city and corresponding architecture of bespoke nationalism. It was in Quezon City that modernism found audacious explorations of new architectural forms in the post-war imagination, in which modernism possessed a symbolic allure of a new architecture for rebuilding a brave new world ravaged by war.</p> <p>In a post-colonial context, the Philippines through Quezon City, its Capital City perpetuated an iconography of national mythology channeled through the pure surfaces and unadorned geometries of modern architecture. It found in Modernism a convenient aesthetic modus to denounce the colonial vestiges embodied by the infrastructures of American Neoclassicism in pre-war Manila and sought to create new built environments that conveyed emancipation from the colonial past.</p>

Ms. Aninda Moezier  
 (The University of Melbourne)  
 amoezier@student.unimelb.edu.au

**Transformations of Spatial Practices and Gender Relations in the Village of Rao-Rao, West Sumatra**

Ethnographic studies of the Minangkabau in West Sumatra focus on their matrilineal social organisation, but pay less attention to gendered spatial inscriptions of their built environment. Conversely, architectural studies have investigated Minangkabau aesthetic and construction practices, neglecting gender relations. This paper explores a conceptual framework for research of the contemporary Minangkabau village of Rao-Rao as a dynamic socio-historical context for spatial practices and gender relations. The research will apply spatial ethnography—an urban studies methodology—to a rural context. It is based on an assumption that Minangkabau villages provide complex but under-researched socio-spatial templates for spatialising gender in Minangkabau society.

**Room 2**

Panel	Presenter
<p><b>New Queer Asian Publics: Exploring Cultural Flows and Undercurrents</b></p> <p>Panel Organizer:            Helen Hok-Sze Leung (Simon Fraser University)</p> <p>Of all the continents, Asia is the gayest.” Journalist Benjamin Law’s declaration may be tongue-in-cheek but there is no doubting the emergence of queer urban imaginaries and queer publics in many parts of Asia. Our panel analyses the myriad conditions of this emergence: accelerating urbanization, creative city policies, the globalization of LGBT rights discourse, the inter-Asian regionalization of popular culture, diasporic mobility and transnational circulation of queer migrants and images. Comparing specific case studies, we explore the cultural flows and undercurrents that drive the formation — both imaginary and material — of these new queer Asian publics.</p>	<p>Audrey Yue            (The University of Melbourne)            aisy@unimelb.edu.au</p> <p><b>Trans-Singapore: Some Notes Towards Queer Asia as Method</b></p> <p>From the transsexual sex workers of Bugis Street to the self-fashioning butches of the current creative economy, trans-cultures have always been a prominent feature of queer Singapore’s public culture. Using three case studies that examine colonial transsexual history, transgender biomedical modernity and the contemporary inter-Asian performances of tomboy boybands, this paper examines these practices of trans-ing in order to show how they can be mobilized as strategies that inform the critical paradigm of Queer Asia as Method.</p> <p>Shalmalee Palekar            (University of Western Australia)            shalmaleepalekar@yahoo.com</p> <p><b>Picturing Queer India(s)</b></p> <p>This paper will focus on Bollywood’s song sequences. Drawing on both Prasad’s and Dudrah’s work I ask: how might we read the reworking, by queer Indian and diasporic audiences, of normative deployments of gender and sexuality? Prasad claims that popular cinema affirms the status quo and is complicit in reproducing existing social relations. I suggest that we should investigate how reactionary formulations of ‘nation’ and public culture are received and contested through the very signs and codes of a travelling and transnational Bollywood cinema. They constitute dynamic languages for diverse audiences – especially when queering the pleasures of song and dance.</p> <p>Helen Hok-Sze Leung            (Simon Fraser University)            helen_leung@sfu.ca</p> <p><b>Queer Asian Publics Across the Pacific</b></p> <p>When the Vancouver School Board passed a policy aimed at protecting LGBT students in 2014, a contingent of Chinese-speaking parents launched a highly publicized campaign of protest that has currently turned into a lawsuit. This paper examines responses to mainstream and ethnic media’s coverage of this instance of Asianized homophobia in the context of an under-documented history of queer Asian cultural activism and trans-pacific circulation of queer media in the city. I examine the limits of the “homonationalism” framework for understanding this case and trace the emergence of a trans-pacific queer Asian public in the arguably “Asian” city of Vancouver.</p>

### Room 3

Panel	Presenter	
<p><b>Remaking The Meanings of Intimacy, Home, and Gender</b></p> <p>Panel organizer: Francisca LAI (The Chinese University of Hong Kong)</p> <p>This panel asks how people of disadvantaged groups, particularly migrant workers and divorced fathers in Hong Kong, create alternative space and knowledge when they are subjected to oppressive regimes of gender/sexuality, race and citizenship. While Hong Kong proudly announces itself as a global metropolitan city, this panel doubts its acceptance of cultural diversity and raises questions of heterosexism and racism faced by the disadvantaged groups. How do these individuals negotiate and construct their identities through re-making the meanings of intimacy, mobility, home, masculinity and femininity? This panel encourages an interdisciplinary dialogue as papers are selected from both media studies and cultural anthropology.</p>	<p style="text-align: right;">Feng-Mei HEBERER (University of Southern California) feng-mei@gmx.de</p>	
	<p><b>Migrating Intimacies</b></p> <p>This presentation explores photography and film works documenting moments of pleasure and love among female Southeast Asian migrant domestic workers in Hong Kong. My discussion expands upon feminist migration scholarship by examining how present-day media productions document new migrant socialities and, further, how they invite reflection on the often transient intimacies they depict. I show how the visual works render legible and validate sexual and romantic affiliations among migrant women that are commonly elided from their public representation. Yet the works also move notions of intimacy beyond the frameworks of permanence, domesticity, and heteronormativity to interrogate how such framings intersect with concepts of good citizenship and market logics of privacy that foreclose certain migrant socialities to begin with.</p>	<p style="text-align: right;">Francisca LAI (The Chinese University of Hong Kong) laiy.purdue@gmail.com</p>
	<p><b>Remaking the Space of Home</b></p> <p>Migrant domestic workers working within the intimate realm of the household are often positioned as dangerous women or even seen as sexual threats by their female Hong Kong employers. I explore how Indonesian migrant domestic workers in Hong Kong adjust their gender appearance in accordance with the request of their employers while drawing meanings of masculinity on female bodies from their migrant community where female same-sex relationships are not uncommon. My work sheds light on understanding the shifting meanings of heteronormativity in the homes of employers by examining how the domestic workers negotiate the gendered expectations and heteronormative boundaries. In-depth interviews with 43 Indonesian migrant domestic workers were conducted from 2010 to 2012.</p>	<p style="text-align: right;">Wai-Man TANG (University of Macau) wyman19@gmail.com</p>
	<p><b>Migration, Marginalization and Metropolitanity: Negotiation of Masculinities of Nepali Drug Users in Hong Kong</b></p> <p>Global cities are emerging in Asia creating global connections and regimes of values. Many people from poorer neighboring countries regard these places as a land of opportunities and migrate there. State-promoted “Asian cosmopolitan masculinity”, surfaces in these global cities. This research aims to study the negotiation of masculinities of a doubly marginalized group in Hong Kong – the male Nepali heroin users. The results of this research preliminarily show that masculinities in Asian cosmopolitan city are rather contingent, pluralistic, and inconsistent. Yet, many individuals of marginalized groups find this situation favorable as they can have more room to practice their agency and gain empowerment.</p>	

### Room 4

Panel	Presenter
<p><b>Memory, Agency and Reconfiguration of the Other</b></p> <p>Panel Organizer: Seuty Sabur (BRAC University, Bangladesh)</p> <p>This panel aims to work through, in, on or around memory and its mobilizing functions across two different locations of Asia, i.e., Bangladesh and Malaysia, which have been confronting with complex accounts and discursive employment</p>	<p style="text-align: right;">Seuty Sabur (Assistant Professor Department of Economics and Social Science BRAC University, Bangladesh) seutysabur@gmail.com</p> <p><b>Shahabag, Trance and the Magic of the Nation: Gender-Religion-Class-Ethnic Questions</b></p> <p>Shahabag uprising and its subsequent events divided nation into ‘secular’-‘religious’, ‘nationalists’-‘traitors’, ‘Bengali’-‘others’ factions, rehashing the old binary of ‘either you are with us or against’. Bangladesh War Crime Tribunal’s verdicts – concerns aired in Shahabag regarding the trial, violent protest from the oppositions; leaders pandering to the Islamist forces, seeking their blessings; emergence of Hefazat-e-Islami and its grand rally; Women’s grand rally condemning ‘fundamentalists’/Islamic force complicated the public</p>

<p>of violence as being inscribed onto the body of national self and Other by means of producing deferential spaces, cultural codifications, historical narratives and memorial practices. Drawing on the selective nature of memory and problematizing memorial culture, panel papers will reflect upon the question of resistance in our time and varied existence of gender, class, and ethnic configuration within the domain of national/urban divide.</p>	<p>memory even more. Using these events as point of reference, my paper will explore the complex and entwined nature of nation and its intersections (class-gender-ethnicity-religion). Probing into the moments of celebrations, violence, resistance and individuals' experience I will illustrate how nationalist discourses are legitimized in 'trance'. How such discourses generate certain intolerance, when contested? From the archives, oral histories, I will argue that by suppressing the narratives of violence against nation's 'others', Bangladesh nation-state privileges an exclusive Bengali Nationalist narratives of 1971 which embodies the genealogy of violence/atrocities.</p>
	<p style="text-align: right;">Tabassum Zaman (Assistant Professor Department of Media Studies and Journalism University of Liberal Arts Bangladesh (ULAB)) tabassum.zaman@gmail.com</p> <p><b>Locating the unruly “other spaces” in the official urban discourse of Dhaka</b></p> <p>True to its very suggestive name (“Dhaka” in Bangla means concealed), Dhaka’s official urban discourse is marked by a surreptitious propensity. Resting comfortably on the visible, measurable city, the authoritative discourse on the city yields only a half city, completely oblivious of the invisible “other spaces” that condition and engulf how the dwellers imagine and negotiate the dizzying metropolis. But despite such discursive negligence, memory, inherently selective, at times illogical, and often counterfactual makes way for a recurrent resurgence of the repressed other, problematizing the widely circulated idea of the city as logical, orderly and visible entity. This paper traces the unruly presence of the other spaces at the heart of the authoritative urban discourse. It presents a critique of this underlying contradiction by showing how despite a tacit denial of the “messiness” intrinsic to the experience of the “urban,” the formal urban discourse not only invokes the memory of the other spaces but deploys it as an organizing principle, pointing at a meaningful transaction between the physical city and its ethereal counterpart.</p>
	<p style="text-align: right;">Miriam Ruiz Mendoza (University of Nottingham Malaysia) kacx3mra@nottingham.edu.my</p> <p><b>Not-so-innocent: Women, agency and political violence</b></p> <p>This paper discusses the role of women as agents in political and social movements and not just as innocent and disempowered victims as media often portray them. I will explore the role of women in particular cases in nationalist movements in Malaysia and the region, as well as more recent conflicts in order to ultimately ask about their gains after participating in those movements.</p>
	<p style="text-align: right;">Mustain Billah (Research fellow, Law Life Culture (LLC) Dhaka, Bangladesh) mustain.zahir@yahoo.com</p> <p><b>Of survival and witness to political violence: dealing the ghost of memory in nationalist culture</b></p> <p>In the history of Bangladesh, political violence has marked an obvious presence and consequently survivors come to instate witness to the ‘public memory’. A body of literatures is being produced in authenticating sufferers’ experiences. Rather than opening ethical reflection, these narrative employment blur the place of violence that nationalist ontology has made internal to its subject formation and the cultural embodiment of inviolable commitment towards its consecrated past. Drawing on the public discourse and attendant evocation of war memory, I would try here to elaborate on the problematic terrain of memorial practice and its elemental trope: survivors’ memory and memorializing rituals.</p>

## Room 5

Panel	Presenter
<p><b>Performance as Cultural-political Experience</b></p> <p>Panel Organizer: YU Hsiao Min (Lingnan University)</p> <p>Performance forms—songs, theatre, performance arts—originated from the community once presented stories of our everyday life. Nevertheless, these cultural forms have gradually been detached from community experience in the local contexts due to institutional practices including government policies or the subsumption under curricula of formal education. Through the discussion of alternative methods and case studies in Hong Kong and Mainland China, we seek to explore how performative practices in their diversity—language arts and live performances—may re-engage the learners/audience, rediscover and re-present identities, and further open up space for creativity, resistance, collaboration and shared memory and meaning making.</p>	<p style="text-align: right;">WEN Cuiyan (Lingnan University) prdsone@gmail.com</p> <p><b>Performing Muyu Songs: revitalizing embodied experiences of local culture</b></p> <p>Muyu song was once a major entertainment around the Cantonese-speaking areas in China. Despite its severe decline after the 1960s, it is still popular today among senior locals, most of whom are women. In 2006, it was listed as a Chinese national Intangible Cultural heritage. However, the government-led practices of Muyu tend to integrate it into a grand nationalistic narrative and break away from the local context. By representing this tradition from a local and female perspective, this presentation proposes the possibilities of revitalizing the embodied experiences of Muyu song and rediscovering local identities.</p>
	<p style="text-align: right;">YU Hsiao Min (English Department, Lingnan University) hmyu@ymail.com</p> <p><b>Engaging the Community through Contemporary Drama Studies</b></p> <p>Responding to the problematics of pedagogy in tertiary education of the common disjunction between students' knowledge acquisition and their community engagement, I am proposing a basic methodology for a semi-scripted community-engaged theatre project using adapted scenes from Caryl Churchill's polemical and socially-engaged plays. The study considers the form of community-oriented theatre with adaptations of Churchill's plays as a viable critical pedagogic approach; it aims to integrate institutional learning with community experience outside the institution, while encouraging mutual-learning and reflections on socio-cultural conflicts such as gender issues across communities in the local society.</p>
	<p style="text-align: right;">Muriel Yuen-fun LAW (Hong Kong Art School) muriel_law@yahoo.com</p> <p><b>Performing Heritage, Negotiating Experiences and Learning</b></p> <p>Live theatre performance often engages its audience in active co-creation and interpretation of their theatrical experiences. This paper draws on the study of a theatre-in-education programme comprising a live performance at a historic site and a set of drama activities that intended to subvert the mainstream discourses of the plague outbreak in 1894 in Hong Kong. It examines how site-specific scenographic elements and poetic dramatic conventions mediate student-participants' theatre encounter, their understanding of the history at issue and human-bacteria relations. It explores how the audience-participants' performative practices may open up space for negotiating subject disciplinary knowledge frameworks practiced at schools.</p>
	<p style="text-align: right;">Holly Lixian HOU (The Chinese University of Hong Kong) hollyhou1985@gmail.com</p> <p><b>Performing Feminism: Young Feminist Activists' Performance Art in China</b></p> <p>The year 2012 has witnessed a new wave of feminist movement in China featured with the grassroots young feminist activists' performance art in the street. This paper investigates how the grassroots young feminists in authoritarian China have been empowered through such performance art in: 1) engaging the mass media and the public for discussion on gender issues, which have long been ignored; 2) adopting a new feminist politics targeting at protest against the government's gender biased policies; 3) creating a new feminist community constituted of young college girls all over China with an orientation to intervene in sexism through "performance".</p>

## Room 6

Panel	Presenter
<p><b>Community Building and Resistance Reconfigured By Cultural Activism</b></p> <p>Panel Organizer: Yun-chung Chen (LIngnan University)</p> <p>This panel covers the transformations of community building and resistance in Hong Kong from the 1970s to the Lee Tung Street, Star Ferry, Queen's Pier preservation movements and the recent Umbrella Movement. It explains the ironically 'docile' behavior of Umbrella protestors as a result of decades of colonial disciplinary community building, which is counteracted by diverse forms of cultural activism, including community building through new cultural heritage and community preservation movements, which transformed the Alinsky model, giving it a unique Hong Kong upgrade, and giving Hong Kong a way to make its (post-)colonial condition livable on a daily basis.</p>	<p style="text-align: right;">Mary Ann King (Gumgum), Graduate Student (Department of Comparative Literature, University of Hong Kong) gumgum@gmail.com</p> <p><b>Docile Bodies in Resistance @ Umbrella Movement</b></p> <p>The Umbrella Movement in Hong Kong captured global media attention not only by its massive occupation of the main roads, but also by the behavior of the protestors, like diligently doing homework on the streets and continuously cleaning the occupation sites. This 'docile' behavior can be explained by a colonial top-down and disciplining community building process that commenced over four decades ago. It is ironic to see how protestors use their 'docility' to resist an authoritarian regime that denies them democratic rights. Analysis will be supported by a semi-qualitative profiling survey of the protestors conducted by the author.</p>
	<p style="text-align: right;">Yun-chung Chen, Associate Professor (Department of Cultural Studies, Lingnan University, Hong Kong) ycchen2@ln.edu.hk</p> <p><b>Community Building Through Cultural Activism</b></p> <p>Alinsky's model of Community Development (CD) was the major model Hong Kong social workers use to empower working class communities to fight for housing and welfare since the 1970s. Unfortunately, this 'subversive' practice has undergone serious assault from the government in the 1990s through controlling subvention funding and restricting social worker training. Since 2005, the new preservation movement in Lee Tung Street, Star Ferry and Queen's Pier sparks the revival of CD on a greater scale as community building, with strong cultural activism as its backbone. This paper examines this new trend of community empowerment that goes beyond Alinsky's model.</p>
	<p style="text-align: right;">Stephen Ching-kiu Chan*, Professor (Department of Cultural Studies, Lingnan University, Hong Kong) sckchan@ln.edu.hk</p> <p><b>Community or the Question of Locality: Distance, Proximity and Otherness in Hong Kong Cultural Politics</b></p> <p>Hong Kong communities are the sites of radical contradiction, tension and negotiation. In the last three decades, in their local specificities, communities have coped with neo-imperialist global imagination reconstituting their local myth, their everyday life and their self-other formation as a colony (re-)turned to China. Cultural politics in heritage conservation, local creativity, and community-oriented cultural practices have allowed ordinary life to articulate the public sphere, when divergent forces of the community engage the spatial politics of power. Living dangerous on location, communities mediate daily their distance and proximity from power relations to make their (post-)colonial public a livable one.</p>

## Room 7

Panel	Presenter
<p><b>New Media Wars?: Emerging Neo-Nationalism and Media Practices in the Digital Era</b></p> <p>Panel Organizer: Yoshitaka Mori (Tokyo University of the Arts)</p> <p>As digital media technology has dramatically developed over the last two decades, media politics in relation to neo-nationalism has</p>	<p style="text-align: right;">Tomoko Shimizu (Tsukuba University) shimizu.tomoko.fu@u.tsukuba.ac.jp</p> <p><b>Re-thinking "The Intolerable Image"</b></p> <p>After the consumer society and the communication era, we are now witnessing the radical changes such as ecological catastrophes, financial fiasco, nuclear or religious-military conflicts. As Slavoj Žižek spoke at Occupy Wall Street, it seems that "The Marriage Between Democracy and Capitalism is Over." However, it does not mean the system itself has already destroyed. Rather, it is possible to say that a kind of new authoritarianism will</p>

<p>radically changed in response to globalization. While chauvinistic nationalism and even fundamentalism have grown under the increasing military tension elsewhere, including Northeast Asia, counter-cultural media practices, particularly in social media, have also been invented. The panel discusses the relation between new neo-nationalism and media, through the examination of the latest media practices and examines media cultural theory in the age of digitalization and globalization.</p>	<p>appear in the era of a forced spectacle/media society. Then, how can we picture the new model of a society in this crisis? Looking back the argument by Walter Benjamin, Guy Debord, Giorgio Agamben and Jacques Rancière, this paper will re-examine theoretically the relationship between aesthetics and politics.</p>
	<p style="text-align: right;">Yoshiharu Tezuka (Komazawa University) chimerafilms@mac.com</p> <p><b>Politico-economics of Cloud Funding and Japanese Independent Filmmaking</b></p> <p>The condition for democratic communication is deteriorating further within conventional mass media institutions in Japan. Many filmmakers/ journalists are seeking alternatives and resorting to independent documentary filmmaking using inexpensive digital equipment and “Cloud Funding” as means to raise finance for their project. This paper discusses the possibilities and effects of “Cloud Funding” over the Japanese independent filmmaking and its political implications.</p>
	<p style="text-align: right;">Hyangjin Lee (Rikkyo University and Harvard University) hlee@rikkyo.ac.jp</p> <p><b>North Korea in America: The Cultural Consumption of Evil</b></p> <p>Until the end of the Cold War era, the DPRK was a negligible satellite of the prime enemies, USSR and China in popular cultural discourses in the United States. However, with the end of Cold War, the DPRK finally began to receive significant attention from ordinary Americans, and it has been repositioned at the centre of their cultural space. In 2003, George Bush included the DPRK, along with Iran and Iraq, as part of an Axis of Evil, national enemies of the United States in the war on terror. From Tay Garnett’s One Minute to Zero (1952) to Seth Rogen and Evan Goldberg’s The Interview (2014), this paper will examine the historical transformation of DPRK in the eyes of Hollywood.</p>

## Room 8

Panel	Presenter
<p><b>Asianism Reconsidered I</b></p> <p>Panel Organizer: Chih-ming Wang (Academia Sinica)</p> <p>In the early 20th Century, Asianism was a powerful call for transracial, translocal solidarity and resistance, but it was overtaken by Japan to justify its imperialist expansion. Such a history has made Asianism infamous, and excluded other linkages to it. How does inter-Asia cultural studies reconsider and engage with such Asianism(s) as our historical legacy and its twisted reincarnations in the forms of Asian nationalism and civilizational clash? How do we reassess its meanings in the time of neocolonial threat and regional integration? This is a two-session panel which includes six papers to address the issue of Asianism from different locations and generational</p>	<p style="text-align: right;">Ikegami Yoshihiko (Gendai Shiso Magazine) jikegami4@gmail.com</p> <p><b>From the Ruins of Empire</b></p> <p>Japan has a long tradition of Asianism as is clearly seen by the works of Takeuchi Yoshimi. Complexities of Japanese Asianism mainly arose from its peculiar modern history. Japan had quickly achieved modernization in the 19th century and soon fell into imperialism against Asia. According to Pankaj Mishra, the generation of Pan-Asianism and Pan-Islamism was due to Liang Qichao and al-Afgani whose associations and dialogues with various people ranged all over the Asia. They were keen to the invasion and oppressions by the West, which linked them each other. My aim is to shed new light on the perspective of Japanese Asianism which is fit in the era of globalization in 21st century.</p>
	<p style="text-align: right;">Jiwoon Baik (Seoul National University) jiwoon-b@hanmail.net</p> <p><b>Chinese Asia Discourses Revisited</b></p> <p>Asianism in the late 19th Century and early 20th Century in East Asia has a contradictory facet. On the one hand, it had a strong call for trans-national solidarity; on the other hand, it was motivated by a nationalistic desire of nation-states independent of Western imperialism. Especially in China, which had a long historical experience of empires, Asia discourses oscillated between nationalism and empire conception, as we see in Sun Wen.</p>

<p>perspectives. The first session deals with various origins of Asianist discourses from the 1920s to 1940s, while the second session look at the missing links and the contemporary reincarnations of Asianism from the 1950s to the present.</p>	<p>However, there were some possibilities of Chinese Asia discourses in this period, though meager and forgotten, to fall into neither nationalism nor empire. By focusing on the Asia discourses of Li Dazhao and Liu Shiwei, I am going to search for China's own intellectual resources through which the virulent nationalism and empire imagination seen in the present China could be considered.</p>
	<p style="text-align: right;">Chih-ming Wang (Academia Sinica) wchimin@hotmail.com</p> <p><b>Defensive Realism: Taraknath Das's Asianism</b></p> <p>India has been an important source for Asianist thinking. However, aside from Tagore's civilizational imagination of Asian unity, Taraknath Das represents another important strand of Asianism which looks Asian solidarity through the lens of realpolitik. Trained in the United States as an expert in international relations and experienced in diasporic activism for Indian independence, Das advocated a view of Asianism that engages with the theories of international relations on the one hand, and the complex relations within Asia and beyond on the other. This paper seeks to reassess Das's life and work from the 1910s to 1940s to articulate the significance of his "defensive realism" in thinking about Asian solidarity in transpacific and inter-Asian dynamics.</p>
	<p style="text-align: right;">Ayumi Goto (Historical Science Society of Japan) ayugotoh@outlook.jp</p> <p><b>Anarchist Asianism: Shusui Kotoku</b></p> <p>In a presentation, I plan to compare Asianism and other revolutionary thought in the beginning of 20th century in Japan. In Mishra's book, some Japanese who embrace Asianism appeared and most of them became Imperialist. I would like to introduce some people who have other thought, like Shusui Kotoku(幸徳秋水) who were Anarchist and were struggling to stop Japan's imperialistic expansion. I try to reconsider their activity through feminist perspective since we tend to ignore women's experience in history.</p>

## Room 9

Panel	Presenter
<p><b>Stuart Hall: A Proposal for Double Panel (II)</b></p> <p>Panel Organizer: Kuan-Hsing CHEN</p> <p>Stuart Hall (1932-2014) is perhaps the most influential figure in the global circle of cultural studies. But his works and practices obviously exceed the imagined "disciplinary" boundary to a much wider intellectual world. As a thinker and public intellectual, Hall created an institutional space called cultural studies to do critical work, including education, political intervention, intellectual debate and nurturing minority community. His work as a whole was deeply grounded in the local; and his theoretical work was often formulated to deal with the troublesome conditions of the local. Nevertheless, many intellectuals and scholars have been inspired by his mode of thought and analysis as well as his generosity in different geopolitical locations. Indebted to,</p>	<p style="text-align: right;">Shu-fen LIN (Chiao Tung University) proprname@mail.nctu.edu.tw</p> <p><b>"Popular-Democratic" Subjectivity in Times of Uprisings</b></p> <p>This paper is an attempt to examine the legacies of Stuart Hall and Ernesto Laclau. It sets out with a review of the specific ways in which local intellectuals appropriated their respective formulations of "authoritarian populism" and "popular-democratic" to deal with the conundrum facing post-martial law Taiwan. This will then be followed by an investigation into the distinction between "popular-democratic" and "populist" which Hall claimed to maintain to distance himself from a statist politics, while Laclau, with his ontologization of populism, tended to underplay. The paper will finally turn its focus on how the difference between Hall and Laclau discussed above can contribute to our thinking of political subjectivity in the current conjuncture.</p>
	<p style="text-align: right;">Hiroki OGASAWARA (Kobe University) planet_hiroki@hotmail.com</p> <p><b>Teaching the Crisis: Marx and Marxism in Stuart Hall's thinking</b></p> <p>I set up my task here not to express personal and sentimental reflection of Stuart himself, but to think seriously of what I'd call his theoretical 'legacy' in the field of social and cultural thoughts. Stuart was a teacher of moments and also a thinker of 'conjuncture'.</p>

and in memory of, Stuart Hall, this double panel attempts to 1) deepen our understanding of specific aspects of his theoretical and political work, and 2) track how his works have been articulated to the local politics and culture in the Inter-Asia context.

These two faces beautifully coexisted in his life. He taught something always along with and line with on-going situations. He taught us how to profoundly understand and intensely describe the 'concrete' in cultural and social fields. The 'concrete', according to Stuart, is a result of 'non-necessary correspondence' between various forces, relations and situations, that is, the contingent and articulated determination in history. This is what he had learnt by reading Marx and various Western Marxist thoughts. He was after all a Marxist in this sense. In the earlier stage of his thinking, Stuart was very much indulged in reading and learning from Marx. This is characteristic in his "Marx's Notes on Method: A Reading of the 1857 'Introduction' (1974)". His Marxism then showed a unique twist in later stage, which was explicitly expressed in his article 'Signification, Representation, Ideology: Althusser and the Post-Structuralist Debate' (1986). Reading these two texts helps us comprehend the way Stuart has tackled with Marx and the resonated thoughts, and, in my view, conducts us to tackling our on-going agendas in this half-dead Capitalist world, such as the crisis of culture, subjectivity and politics.

Young-Pyo SEO (Jeju National University) and Sung Kyung KIM (University of North Korean Studies)  
seoyp@hanmail.net

**A Political Analysis on Populism in South Korea: Stuart Hall's Ideas and its Implications**

The most important contribution of Stuart Hall is his synthesis of cultural studies and political analysis. From his standpoint shared by a lot of the British new left thinkers, culture must be understood as an instance of complex social formation. In this context, this paper attempts to apply Hall's approach to Korean politics in an analytic manner. In particular, it explores the political and cultural conditions which resulted in the excessive spread of the discourse of populism. In Korean society, the deficiency of procedural rationality coexists with strong egalitarian aspirations. There have been the promises of success in politics, but the people have experienced frustration from broken promises. Such unstable and contradictory social condition has been (re)constructed by distorted political mapping heavily relying on the division of the nation and the legacy of the Cold War. Korean politics including institutional politics, deemed to be complex relations among various politics subjects, has been overwhelmingly reduced to the left-right confront. However, in recent years, the overflow of populist discourse demonstrates the breakdown of left-right balance. The progressive or the left, at least criticizing capitalist exploitation, has lost its influences as a political forces and critical discourse. Consequently, the people who has been suffered from competition and polarization do not have their political prospective beyond capitalism any longer. This paper argues that the discontent, without a supporting political project, could be expressed through populist channel. Therefore, we suggests 'popular-democratic populism' as a possible progressive-left project that would empower people into political subjects.

Manneke BUDIMAN  
(University of Indonesia)  
manneke.budiman@gmail.com

**Stuart Hall and articulation theory in local community politics in Indonesia**

K. SATYANARAYANA\*  
(English and Foreign Language University)  
ksatya2005@gmail.com

**Stuart Hall and the Dalit Question in India Satish Poduval**

The emergence of Cultural studies in India is closely related to the new questions that came up in the 1980s and 1990s in India. Questions of caste, gender and religious identities come to the public for a critical discussion in the context of globalization. New social groups such as Dalits, Backward castes and other monitories newly entered into the Universities during this period. In this context, Cultural studies was invented as a new site outside the social sciences and the humanities. Stuart Hall's idea of Cultural studies as a site of critical intervention became relevant in India following the discussions on the crisis

	<p>of English studies and the failure of Social sciences in the 1980s and 1990s. The critical legacy of the Centre for Contemporary Cultural Studies (CSSS) at Birmingham was significant in the invention of small but significant field of Cultural studies in India. It is known that CSSS undermined the primacy of the text and also the 'field', shifted the focus on to everyday life and practices and reconceptualised culture as signifying practices imbricated in the societal structures of power. Hall is a key thinker in formulating cultural studies as a critical site of contending perspectives and also in theorising the contemporary. Hall's view that the act of meaning making is a social act and it is embedded in a particular historical context enabled the study of the subjugated people from a new perspective.</p> <p>I wish to highlight Hall's significance with reference to my own experience of teaching Dalit studies in the domain of Cultural studies. With the Dalit upsurge in the 1990, the questions of caste and Dalit politics erupted into a public debate outside the sociological and other Social science disciplines. The early Anthropological studies reified caste as Indian tradition. The Nationalist sociology of the 1950s assumed the disappearance of 'traditional' caste from the public domain with the rise of modern Indian state. The Dalit movement rejected the tradition-modernity framework and also criticized that the Marxist analysis of class and political economy as inadequate to understand questions of caste and identity. This specific context required relocating the study of caste and Dalit politics in a new academic site such as Cultural studies. The centrality of culture in the very construction of caste and Dalit identity is not analysed in the existing disciplinary sites. While the mainstream disciplines fixed the meaning Caste as civilization or heritage and caste as a hierarchical system, the Dalit movement invoked Dalit identity as given, natural and a priori. Hall's relevance in this context is crucial. Drawing on Hall's theorization of culture and identity, I taught a series of courses under the rubric 'Dalit studies' in the Cultural studies programme. Hall helped us to situate caste and identity in the present and also to view caste and identity as heterogeneous, hybrid and representation in a particular location and politics. This paper would elaborate how Hall and the field of cultural studies provided a model for rigorous analysis and endorsed the idea of specific location and perspective.</p>
--	---

## Room 10

Panel	Presenter
<p><b>The Cold War and Division System: (Re)constructing the North Korean Mind</b></p> <p>Panel Organizer: Lee Hyang-Jin (Rikkyo University)</p> <p>Like the experience of many other Asian countries, the Cold War is clearly alive and overwhelmingly affects people's everyday lives in North Korea. This panel attempts to explore the presence of Cold War ideology in North Korea, with a focus on 'mind'. The panel suggests the importance of 'mind', a totality of history and practice as well as a container of the complex mechanism of individual and society, as an alternative lens to understand how Cold War ideology is being in presence in North Korea.</p>	<p>Kab Woo Koo (University of North Korean Studies) and Moo Soo Yang (University of North Korean Studies) kwkoo@kyungnam.ac.kr; msyang@kyungnam.ac.kr</p> <p><b>North Korean Novelist Han Sorya's Talks of Peace in Paris, 1949</b></p> <p>In 1949, a group of North Korean delegates went to Paris to participate in the formation of the World Peace Council's anti-nuclear movement, just one year before war broke out in Korea. As a renowned novelist and a member of the Central Committee of the Workers' Party in North Korea, Han Sorya delivered a remarkable peace advocacy speech at this congress as head of the 1949 Paris delegation. This paper explores an "old" future of North Korean nuclear diplomacy through a review of the Han Sorya literature circa 1949.</p>
	<p>Cheol Gee Yoon (Seoul National University of Education) sfe24@naver.com</p> <p><b>Marketization and Ideological Identity in North Korea Since the 1990s</b></p> <p>North Korea's official ideology Juche today still emphasizes a specifically North-Korean style of socialism and planned economy. The party has used a style similar to Stalinist discourse to legitimize labor mobilization, stressing the loyalty of the people to the party. However, lifestyle changes have meant there are limits: the ideological identity of the people has changed since the economic crisis, the so-called 'arduous march' of the 1990s. Changes in economic lifestyle have influenced people's interest in the capitalist market economy. So despite the fact that the official economic system is a planned economy, there has been a shift within the public imagination towards capitalism. This paper argues therefore that the North Korean system might have a hybrid character.</p>

	<p style="text-align: right;">Soo Jung Lee (Duksung Women's University) lee.soojung@gmail.com</p> <p><b>On the Move?: North Koreans' Emotions in the era of post-Arduous March</b></p> <p>This paper examines how emotions as cultural practices worked to shape individual and collective North Korean bodies in the process of postcolonial socialist nation-state building during the Cold War. It focuses on the ways national narratives of hatred/love worked to create boundaries of us versus the enemy, and produce 'collectivistic' subjects who have a certain rage against, and love towards, particular objects/subjects. It also analyzes struggles/negotiations of North Koreans who have been affected by heterogeneous modalities of emotions (with salience of individual desires to survive or secure better life) in the era of post-Arduous March in which "community of feeling" has been challenged. By doing so, this paper considers the political implications of emotion.</p>
--	--

## Room 11

Panel	Presenter
<p><b>Exploration into Unseen Pain and Practices of "Comfort Women" Victims/Survivors</b></p> <p>Panel Organizer: Naoko KINOSHITA (Kyushu University)</p> <p>The Japanese government's policy towards "comfort women" issue has been gaining an increasing amount of interest from numerous countries over the past years. In this session we will look to gain a better understanding of the experiences of victims/survivors since the atrocities of World War Two and focus on the struggles they might be currently facing. In particular, we will look at how to approach the unknown victimhood and daily practices which is rarely reported in the mainstream media. The panel consists of researchers and a journalist. We will develop an argument, conscious of current history, nationalism, and gender.</p>	<p style="text-align: right;">Aya FURUHASHI (Ph.D program, Department of Sociology, Chung-Ang University, South Korea) ayamaria1027@gmail.com</p> <p><b>The Trend of Reconstructing "Comfort Women" Discourses in Japan</b></p> <p>This presentation will examine the trend of reconstructing "comfort women" discourses in recent Japan from the perspective of criticizing masculinity. The past few years, especially after Asahi Shimbun canceled the articles about women's recruitment in August 2014, reconstructing "comfort women" discourses that argue on no need to apologize, become conspicuous. They try to trivialize violence against victims and to emphasize "Japanese" legitimacy. Speaker is both a graduate student and an activist in South Korea. I will discuss how paternalistic and violent the discourses are, from a standpoint of Japanese woman who have a close relation to Korean survivors.</p>
	<p style="text-align: right;">Fukuko TAMASHIRO (Graduate School of Human Sciences, Osaka University, Japan) fukuko_tamashiro@yahoo.co.jp</p> <p><b>Politics of Memory about the "Comfort Women" of the Battle of Okinawa</b></p> <p>This paper discusses difficulties and possibilities to have compassion to the former 'comfort women' in Okinawa, where more than 130 "comfort stations" were built before the battle of Okinawa. In 2000, "women international war crimes tribunal" took place in Tokyo. Local newspapers in Okinawa widely reported the tribunal. However, the main purpose of the reports in Okinawa press was to criticize the Japanese government, and they overlooked the prejudice toward the victims in Okinawa society. Examining the newspapers and public discourse on the tribunal, this paper considers why and how Okinawa society averted eyes from "comfort women" issue.</p>

	<p style="text-align: right;">Naoko KINOSHITA (Institute on Social Theory and Dynamics / Kyushu University, Japan) naoko_kinoshita@hotmail.co.jp</p> <p><b>Unseen Victimhood of Japanese “Comfort Women”: Thinking about the Politics of Discourse</b></p> <p>This paper examines why Japanese “comfort women” have not been regarded as “victims.” They were citizens of the perpetrating country, and also from lower social classes. Since the appearance of the “comfort women issue” in the early 1990s, Japanese “comfort women” have often been represented as people who volunteered for the sake of the nation. However, such perceptions lack compassion for the pain of others, and this is a major issue when dealing with the “comfort women” system. We will discuss and try to move beyond the discursive politics, which has obscured their suffering in the context of the “nation.”</p>
--	---

## Room 12

Panel	Presenter
<p><b>Food Politics</b></p> <p>Moderator: Daisy Tam</p>	<p style="text-align: right;">Arum Budiastuti (Airlangga University) arumbudi@fib.unair.ac.id</p> <p><b>Inspecting gaze behind street food stalls and wet market in TransTV’s Reportase Investigasi</b></p> <p>Reportase Investigasi is a popular reality show with particular emphasis on uncovering unscrupulous practices of food processing in Indonesia. This essay aims to explore the way the TV program constructs ‘inspecting gaze’ for audience in addressing food fears in urban settings. The abject nature of unhygienic food production involving rotten ingredients and inedible substances such as formaldehyde, textile colorants and borax is mediated by the show’s narration and action, which often probes private spaces. Drawing on Foucault’s panopticism and recent work on trust and food-related anxieties, this article demonstrates how food helps circulate a variety of related concerns, including anxieties about class and place identity. It is also argued that the representation of ‘good food’ and ‘bad food’ in the show (re)create narratives of trustworthy and untrustworthy bodies in food production in Indonesia.</p>
	<p style="text-align: right;">Daisy Tam (Hong Kong Baptist University) daisytam@hkbu.edu.hk</p> <p><b>Towards a Parasitic Ethics - taking as contribution</b></p> <p>The parasite is often regarded as a negative figure due to its perceived trait of “taking without giving back”. This non-reciprocal relationship is often codified as detrimental and therefore calls for acts of termination, expulsion or regulation. From the natural sciences to socio-economic or political arenas, parasitism is regarded as non-beneficial, un-ethical, or immoral. Drawing from the work of Michel Serres and my own research in food networks and practices, I offer an alternative reading: parasitism, or eating from another’s plate, could play an essential and contributive role in the sustainability and the effective functioning of a system.</p>

KIM, Soochul  
(Peace Institute, Hanyang University)  
soochulk@gmail.com

**Re-materializing multiculturalism, Shifting food politics and urban geographies in postcolonial South Korea**

Studies on multiculturalism in South Korea have recently grown. With their focus on texts, discourses and governmental policies, however, few studies address more material and everyday aspects of multiculturalism in relation to postcolonialism's hybrid, resistant, ambivalent, boundary-crossing cultural politics. While attempting to critically address the material and daily aspects of multiculturalism, this paper focuses on the movement of food and people as an object of inquiry in a postcolonial South Korean society. Focusing on the sensual-symbolic character of food, an examination is presented of how cultures of food and eating in a South Korean context shape the experiences of traveling-in-dwelling and dwelling-in-traveling through contemporary connections of food mobilities, whether corporeal, technological, or imaginative. The sensual and symbolic character of food alters in fundamental ways as food moves through space and time. Familiar local food and the banal flavors of a national diet can become exotic and ethnic as they move altering not only their cultural symbolism but their conjoined sensual performance. While the taste of food is very often considered a particular marker of social differences and distinctiveness, the sensual experience of food alters the forms of (mis-)recognizing other food and people in everyday contexts. For an increasing number of South Korean clients who have diverse and rich experiences of eating abroad, the ability and experience of tasting authentic ethnic foods often turns into something of cultural capital in contemporary commercialized food consumption in South Korea. Here, the images of ethnic groups and particular domestic urban areas are often inseparable and reshaped through the interpretation of the meaning of food consumption and also the representation of foods and urban space through a variety of media. The aim of this paper is to examine what kinds of food politics work, while the movements of food and people produce disjunctures, lags, and hybridity in cultures of food and eating as well as the popular perception of migrants and urban areas in postcolonial South Korea. By exploring the experience and media representation of food and eating in two distinctive urban areas – one is Itawon in Seoul, which is famous for its diverse ethnic cuisines and sophisticated exotic atmosphere among South Koreans as well as international tourists, and the other is Wongok-dong in Ansan, which is known as a cheap residential area for migrants from East and Southeast Asia, this paper will examine how relationship between eating ethnic foods and the perception of others is re-contextualized and how multiculturalism in South Korea is re-materialized through postcolonial food politics in two different urban areas.

Moordiaty  
(History Departement Airlangga University)  
diaty\_gf@yahoo.com

**Power taste in Southeast Asia; Contestation of the state in the food in twentieth century**

Probably never imagined a time when we will meet and become part of the change over a wide range of food product. Maybe the presence of the McDonald on 1990s was considered not only as a symbol of the birth of a new modernity in terms of food, but also indirectly as maker of colonization taste in Southeast Asia. Nothing Impossible if it ultimately taste or flavor is no longer a genuine representation of the population in southeast asia food, but just the opposite is happening better known " western taste" and even became a habit rather than "eastern taste". They are many possibilities to be to explain such a thing could happened. Is this related to the mobilization role media in the Southestasia? or is there strenght country deliberately set policies in terms of food in southeast asia? There is also possibilities if this also the legacy that has been formed long taste's people live in southeast asia?. Without the live on the role of the past the model, seems to be the choice of the history to uncover this problem

## Room 13

Panel	Presenter
<p><b>Ghost Stories, Spirits and Supernatural Journalism</b></p> <p>Moderator: Nurul Huda Rashid</p>	<p style="text-align: right;">Nurul Huda Rashid (National University of Singapore) newrule@gmail.com</p> <p><b>The Pontianak, A Woman Without Blood</b></p> <p>The Pontianak is a ghost whose story is being told across the Malay Archipelago. In the retelling of her story, she is materialized into being, of flesh and bones. She is however a body starved, and this is why she feeds. She feeds on blood – red, viscous, odorous – extracted or expelled through the female body. In her consumption, she becomes bodily symbolic and sentient, embodying our experience of blood as both object and sensory. This paper will explore an ethnography of blood as told through the Pontianak, mapping the cultural importance of narratives and the sentient body in modern society.</p>
	<p style="text-align: right;">Siriporn Somboonboorana (School of Liberal Arts, Walailak University, Thailand) ssrip@gmail.com</p> <p><b>Nat Worship and Burmese Migrants in Thailand</b></p> <p>The spirit worship is a direct remnant of the old faith of the Burmese before the introduction of Buddhism. Not only they believe in Buddhism, but they believe in spirits also. In the event of sickness and disease, and dead spirits such as of the spring or river, the tree spirit or Nat of the great banyan tree are propitiated as they consider that the spirits of nature are responsible. Much of this still survives today in spite of the fact that Buddhism is the accepted religion of the country. The spirits, in Myanmar, are called by the name of Nats.</p> <p>The Burmese migrants and their communities in Thailand are invited to celebrate with Nat-kadaw dance in ceremonial fashion to pay homage and give thanks to Nats. To get successful intercession migrants offer money and gifts. Many of audiences dance in a ritualized manner until they go into trances, consisting rhythmic music and the use of alcohol and tobacco as part of a traditional drink with merry making. Nat-kadaw's dances are a major element of the festival. However, the dance is the height of the festival and salient because they demonstrate the relation of possession between the medium and the Nat. Even though the explicit goal of the dance is to entertain the Nat, and even though dances are presented like a show, dancing for the Nat but in the same time the Nat dance through the Nat-kadaw.</p>
	<p style="text-align: right;">Tito Ambyo (RMIT University, Australia) arsisto.ambyo@rmit.edu.au</p> <p><b>Mistery and Liberty: intersections of mainstream and supernatural journalistic investigations in Indonesia</b></p> <p>This research looks at two Indonesian magazines, Misteri and Liberty, which publish stories and commentaries about current events, such as elections and aviation accidents, told through a framework of supernatural beliefs and forces. By drawing from a selection of stories published in both magazines that intersect with mainstream editorial agenda between 2012 and 2014, the research shows how these supernatural investigations intersect and dialogically engage with mainstream journalistic framing of events, and shows the continuing dialogue of modernity with undercurrents of subaltern conceptions of power and social change in Indonesia.</p>

## Room 14

Panel	Presenter
<p><b>Roundtable: Transnational Approaches: Residual, emergent and undercurrent</b></p> <p>Roundtable organizer: Koichi Iwabuchi (Monash University)</p> <p>With the intensification of globalization processes, much has been discussed about transnational flows/connections and transnationalism. This roundtable session will revisit “transnational approaches” in the critical study of culture in the Asian contexts and discuss how it is relevant in the current situation, what are undercurrent practices and movement and how they should be examined, and how transnational dialogue and collaboration can be creatively forged. This session will be followed by a book series launch and reception of <i>Asian Cultural Studies: Transnational and Dialogic Approaches</i> (Rowman &amp; Littlefield International).</p> <p><b>10.00-10.30: *Book Series Launch</b> <i>Asian Cultural Studies: Transnational and Dialogic Approaches</i></p>	<p style="text-align: right;">Kim, Hyun Mee (Yonsei University, South Korea)</p> <p><b>Intimate Stranger?: Rediscovering Asian-ness</b></p> <p>Asian migrants have emerged as critical actors in this shifting of social reproduction from a national to a global stage though migration for family making, labor, and care and intimacy. These intimate mobilities of inter-Asian people, however, do not necessarily enhance affective connectivities of people on the cultural contact zone. The social relations that migrants establish with their local families are diverse, fragmented, and often inducing a type of cultural racism. My presentation endeavors to navigate complicated and contradictory aspects of intimate mobilities of inter-Asian migration.</p>
	<p style="text-align: right;">Daniel PS Goh (National University of Singapore)</p> <p><b>Non-places and Inter-Asian Absurdities</b></p> <p>We usually look to spaces of significance and places of inhabitation to study the cultural surplus that we have come to call inter-Asian. I would like to consider non-places such as public transit spaces and migrant worker dormitories to study the cultural deficit that I argue is also inter-Asian, but in absurd ways. The absurdities might give us new insights into the boundaries and limitations that have shaped our notions and identifications of the transnational.</p>
	<p style="text-align: right;">Kim Soyoung (Korean National University of Arts)</p> <p><b>Post -Socialist (Central) Asia and Migrant labor</b></p> <p>This presentation will raise an issue of Post -Socialist Asia and migrant labor other than a Chinese case. This question will take Korean diaspora returnees from Post-Soviet /Central Asia(CIS) to South Korea as migrant workers into consideration They come to the neo-liberal labor market without Korean language skills unlike Chinese Koreans . I'd like to raise a need of inter-Asia cultural studies framework that would be attentive to the comparative studies of aftermath of two socialist states (Russia and China) in relation to migration in Asian region</p>
	<p style="text-align: right;">John Erni (HongKong Baptist University)</p> <p><b>Re-embodying Gender and Sexual Rights in Queer Asia</b></p> <p>This project takes the 2006 “Yogyakarta Principles on the Application of International Human Rights Law in Relation to Sexual Orientation and Gender Identity” as a critical backdrop for examining the conjuncture of queer theory and the struggle for gender and sexual rights. Focusing on Asia, the questions of gay marriage, homophobic bullying in schools, transgender health, and HIV prevention/intervention are raised and examined – as legal, cultural, and movement politics. How will subaltern legal theorists and jurists from the South engage with queer theorization introduced from the metropole, and what critical lessons can be drawn for the advancement of gender and sexual rights in Asia?</p>
	<p style="text-align: right;">Jeroen de Kloet (University of Amsterdam)</p> <p><b>Asian Dialogues in Europe</b></p> <p>Working in a humanities department in Amsterdam, in which “Asia” is conspicuously absent in the curriculum, I like to probe into the aim of this new book series: “to advance transnational intellectual dialogue.” Who are the speaking partners in this dialogue, who can speak, and who does listen, but also, who speaks too much, and who refuses to listen? Drawing on my experiences in continental Europe, I hope to show how this transnational dialogue continues to be haunted by the specter of Euro-and Anglocentrism. Should we develop tactics of exorcisation, or maybe produce a counter ghostly strategy?</p>

**DAY 2: SATURDAY, 8 AUGUST 2015**

**Parallel Session 4 (10.30-12.00)**

**Room 1**

Panel	Presenter
<p><b>Settlements, Housing, Community and Urban Design</b></p> <p>Moderator: Gladys Pak Lei</p>	<p style="text-align: right;">Rima Febriani (Department of English, Faculty of Arts, Universitas Padjadjaran Bandung) febrianirima@gmail.com</p> <p><b>Same Site, Different Day: Revitalization of Urban Experiences at Alun-alun Kota Bandung</b></p> <p>Revitalization of Alun-alun Kota Bandung aims to organize the city center and to provide a new recreational site. The policy has been one of the most popular projects that turning the square as new destination for the people, mostly family. While it restores its previous function as a public space as it was in the late nineteenth century, the “new” Alun-alun is conceived and treated differently, time and social wise. It is considered to be the alternative for the citizens and their urban experiences in spending the weekends in Bandung.</p> <p style="text-align: right;">Gladys Pak Lei Chong (Hong Kong Baptist University) gladyschong@hkbu.edu.hk</p> <p><b>Housing Desires: Home Interiors and Hong Kong Youth</b></p> <p>Soaring property prices have made Hong Kong one of the most unaffordable places to live. Often seen as a shelter offering privacy and security from the outside world, homes for many Hong Kong youth have become para-sites: paradoxical spaces that project their desire, creativity as well as anger and frustration. Little has been written on the relationship between youth subjectivity and home interiors. This paper addresses this lack by exploring how desire is governed and mapped into home interiors, and in turn, how home interiors help reveal the forms of subjectivity these Hong Kong youth embody.</p> <p style="text-align: right;">Shefali Jha (University of Chicago) shefalij@uchicago.edu</p> <p><b>Urban community and politics in Hyderabad, India</b></p> <p>How does political participation depend on and reshape urban imaginaries of living together? This is the question my paper seeks to explore, drawing on memories and fictional accounts of urban life as well as an ethnographic engagement with the workers and supporters of the All-India Majlis-e-Ittehad-ul-Muslimeen (AIMIM; All India Council for Muslim unity), a political party based in the southern Indian city of Hyderabad. I show how the undercurrents of affective identification with rapidly changing ideals of urban living impact and are in turn influenced by larger questions of minoritization and the structure of political representation in an electoral democracy.</p>
	<p style="text-align: right;">Marta Catalan Eraso (Hong Kong University) martacatalaneraso@gmail.com</p> <p><b>Chinatowns in Spain: Imagined Spaces</b></p> <p>In the last century in Spain, the collective imaginary construction of Chinatowns has developed a variety of spaces of representation. This multiple perception relates to diffuse images of different experiences where people know Chinatowns before they encounter them. From the first Chinatown without Chinese in Barcelona in the 1920’s to a Chinatown without symbolic representation nowadays in Madrid, the Spanish case shapes a historical articulation that relates to alternative ways of transnationalism. This paper aims to discuss the relevance of those imagined spaces in the contemporary production of new Chineseness.</p>

## Room 2

Panel	Presenter
<p><b>Negotiating LGBT Identities -- Dialogues between Islamic, Christian and traditional Chinese values</b></p> <p>Panel Organizer: Eliz M.Y. Wong (The Chinese University of Hong Kong)</p> <p>In this panel, the authors aim to study the diverse LGBT practices and negotiation processes under different structural constraints. The first paper explores how Indonesian LGBT Muslim communities construct and negotiate their identities in the context of progressive Islam. The second paper attempts to discover how Chinese LBTs who practice casual sex negotiate with the gender stereotypes as well as sexual stigma through different gender performance. And the final paper focuses on the identities negotiation and the performance of LGBT university students under the intersection of historical and social forces in Hong Kong society. The authors in this panel, with different nationalities and from different institutions, would like to engage in to the dialogues of LGBT issues in different societies, under the power of religions and traditional moral values.</p>	<p style="text-align: right;">Diego Garcia* (Lund University) diegogarcia1989@gmail.com</p> <p><b>Queer Indonesian Islam: Negotiating LGBT and Muslim Identities</b></p> <p>Indonesian lesbian, gay, bisexual and transgender (LGBT) Muslims struggle to find ways to reconcile their sexual orientation and gender with Islamic piety. Due to the development of progressive Islam, the acceptance of sexual minorities within the Muslim sphere is growing through the work of Indonesian Muslim scholars. This study explores how these communities construct and negotiate their identities. A two-way process, in which Islam not only shapes identities but is also influenced by the LGBT movement, can lead to the reconciliation of sexual minorities and religious tradition. A new self that combines Islamic piety and LGBT selves can prove that these are not dichotomous concepts, but can mutually shape each other.</p>
	<p style="text-align: right;">Dian Dian (Chinese Lala Alliance) foxdian518@lalalm.org</p> <p><b>Wanna Hook Up? How? - The Gender Performance of Lala (Chinese LBT) in Casual Sex Practice</b></p> <p>Based on a survey of over 100 Chinese young Lala (LBT)s practicing casual sex, this paper attempts to examine how they perform their gender in this specific situation, particularly focusing on how the “T” group (a term developed from the word “tomboy”, referring to lesbians with a masculine gender style in the Chinese context) perform masculinity under the T/P (butch/femme) paradigm, by their masculine sexual behavior and social behavior in casual sex. Qualitative data would also be utilized in order to understand how Lala individuals interpret their different gender and sexual performance in casual sex, and to discover the differences, if any, between casual sex and romantic relationships. Also, the research hopes to discover how the Lala group negotiates with the gender stereotypes as well as sexual stigma through diverse gender performance.</p>
	<p style="text-align: right;">Eliz M.Y. Wong (The Chinese University of Hong Kong) elizwongcusoci@cuhk.edu.hk</p> <p><b>Liberation and Constraints in post-colonial Chinese city - The negotiation and practices of LGBT university students in Hong Kong</b></p> <p>LGBT (Lesbian, Gay, Bisexual and Transgender) identity politics are widely studied in the Western context. While in Chinese societies, with the emphasis of family responsibilities, LGBT teenagers face difficulties to come out. Hong Kong, a post-colonial city and under the great influence of Confucianism, provides a special case to study the dialogic perspective of East-West culture with local social forces. Under the British-colonial historical influences, majority of elite secondary schools are Catholic or Christian, which make the schools LGBT hostile. Most LGBT students need to hide in closets, otherwise risk being bullied by teachers and classmates. When they enter universities which they imagine to be more open to diversity, they still have to negotiate their identities, perform their sexuality through everyday resistance, in different power structure. With in-depth interviews with LGBT university students and ethnology, this paper examines the dilemma of identity politics of LGBT teenagers, under the intersection of bio-politics of traditional Chinese culture, an indifferent atmosphere in campus, and the fierce debates between LGBT right movements and Christian anti-gay movements in wider Hong Kong society.</p>

## Room 3

Panel	Presenter
<p><b>Mobility and its Effects on Mind: Tracing Migrants' Mind between Ethnicity and Multiculturalism</b></p> <p>Panel Organizer: Sung Kyung Kim (University of North Korean Studies)</p> <p>This panel investigates the intricate relationship between mobility and the experience of migration. While the form and practice of mobility has been researched, issues relating to the psychological mindset of migrants remains underexplored. This panel focuses on the complex characteristics of this aspect, particularly the dynamic trajectory of human mobility across geographies, societies and history. The papers in this panel build on recent and continuing research on migration in Asia from an interdisciplinary perspective by actively engaging with intersections of migration and mind.</p>	<p style="text-align: right;">Siao See Teng* (National University of Singapore) siaosee@gmail.com</p> <p><b>Migrants' perspectives integration in Singapore: implications for multiculturalism</b></p> <p>Singapore has always prided itself as a multiracial country since its early nation-building days. Its official form of recognized diversity comes in the form of Chinese-Malay-Indian-Other multiculturalism. However, this is increasingly challenged with the influx of migrants over the years. Tapping into the perspectives of new migrants, this paper explores how they view and navigate diversity in Singapore and the implications of their attitudes for multiculturalism.</p>
	<p style="text-align: right;">Woo-Young Lee (University of North Korean Studies) and Shin Hee Kim (University of North Korean Studies) wylee@kyungnam.ac.kr, synheek@hanmail.net</p> <p><b>Spatial Effects on Interaction Between the Two Koreas: A Comparative Study of South and North Koreans in the Contact Zone</b></p> <p>This paper examines and compares interactions between South and North Koreans and the personal experience of these encounters with particular attention to spatial differences in the contact zone, and the different social relationships associated with specific social space. This paper seeks to assist with policy issues likely to arise in the case of South-North Korea's re-unification and the nation's integration.</p>
	<p style="text-align: right;">Sung Kyung Kim (University of North Korean Studies) bible0729@gmail.com Oh Youseok* (Sungkonghoe University) ysoh@skhu.ac.kr Keum Sang Kwon (University of North Korean Studies) (shadow60x@hanmail.net)</p> <p><b>Mobility and the Body/Mind Relationship: North Korean Migrants' Sensed Ethnicity and Political Ideology</b></p> <p>Migrant mobility has been primarily researched from the purely objective perspective of a rational investigation into the reasons and motivations for this mobility, but the spatial, cultural and ideological experience of relocation demands a further focus on "sense" and "mind". The mind of a migrant is often a dynamic totality that is subject to constant (re)configuration and (re)construction in relation to their changing spatial and cultural linkages to the world. Focusing on North Korean migrants, this paper aims to trace their mobility with a focus on ethnicity and political ideology, investigating how they comprehend their own mobility and to what extent they (re)construct their "mind" via their bodies placement in space and society.</p>

## Room 4

Panel	Presenter
<p><b>Different Histories: Envisioning Violence in the North and South Korea</b></p> <p>Panel Organizer Eungyoung Song (Yonsei University) and Seung-Ki Cha (Chosun University)</p> <p>This panel revisits one of the most turbulent periods of Korean history, which includes two poignant</p>	<p style="text-align: right;">Wada Yoshihiro (Yonsei University)</p> <p><b>How Was Socialist's Revenge Imagined?: Contexts of Literary Practices Representing Revenge in 1950s North Korean Literature</b></p> <p>This research focuses on representation of revenge in the 1950s North Korean literature, and elucidates factors that made such representing a socialistic subject. People around the world have been discussing questions of violence in revolutionary acts, including the question of revenge. In light of this worldwide problem, this research aims to present itself as a critical case study concerning the link between socialist thought and revenge.</p>

<p>moments such as the Liberation and the Korean War. Discussing the significance of violence, revenge, nostalgia, war-politics, and spectacles from diverse perspectives, the panel will ask how histories have been imagined and visualized so radically differently according to time, space, and media. Each panelist has its critical focus on different topics, ranging from the theme of revenge in the 1950s North Korean literature, the nostalgic pursuit for fatherland during the Liberation period, representations of POW, prison camps, and the Korean War itself. However, what ties them together in a concrete way is their desire to reinterpret the dominant narrative of official historiography and unearth the nodal points of conflictive thoughts.</p>	<p>Representation of revenge in the 1950s North Korean literature appeared as a node of these contexts, responding to the violent circumstance. However, at the same time some literature works imagined socialism as nonviolent humanism. This paper also points out this fissure.</p>
	<p style="text-align: right;">Sunghee Hong (Yonsei University)</p> <p><b>Needs for Identification: Sense of "Nostalgia" for "Fatherland" in Poems in the Liberation Period, 1945-1948</b></p> <p>This study explores how a sense of ‘nostalgia’ for ‘fatherland’ was called in poems in needs of identifying with the notion of ‘independent’ and ‘restored’ Chōsun in the Liberation period between the independence from Japanese colonialism in 1945 and the establishment of Korean government in 1948. The notion of Chōsun as ‘restored state’ was demanded to be not only an establishment of political substance but also, above all, a guarantee of emotional sense of stability and security in borders of the state ‘Chōsun.’ In this needs for being inside, which people identify with and feel safe in, a thought of ‘fatherland’ was reproduced by poets through a sense of ‘nostalgia.’ This study aims to show the desire for identification with ideal thought of Chōsun in liberation period and the limits and failures of the needs manifested in contemporary poems. Poems by diverse contributors not limited to poets published in a popular magazine Sincheonji from March 1946 to August 1948 are drawn upon significantly for this discussion.</p>
	<p style="text-align: right;">Sehwa Yim (Dongguk University)</p> <p><b>Representing Prisoners of War and the National Planning during the Korean War</b></p> <p>By examining the complex discourse of war politics in South Korea, the paper examines the representation of POW, the repatriation of them, and the prison camps during the Korean War from 1950 to 1953. The purpose of this study is to consider three aspects: binary representation of hero versus betrayer, the formative process of ‘people’ and ‘citizens,’ and the ideological project of a newly formed nation-state in South Korea.</p>

## Room 5

Panel	Presenter
<p><b>Archipelagic Thinking: Culture and Aesthetics Beyond the Continent</b></p> <p>Panel Organizer: Fiona Lee (Asia Research Institute, National University of Singapore)</p> <p>Although Asia is “the Earth’s largest and most populous continent” (Wikipedia), what kinds of interconnections and cultural politics become visible if we think through the region’s archipelagoes? Through analyses of performance, visual art, and cinema, this panel explores how archipelagic formations shape everyday intercultural encounters; the fluid histories that traverse nation-state boundaries; the relationship between people and the environment; and, notions of statehood and modernity. Attending to the specific geographical formations of the Visayas, Malaysia, the Sundarbans, and Singapore, the</p>	<p style="text-align: right;">Paul Rae (University of Melbourne)</p> <p><b>RoRo: Intra-Archipelagic Performance in the Visayas</b></p> <p>Historically, performance has served as a privileged site of intercultural encounter, notably in colonial contexts. In this paper, I consider the role of performance in mediating relations intra-archipelagically. In March 2015, I will accompany a group of Philippine researchers through the Visayas on a ‘RoRo’ journey – named after the roll-on, roll-off ferries that ply the island nation. Meeting with activists, artists and scholars, and visiting historical sites, schools, churches and community centres, the group will focus on performance as an expression of island identities. My paper examines the performative production of the archipelago under such materially specific, albeit self-conscious, circumstances.</p>
	<p style="text-align: right;">Fiona Lee (Asia Research Institute, National University of Singapore)</p> <p><b>The Nation as Horizon Concept: History and Locality in Yee I-Lann’s Visual Art</b></p> <p>The work of Yee I-Lann plays with photographic media to explore the semi-colonial relation between peninsular and Borneo Malaysia, as well as the geopolitical histories of the Southeast Asian archipelago. This paper traces the recurring figure of horizon in Yee’s oeuvre and its meanings, the visual convergence of land, sea, and sky serving as metonym</p>

<p>panel develops the archipelago as a cultural and aesthetic concept for addressing issues concerning identity, difference, history, territory, and globality.</p>	<p>of the region's geographic formation and metaphor for the ways in which the cultural imagination is circumscribed by the nation-state. Yee's work, I suggest, presents the horizon as a conceptual figure through which to theorize the archipelagic nation and its imbrication of multiple colonial histories.</p>
	<p style="text-align: right;">Jini Kim Watson (New York University)</p> <p><b>The Repeating Island, Redux: Singapore as Global City and the Films of Tan Pin Pin</b></p> <p>Since its dramatic metamorphosis from overcrowded colonial port to gleaming “world class city,” Singapore has become object of imitative desire across the world, with “mini-Singapores” appearing in Suzhou, Surabaya and Sao Paulo. This paper asks how the specific geographical and geopolitical form of the island both underpins and disrupts the imaginary of Singapore as successful and reproducible “global city.” Employing close readings of films by Singaporean documentary maker Tan Pin Pin—including 80kmh, Singapore Gaga, and To Singapore With Love—I explore alternative aesthetic and cartographic approaches to an island-space usually celebrated for its “networked urban infrastructure” and model state entrepreneurialism.</p>

## Room 6

Panel	Presenter
<p><b>Creativity as Governmentality and Resistance: Media, Technics, Space</b></p> <p>Panel Organizer: Rolien Hoyng and Lisa Leung (Lingnan University)</p> <p>Our panel consists of four responses to appropriations of creativity in current formations of governmentality and resistance, in Hong Kong and Indonesian cities. Our papers aim at developing conceptual tools for empirical enquiry into dynamics of power implicated in discourse and strategic /tactical uses of creativity. In each of the papers, the conditions, practice as well as politics of creativity will be critically assessed in relation with media, technics, and space at their respective contextual constraints.</p>	<p style="text-align: right;">Rolien Hoyng (Lingnan University) rolienhoyng@ln.edu.hk</p> <p><b>Excess and Expediency of Creativity: Entanglements of Labor, Learning, Play and Addiction</b></p> <p>Scholarship on immaterial labor and knowledge work tends to foreground a singular regime of exploitation of creativity. Yet governmental apparatuses of postindustrial, so-called creative cities, including Hong Kong, variably exploit, appropriate, contain, and constrain potential for learning, creating, and inventing. While the creative city has proven to produce new kinds of inequalities and reproduce old ones, creativity as a discourse also has started to inform the therapeutic methods of NGOs dealing with disadvantaged youth by working on their capabilities, mentalities, imagination and feelings of pleasure. This paper focuses on experimental NGO programs that involve e-learning, coding, e-sports, and robotics and in doing so rework distinctions between productive/consumptive use and play/addiction. In doing so, this paper aims to conceptualize how the governmental apparatuses of the creative city reconfigure the rationales, expectations, and promises of citizenship and it rethinks the political possibilities and subpolitical tactics of creativity.</p> <p style="text-align: right;">Lisa Leung (Lingnan University) leunglym@ln.edu.hk</p> <p><b>Creativity, movement and space: lessons from the Umbrella Movement</b></p> <p>One of the unprecedented aspects of the Umbrella Movement (happened in late 2014) has to do with the amount of art/ music created at the occupied sites. The paper asks: how have the occupied and fluid movement spaces nurtured creativity in differing ways? How did protesters as activists engage in creative expression (in the form of art, music, and their body) as resistance as well as utopic appropriation? What role did media play in the expression, circulation, and archiving of this creativity? Combining notions such as social movement, resistance, and affect, this paper critically reflects on the conditions and practice as well as ethics and politics of creativity, at an interesting political conjuncture, in Hong Kong and around the world.</p>

	<p style="text-align: right;">Shuri Mariasih Gietty Tambunan (University of Indonesia) gietty.tambunan@gmail.com</p> <p><b>Jakarta and Memes in Social Media: Articulating Resistance through Creativity and Comedy</b></p> <p>When people in Jakarta have something to say about the city, especially to resist or contest the government's policy, they will turn to social media. One of the medium in expressing their resistance and contestation is through meme comics disseminated through Facebook, Twitter, Path or instant messaging tools such as BBM, Whatsapp or Line. Utilizing photoshoped images with parody commentary, meme comics articulate peoples' creativity to deal with everyday struggle, for example, the unbearable traffic jam or the 'annual' flood in the capital city. Some memes highlight the failures of the city government to manage these problems while others directly point fingers to the central government, which has been under public scrutiny since the new president was inaugurated in October 2014. Ridiculing the authorities through memes has become a venue to challenge the imbalanced power relation. The arguments are based on textual analysis of selected memes about the traffic jams and flooding in Jakarta with an aim of understanding how the people of the city actively create (and re-create) meanings of their everyday reality while criticizing the authority with memes as a strategic use of creativity.</p>
	<p style="text-align: right;">Stephen Chan (Lingnan University) sckchan@ln.edu.hk</p> <p><b>DISCUSSANT</b></p>

## Room 7

Panel	Presenter
<p><b>Tracing the Popular Praxis in Korean Youth Culture</b></p> <p>Panel Organizer: Hyun Seon Park (Yonsei University) and Moonseok Oh* (Chosun University)</p> <p>How does a popular narrative play a critical role in a political and physical realm beyond an imaginary realm? The panel pays attention to the various forms of popular praxis in Korean culture. As a way of luring public attention for the sake of not only individual desires but also political issues, Korean popular culture and its narratives have intertwined the personal, the popular, and the political. Four panelists from different institutes in Korea will discuss cartoons and comics, TV audition programs, foods, and popular magazines in order to address the multifaceted origins of cultural agencies.</p>	<p style="text-align: right;">Ik-sang Jo (Yonsei University) thebirdhasflown@gmail.com</p> <p><b>Written Voices with Faces: Reportage Cartoons and Comics as Testimony after Yongsan Accident in 2009</b></p> <p>How can cartoons and comics amplify voices of subalterns or victims of state violence? A year after the Yongsan incident, which resulted total of 6 death in the vortex of state violence against evictees' resistance, 6 cartoonists published a comic book titled Yongsan, where I used to live (hereafter referred as YWIL), a collection of 6 short comics about the incident. This book shed new light onto the incident, renewed its memory, and became a model for attempts of similar purpose. This paper starts from analyzing YWIL, especially on its representation method and its strategy to make change in discourse. Then, it will continue to draw genealogy of comics that contain voices of subaltern subjects.</p> <p style="text-align: right;">Hyejin Kim (Chosun University) megatonheart@gmail.com</p> <p><b>The Spread of Food Porn and Public Preference</b></p> <p>Since diet and wellbeing fads in early 2000s, countless health foods have been introduced through media and TV cooking shows have been popular. Also, the production of the films that deal with food-related theme has increased. Not only have foods frequently become main themes in many entertainment programs but also food images on the internet are start to be shared with many and unspecified persons and new web sites which mainly deal with foods are newly built on the internet. This paper will analyze the spread of 'Food Porn' and public preference in terms of the concept of Jaques Lacan's 'the object petit a' and 'dominance of private sphere', which has turned up with the rise of bio-power.</p>

	<p style="text-align: right;">Kyung-hoon Han (Chosun University) sadia1@nate.com</p> <p><b>Play and Participation: Audition Programs in Contemporary South Korean Culture</b></p> <p>As an audition program titled Super Star K on Mnet was sensationally popular in 2009, a number of audition programs have been created sprouting up like mushrooms. From Super Star K and Great Rebirth, music audition programs to cooking contests titled Master Chef Korea and Korean Food Battle these audition programs have a common theme in that they target lay people or amateurs. The paper examines the specific structure of the different audition programs in relation to the critical notion of 'ceremony' and 'play.'</p>
	<p style="text-align: right;">Yun Hui Yeon (Dongguk University) yu0808@hanmail.net</p> <p><b>City, Love, and Success: the 1960s Korea's Popular Narrative and 'Youth' Symbols</b></p> <p>This paper focuses on a popular narrative in the 1960s, which symbolized 'youth,' and its linkage on social phenomena. During the 1960s, a rapid-city development drew the different levels of young people to the capital city of Seoul. Those 'youth' became one of the major producer and audience of popular culture in Korea. In both movies and novels that presented wandering life of 'the youth,' those youth challenged themselves in variety of ways in order to get out of the suburbs. Such idea of getting out of suburb was marrying with high-class women or earning a prestige university diploma. Focusing on the new emergence of youth culture and consciousness in 1960s, the paper will analyze how Korea's popular narrative (Korean novel, movie, popular song, and magazine) contemporizes 'youth.' The symbols of city, love, and success in these narratives will be discussed.</p>

## Room 8

Panel	Presenter
<p><b>Single Desire? – On love, romance, gender and the city in China and India</b></p> <p>Panel Organizer: Jeroen de Kloet (University of Amsterdam)</p> <p>Rapidly transforming urban centres such as Delhi and Shanghai are the backdrop to changing family patterns and the unravelling of 'traditional' social contracts as a result of migration, new work opportunities, delayed marriage, divorce, open homosexuality, and a growing leisure and consumer society. These cities are cultural contact zones, shaping and being shaped by global, regional and national flows. This panel zooms in on the precarity of the resulting urban female subjectivities, and the tactics mobilised to negotiate and contest asymmetrical power relations that are deeply entrenched in patriarchal, heteronormative and class discourses.</p>	<p style="text-align: right;">Jeroen DE KLOET (University of Amsterdam) b.j.dekloet@uva.nl Christiane Brosius, (Heidelberg University) brosius@asia-europe.uni-heidelberg.de Melissa Butche (University of London) melissa.butcher@open.ac.uk</p> <p><b>Being Single in Shanghai and Delhi – Questioning the Emergence of “New” Asian Femininities</b></p> <p>Single women have become a topic of societal concern in both China and India, a concern that reinforces hegemonic patriarchal and heteronormative discourses. This paper explores how women's use of urban space helps to negotiate these hegemonic discourses. Our analysis traces the inevitable shift in subjectivity under conditions of neoliberal economics (reflexive, autonomous, modern, individual versus traditional, collective, family oriented). We mobilize the tropes of 'respectability', 'autonomy' and 'precarity,' to grasp the balancing taking place between the demands of the 'global city' and the imposed need for the body of the woman to maintain notions of 'tradition.'</p> <p style="text-align: right;">CHOW Yiu Fai (Hong Kong Baptist University) yfchow@hkbu.edu.hk</p> <p><b>Caring in the time of precarity: A study of single women in the creative class of Shanghai</b></p> <p>We are experiencing two peculiar moments in urban history. First, increasingly more people do not subscribe to 'traditional' forms of living; they go solo, despite stigmatization and discrimination. Second, increasingly more people join the creative workforce, often at the expense of job security. Straddling on this precarious conjuncture, this paper focuses on one group of urban 'precarious': single women in Shanghai with</p>

	<p>creative (self-)employment. It presents findings of a pilot study on their everyday life, their struggles and pleasures, ultimately to offer some insights for the question: how (far) can one take care of oneself in the time of precarity.</p>
	<p style="text-align: right;">PI Chenying (Heidelberg University) chenying.pi@asia-europe.uni-heidelberg.de</p> <p><b>It is Not Just About Getting Married: Inventing the Desiring Self in Love Club</b></p> <p>Besides the well-established matchmaking agencies, websites and television programs, private training and counselling services are burgeoning in big cities in China, offering economically well-off yet emotionally troubled individuals various instructions on how to date, love or hook up. Drawing on participant observation and interviews in Shanghai-based Love Club, a three-month training course on how to develop romantic relationship, this paper investigates how young single women construct narratives of the self—through articulating their confusions, identifying their problems in men-women relations and showing transformations of the self—amid multilayered pressures to marry and achieve in a highly competitive metropolis like Shanghai.</p>
	<p style="text-align: right;">IP Tsz Ting (Penn) (University of Amsterdam) hollyhou1985@gmail.com</p> <p><b>An Affective “Home”: Singlehood, Migrant Women and Workers Dormitory in Shanghai</b></p> <p>Shanghai’s population comprises more than 3 million rural-urban migrant women. They are part of the “floating population” – rural-migrants without hukou (“household registration”) in their urban destinations. Although working in the cities, urban policy, including the hukou system, does not welcome their permanent presence. How is it possible for migrant women to create a sense of “home” in Shanghai under such conditions of precarity and uncertainty? Based on my fieldwork among young migrant women in Shanghai, I analyze how they affectively negotiate the city, in particular, by feeling and creating a sense of “home” in the restaurants’ workers dormitory.</p>

## Room 9

Panel	Presenter	Abstract
<p><b>Roundtable: Re-Imagining Collectivities in Inter Asia</b></p> <p>Panel Organizer: Prof Helen Grace* (University of Sydney)</p>	<p>Professor Tejaswini Niranjana (Centre for the Study of Culture and Society (CSCS), Bangalore)</p>	<p>This Roundtable will explore the legacies of experimental writing – and living - in the Inter-Asia project’s commitment to thoughtful practices and active(ist) theories of the everyday. Revisiting critical and feminist concerns with the activities of the state and the nation/ state, and in looking to the undercurrents of everyday life, it will actively consider the intersections of politics, culture and sexuality. The roundtable will reactivate an earlier expression of themes (for example: the production of sexed or classed national subjects, the sexualization of politics and political culture, the political economy of gendered work), that first appeared fifteen years ago – in Issue 2 of Inter Asia Cultural Studies. Then, as now, a commitment to keeping theory and practice in creative tension remains. This Roundtable honours and celebrates the work of Jeannie Martin (1940-1914)</p> <p>As this is a Roundtable, each speaker will address the themes of the abstract, reflecting on the IACS project and alternative models of collectivity as these have impacted upon practices (both discursive and actual) and the extent to which these models have the capacity to reveal the hidden undercurrents of social and everyday life in Inter Asia.</p>
	<p>Professor Ding Naifei (National Central University)</p>	
	<p>Professor Meaghan Morris (University of Sydney/Lingnan University)</p>	

## Room 10

Panel	Presenter
<p><b>Locating new spaces and voices of the Thais from other geo-bodies</b></p> <p>Panel Organizer: Veluree Metaveevinij (SOAS, University of London)</p> <p>The power of state boundary in Thailand, which was constructed through the embracing of the Western form of modern polity in the late 19th century, is powerful. Today, many representations of the "Thainess" are largely shaped by the physical space created by this imaginative boundary. In reality, however, there are also other voices of the Thais which may not come from or be shaped by the geo-body of Thainess that is subjected to the power of state boundary. The papers in this panel deal with a variety of cultural forms, both created within and outside the social-political-cultural boundary of Thailand. Similarly, they show the problematic issues regarding the idea of national identity arising from the voices of the Thais outside and, even, within the modern-state bounded space.</p>	<p>Nanthanoot Udomlamun (Faculty of Humanities, Srinakharinwirot University) nanthanoot@g.swu.ac.th, nanthanoot@gmail.com</p> <p><b>Urban Nostalgia and Transnationalism in Uthis Hemamool's Kyoto Hidden Sense</b></p> <p>This paper is a study of remembrance and nostalgia and the interconnectedness between individual spatial memory, transnational collective memory, and temporality in Hemamool's novella Kyoto Hidden Sense. Set in the Kyoto and its proximities, the novella recounts the story of a young queer Thai man who struggles to withstand the symbolic prying, judging eyes of his father and trespass a nationalist stronghold while mapping himself in non-linear transnational time and space. Permeated with a deep sense of nostalgia, the novella is a materialization of memory, part of the author's transnational creative collaboration with a group of young Kyoto-native artists whose fragments of spatial memory provided settings for Hamamool's tri-lingual piece originally published in Thai, English, and Japanese.</p>
	<p>Pechladda Pechpakdee (Faculty of Architecture, Urban Design, and Creative Arts. Mahasarakham University) Pechladda@gmail.com</p> <p><b>Border city: cooperation or competition?</b></p> <p>This paper is a study of on urban development and policy in Thailand when the ASEAN economic community (AEC) is implemented in 2015. Many border cities therefore are created at the territory as a constructive tool in Thailand for encountering with other cities of neighbouring countries by preparing infrastructure and economic factors for attractive cities. The arguments focus on urban system and hierarchy from the government policy. Partly, some border cities might be developed, successfully. Partly, some cities might fail from over growth or else lagging development. In particular, the border cities not only have to contend against other neighboring countries, they also compete with other cities in the country. Accordingly, the competitive advantage and the cooperation based on urban system among the cities should be concerned rather than focusing on ad hoc policy of border city related to AEC to sustain the balanced condition among the cities.</p>
	<p>Veluree Metaveevinij (SOAS, University of London ) 236567@soas.ac.uk</p> <p><b>Every school has an untold story: voices of ghosts in the Thai teen TV series ThirTEEN Terrors</b></p> <p>This paper examines the notion of 'horror' that the Thai teen horror series, called 'Pheuanhian rong-rian lon' or ThirTEEN Terrors, provides. Teen characters in the series are forced to be disciplined by their schools and families. However, parents, teachers, and other adults are often unreliable and present dangers to the youths. Teenagers return, however, as ghosts to get revenge on those who harmed them. I argue that ghosts in this series are a return of the repressed in Thai authoritarian culture. Through the lens of teenagers, ghosts can represent insecurity, a yearning for freedom, and a need to conform to social expectations. Teen audience feedback on social networks are also analysed to see how Thai teenagers engage with the series and use it as a reflection of their everyday lives.</p>

## Room 11

Panel	Presenter
<p><b>Sexuality and Identity</b></p> <p>Moderator: Jonathan C. Foe</p>	<p>Dr Ed Green (Edward Green Consulting) edgreen51@hotmail.com</p> <p><b>Subaltern and Silent - Resilience and Resistance in Indonesian Rural Gay Men</b></p> <p>This paper focuses on explorations of Indonesian rural men who have sex with men (MSM) and their personal interconnections between identity, sexual practice and religion in the daily lives and everyday experiences. The paper highlights the resilience and resistance that even the most marginalized and invisible men employ in order to live fulfilled and productive lives of their own choosing. It goes on to theorize on the concept</p>

of 'rural', thereby 'unearthing' the apparent quasi acceptance of 'hidden social practices' in rural Java and the social 'undercurrents' that allow this. Such ideas have rarely been explored by researchers in an Indonesian setting.

Irmia Fitriyah\*  
(Airlangga University)  
irmiafitriyah@gmail.com

#### **"Nitis"--Waria Performativity and Space in Surabaya**

The paper studies how gender is materialized in and through space and its meaning. Inspired by the work of Tyler and Cohen (2010) about gender performativity and organizational space, this paper explores they waria manage to survive their performativity in a city where their gender and their prototypical work as sex workers are legally unacceptable. Referring to Butler's performativity and Lefvebre's three-dimensional principle, I explore waria performativity through their bodily transformation and how it relates to the established space governed by the authority and how they constitute their space. Using series of interview, observation, and FGDs, I find that they resist the 'moral cleansing' regime that is currently being promoted by the city government.

Jonathan C. Foe  
(University of Santo Tomas)  
jonathan\_foe@hotmail.com

#### **The 1960s Philippine Gay Life: Discreet, Hidden, yet Tolerated**

Today, the international gay movement has put homosexuals into the public limelight nearly everywhere. Yet in the 1960s Philippines, the issue was disregarded, even though a gay subculture existed. Little research has been done to recover this hidden history. To measure the tolerance of gays prior to the gay movement, the researcher interviewed eleven older gay men from different locations in the Philippines. They described their lives. Although ignored, they were tolerated. Since both the Spanish and American colonizers were intolerant, the Philippines probably had an indigenous tolerance for gay males.

Maimunah Munir  
(University of Airlangga)  
maymunir@yahoo.com / maimunah.munir@gmail.com

#### **Watching Waria and Waria-Ness in Soeriaatmadja's Lovely Man: An Audience Reception Study**

Research on audience film reception particularly on waria (Indonesian male to female transgender) has not been conducted in Indonesia. Ben Murtagh (2013: 15, 398) argued that warias are less film-literate viewer since they do not have equal access to the public sites of consumption. Waria's voice is significant to be heard because they are frequently marginalized as the other. This paper examines the audience reception of warias in Surabaya toward Teddy Soeriaatmadja's film Lovely Man. Produced in 2011, Lovely Man tells the story of Ipu, the waria main character who works as a prostitute in Taman Lawang, Jakarta. Ipu faces a dilemma when his daughter named Cahaya, whom he left for 14 years, meets him in the localization. Two main issues are: first, how do warias in Surabaya make a reception towards transgenderness/'kewariaan' in Lovely Man? Second, how do warias in Surabaya make a reception towards family issues in Lovely Man? The issues were addressed using the theory of audience reception of third generation by Perti Alasuutari which is an interdisciplinary model that integrates media studies and ethnography. Two warias in Surabaya, one is a sex worker and the other is a cabaret dancer, aged 25-30 years were selected to be the informants of the study. This study concludes that the two informants have different reception towards the notion of being a waria depicted in Lovely Man. They criticize the portrayal of Ipu who is likely to be a cross-dresser rather than a waria since waria has women's soul, not simply a biological man who dressed as a woman. Second, family is an important element for the life of a waria to gain social support in negotiating stigma. Both informants are at negotiating position: they positively appreciate the depiction of the miserable life of a waria sex worker, yet they criticize the ending of the film when Ipu is portrayed as a 'normal' man. The film tend to reinforce rather than challenge heteronormativity.

Key words: Waria, Audience Reception, Lovely Man.

## Room 12

Panel	Presenter
<p><b>Cultural Texts/Practices and Identity Formation</b></p> <p>Moderator: Kai-Ling Liu</p>	<p style="text-align: right;">Kai-ling Liu (Shih Chien University Kaohsiung Campus) kailing@mail.kh.usc.edu.tw</p> <p><b>Memory and Identity Creation by the Dining Table</b> In terms of Luce Giard, doing cooking is “a way of being-in-the-world and making it one’s home.” In Yong-qin Xin’s case (1933-2002), the food practices and customs that she had acquired in the hometown in Taiwan make her an accomplished instructor of Chinese cuisine in Japan and nurture a memory that sustains her self-identity as a Taiwanese and daughter of the Xin family, as revealed in her memoir, <i>The Sweet Time in Fu Cheng</i> (2012). However, this dual identity, as this paper intends to argue, becomes ambiguous given her diaspora status and the patriarchal nature of the contemporary Taiwan society.</p>
	<p style="text-align: right;">Martin Roberts (Department of Media Studies College of Law, Humanities and Social Sciences University of Derby) M.Roberts@derby.ac.uk</p> <p><b>The Asian American Subcultural Food Network</b> This paper examines the relationship between Asian and subcultural identities in contemporary U.S. lifestyle media, focusing on two Korean American chefs who have emerged as among the most prominent figures of their generation: New York’s David Chang, founder of the fusion restaurant Momofuku and the magazine <i>Lucky Peach</i>; and Roy Choy, author of the autobiographical <i>L.A. Son</i> and founder of the successful Kogi food-truck franchise. Particular attention will be paid to the emergence of Asian American street food and fusion cuisine as markers of subcultural distinction in opposition to the predominantly white mainstream exemplified by <i>The Food Network</i>.</p>
	<p style="text-align: right;">Rimi Khan (University of Melbourne) rpghan@unimelb.edu.au</p> <p><b>Fashion activism and ethical citizenship</b> The 2013 collapse of the Rana Plaza garment factory in Bangladesh turned international attention towards the practices and politics of the garment manufacturing industry. It prompted a wave of popular activism aimed at international fashion brands to improve labour practices and standards of corporate responsibility. These practices of fashion activism might be read as social and cultural undercurrents that seek to intervene in transnational structures of commodity production and consumption. These practices involve a diverse set of institutional actors that emerge from a range of cultural and geographical sites: development NGOs in the global South, unions and women’s labour rights advocacy groups, consumer movements, online campaign communities, social media activism and social enterprises. This assemblage of actors and practices raises important questions about the nature of contemporary global citizenship and the meaning of ethical consumption. This paper sets out to examine the nature of these citizenships, and the modes of political responsibility and action they imply.</p>
	<p style="text-align: right;">Priscilla Grille (Nanyang Technological University) priscill004@e.ntu.edu.sg</p> <p><b>Latinidad Online: A Comparison of Spanish-Language Magazine Websites in Asia</b> This study employs textual analysis of Spanish-language magazine websites in East Asia (Latin-a and Kantō in Japan, and <i>Revista Ñ</i> in South Korea) in hopes of contributing to the limited literature on Latinidad in Asia, as well as Latin American immigrants in Japan and South Korea. The objective is to understand how magazine websites imagine Latinidad and the immigrant experience in Japan and South Korea. The findings suggest that the magazine websites are multi-voiced, multi-lingual, and multi-dimensional texts. In them, producers identify self and purpose through an iterative process of constructing and re-constructing place, culture, memory, community, and belonging. While there are no fixed points of reference—no one Latinidad, or community—there is, nevertheless, common ground on which to consider these Latino/a texts.</p>

## Room 13

Panel	Presenter
<p><b>Religion and Spirituality</b></p> <p>Moderator: Talhy Stotzer</p>	<p style="text-align: right;">Eko Kusumo (Universitas Trunojoyo) eskusumo@gmail.com</p> <p><b>Harmony Living Venue: Acculturative Group of Urban Muslims Co-Creative Traditions</b></p> <p>Filled with divergent ethnic groups, this research comprises fieldwork analysis of local traditions among ethnic Javanese, Arab, Madurese, and Chinese in the kampoeng (district) Ampel-Semampir of Surabaya, East Java. The existence there of a monumental mosque that acts as a symbol of the intersection of religious, social and cultural influences means locals are able to collaborate in the process of acculturation between Islam and their local identity. Referring to Berry's (2012) notion of the acculturation process, there are different categories of locals being religiously politicized. Some are integrated; separated; segregated; assimilated; or marginalized with local creative traditions.</p>
	<p style="text-align: right;">Lina Koleilat (The Australian National University) lina.koleilat@anu.edu.au</p> <p><b>Religion and transnational activism in the Gangjeong village anti-base movement.</b></p> <p>Based on 16 months of ethnographic research conducted in Gangjeong village on Jeju Island, South Korea I investigate in this paper the role of religion in building and maintaining transnational solidarity networks. From the view of a local Catholic community central to the anti-base movement in Gangjeong, this paper asserts the unique role of religion in social movements and its dialectic relation with transnational activism. I analyze the role of this sacred transcendence offered by religious belief both in relation to the anti-base issue and to the dynamics of the movement itself.</p>
	<p style="text-align: right;">Talhy Stotzer (School of Communications and Arts Edith Cowan University) t.stotzer@ecu.edu.au</p> <p><b>A Photographic Case Study of a Modern Spirit Medium in China</b></p> <p>In China, the use of mediumship appears since the Shang Dynasty and despite modernization rationalization, and the severe persecutions of the Cultural Revolution, the practice has remained prevalent. This paper draws on my fieldwork in urban China to discuss how underground mediumship practice continues to reinvent itself in a modern setting. Using documentary photography with an ethnographic approach, my research focuses on a spirit-medium who is inspired by both contemporary and ancient ideologies. As a form of meta-communication, her practice provides a pivotal link between the past, present and future, the material and the spiritual, the living and the dead.</p>

## Room 14

Panel	Presenter
<p><b>Film Screening: Story about Secrets</b> <b>Organizer: Dede Oetomo</b> <b>95 minutes</b></p> <p>The three films depict issues considered taboo in Indonesian society, such as women's sexuality, transgender reality and sexual violence against children. They show how women, gay, lesbians and transgender and their families confront, negotiate and deal with their day-to-day realities.</p> <ol style="list-style-type: none"> <li>1. "Sleep Tight, Maria," directed by Monica Tedja (18 minutes);</li> <li>2. "A question for Dad," directed by Yatna Pelangi &amp; Mayk Wongkar (37 minutes); and</li> <li>3. "Mom from Jambi," directed by Anggun Pradesha &amp; Rikky M. Fajar (41 minutes)</li> </ol>	

## DAY 2: SATURDAY, 8 AUGUST 2015

### Parallel Session 5 (13.30-15.00)

#### Room 1

Panel	Presenter
<p><b>Place-making Playing and Being Gentrified?</b></p> <p>Panel Organizer: KIM JI YOUN (Ewha Woman's Univ.)</p> <p>In many Asian cities, remarkably diverse new spaces and flows are emerging from a small 'hip' places by young groups to local districts by government initiated urban projects. While some new spaces reflect alternative ways of survival strategies in this neo-liberal capitalistic condition, some other spaces are created to propel new engines for effective reorganization of urban economy. By identifying comparable new emerging urban spaces in Asian cities, this session centers as its theme how the new emerging spaces relate to the diversity of economic, political, and social transformations and how those spatial transformations relate to the appearance of new urban subjects or vice versa.</p>	<p style="text-align: right;">Stefani Nugroho (Santa Fe College) shaningswarati@u.nus.edu.sg</p> <p><b>Encounters between the Privatopolis and the Excluded</b></p> <p>The paper explores the spatial and social encounters between Rasuna Episentrum (RE), an urban integrated mega-project (UIM) in South Jakarta, and its excluded exteriors, i.e. those who were relocated or live in its vicinity. Unlike gated neighborhoods, RE's area is open and its public spaces are not guarded by security officers. The paper addresses questions such as: What are the forms and arenas of encounters between those who are included and excluded? How are the borders appropriated and negotiated, and by whom? This will provide a better understanding of the privatopolis.</p>
	<p style="text-align: right;">Hyunjoon Shin (Sungkonghoe University) hyunjoon.shin@gmail.com</p> <p><b>The Center is the Best?: Living through 'Gentrification' by Creative Artists/workers in Old Town Seoul</b></p> <p>Different areas in old town Seoul rise (and fall) as 'hot places'. It is largely due to the inner-city redevelopment policy by Seoul Metropolitan Government in the name of the 'restoration' of nature and history. However, before becoming 'hot', they were already transformed as clusters for creative artists and/or workers, who relocated to the area and rehabilitated old buildings as their live-work space. It does not take long for the areas to be under the effect of 'gentrification'. The mobility and place for creative artists/workers is examined through the working of cultural economy in a post-developing metropolis in Asia.</p>
	<p style="text-align: right;">KIM JI YOUN (Ewha Woman's Univ.) g0700786@u.nus.edu.sg</p> <p><b>Reviving 'forgotten walls' and reinventing cultural villages</b></p> <p>Old fortress wall, which is officially named 'Seoul City Wall,' is one of historical sites built in 1396, which surrounds the old capital of Chosun Dynasty. Along with rapid modernization (1960s-1980s) period, the city wall became being considered as an obstacle to urbanization and economic development, symbolizing the legacy of the old days. In this way, the city wall has forgotten both by physically being destroyed and by losing its symbolic meaning as a historic site. However, with globalization and increased international tourists, restoration of the old capital's spatial elements and architectural monuments have been pursued on a national level. This national heritage that locally situated across varied neighborhoods have complicated debates related to preservation and urban regeneration. In light of the restoration of heritage's complex relations to the neoliberal world economy, this project examines how the restoration process of the Seoul City Wall reorganize urban spaces and communities and how the heritage is imagined to identify Seoul as a global city.</p>
	<p style="text-align: right;">HUR, June (The Graduated School of Communication &amp; Arts Yonsei University) junehur1987@gmail.com</p> <p><b>A Study on Multicultural Space -the case of Itaewon World Cuisine Culture Street</b></p> <p>This study contemplates on the space of globality, Itaewon, a town in Seoul, Korea. Itaewon has a distinctive history and context as a district under the influence of the U.S. Army base near by. Its people had been perceived as the "yankee," "foreign," or the "other" for decades. Moreover, foreign communities in Seoul, somehow mingle and inhabit within the area with ease. With such diversity, Itaewon is comprised with these old and new "others." Yet, the lives of Itaewon strive to cross the boundaries of what Itaewon was, is, and aspires to be; they toil to attain the social norm, being the "citizen." Thence, "World Cuisine Culture Street," located in Itaewon, becomes the culmination of their effort. From their innate understanding of "the global," people of Itaewon now has the agency to serve "the world on a plate."</p>

## Room 2

Panel	Presenter
<p><b>Queering texts/media in Asian contexts</b></p> <p>Panel Organizer: Charmaine Carvalho (Hong Kong Baptist University, Hong Kong)</p> <p>The panel aims to explore the textual expressions of queer practices across different Asian contexts and media. Panelists' topics range from the exploration of the political meanings and limitations of Korean queer cinema to the reading of transgender bodies by different authorities in Korea to an exploration of how young Hong Kong lesbians relate to porn to an examination of the presence of gay men, androgynous women and lesbian women in the heteronormative genre of chick lit in India. The papers will shed light on the limitations and possibilities for the expression of alternative sexualities and identities in Asia.</p>	<p style="text-align: right;">Sonia Wong (Lingnan University, Hong Kong) soniawongyukying@gmail.com</p> <p><b>Les Watch Porn: pornography and the sexualities of young Hong Kong lesbians</b></p> <p>This is a pilot study in preparation for my research on pornography and lesbian sexual subjectivity. This paper aims at looking into how young Hong Kong lesbians relate to porn, paying special focus to their early teenage memory and experience. It is believed that teenagers in Hong Kong resort to pornography due to a lack of proper sexual education, and rely heavily on porn as source of information and possible code of conduct. I am curious about the role pornography plays (and potentially, does not play) in young lesbians' exploration of their sexuality, how they relate to porn, what they look at, etc. It is hoped that this study can shed light on aspects of teenage sexuality formation in Hong Kong, especially in the case of sexual minorities, as well as open up possibilities of porn (and porn viewing) through the study of lesbian spectatorship.</p>
	<p style="text-align: right;">Junan Jang (Korea National University of Arts, Korea) kirhin@gmail.com</p> <p><b>Let them out: in/outside spaces on Korean queer cinema</b></p> <p>It has been a crucial part of Korean queer cinema to display gay men's intimate love on the screen. Releasing a Korean queer cinema has been meant to be a moment to identify gay men's (sexual) desire by themselves in public as well as to arouse controversy over censorship, film rating, or "Freedom of Speech". However, this aspect has reinforced identity politics centralized on gay men and isolated them from other social issues. I will explore the political meanings and limitations of Korean queer cinema through analyzing space division on them, and find filmic examples to escape its boundary.</p>
	<p style="text-align: right;">Charmaine Carvalho (Hong Kong Baptist University, Hong Kong) carvalho.charmaine@gmail.com</p> <p><b>Queering Indian chick lit: accommodation and subversion</b></p> <p>Chick lit novels published in India are indicative of the influence of globalization and neoliberalism on urban upper-middle-class Indian women. Although the chick lit novel tends to be heteronormative, usually ending with the female protagonist identifying a male life partner, the "gay best friend" is a staple character. While critics have pointed to the commodification of gay identity and the absence of lesbian women in chick lit, in the Indian context, the presence of gay men, androgynous women and lesbian women in the novels can serve to complicate the heteronormative picture. This paper will use queer theory and poststructuralist perspectives to examine the queering of Indian chick lit through the positioning of queer characters, specifically the subversive role of lesbian characters versus gay men, and their function in the novels.</p>
	<p style="text-align: right;">Hanna Kim (Seoul National University, Korea) hannakim4246@gmail.com</p> <p><b>Acceptable bodies of transgender in the legal and medical aspects in South Korea</b></p> <p>In 2013, Seoul Western District Court first accepted requests from five female-to-male trans people to alter their legal gender status without any genital surgery. However, Korean Military Manpower Administration recently tend to reexamine or revoke exemption from mandatory military service for male-to-female trans people without getting an orchietomy. This paper presents the relationship between the law and medical science for transgender to be authorized as male or female in South Korea, and raises a question what "acceptable bodies" for transgender is.</p>

## Room 3

Panel	Presenter
<p><b>Mapping the Korean Diaspora</b></p> <p>Panel Organizer: Gaik Cheng Khoo (University of Nottingham Malaysia Campus)</p> <p>This panel focuses on the Korean diaspora in Central Asia, Malaysia, and the USA, all locations of diverse historical waves of Korean migrants with very distinctly different relations with South Korea, whether as exiles, Asian Americans (with an emphasis on American) or transnational citizens residing abroad. Focusing on film, food and ethnography, this panel provides three critical lens to marginal communities or ethnicised spaces (Ktowns) as illuminating a dispersed and fragmented history; demonstrating a desire to articulate and kindle renewed transnational ties for economic opportunities, and finally, as unaccountably contributing accidental grassroots gastro-diplomacy to an ambitious nationalist global food campaign.</p>	<p style="text-align: right;">Soyoung Kim (Korean National University of Arts) sohajeong@gmail.com</p> <p><b>Subaltern Cosmopolitanism?: Post-Soviet Korean Diaspora in Central Asia</b></p> <p>An unexpected journey of Koreans to Far East Russia during Japanese colonialism in the early twentieth century was followed by Stalin's brutal mass deportation of them to Central Asia in 1937. Known as Koryo, some of them have now returned to South Korea as migrant workers. This paper teases out the ways in which the dispersed and fragmented history of Koryo people as Post-Soviet Korean diaspora in Central Asia might offer a prismatic illumination of one's cognitive and geopolitical mapping of Korea, Asia and beyond.</p> <p>This research is part of my documentary project Exile Trilogy in progress: &lt;<a href="https://www.facebook.com/exiletrilogy?ref=aymt_homepage_panel">https://www.facebook.com/exiletrilogy?ref=aymt_homepage_panel</a>&gt;</p>
	<p style="text-align: right;">Gaik Cheng Khoo (University of Nottingham Malaysia Campus) gaikcheng.khoo@nottingham.edu.my</p> <p><b>Problematizing the Hansik Globalization Campaign from a Malaysian position</b></p> <p>This paper offers a critique of the Korean government's campaign to globalise Korean cuisine (hansik), beginning from 2009, as betraying pro-First World leanings in its bid to propel hansik to the top five international cuisines by 2017. In particular the discourse reflects a desire to be accepted by 'major countries' in the west, Japan and China. Based on interviews with Korean restaurant owners in Malaysia, I suggest that the Korean diaspora in Southeast Asia has been undervalued in their contribution to the campaign. Unlike food conglomerates, they do not receive any government support yet practice a kind of everyday gastro-diplomacy.</p>
	<p style="text-align: right;">Dr Joowon Yuk (Asia Research Institute, National University of Singapore) joowon.yuk@gmail.com</p> <p><b>South Korean anti-multiculturalists in a 'divided nation'</b></p> <p>As 'multiculturalism' emerged as a popular policy theme, in South Korea since the mid-2000s, 'anti-multiculturalists' and their anti-immigrant activism have also been on the rise. However, this group has not yet received adequate scholarly attention as they have been easily dismissed as uncivilised lunatics by the mainstream media, academia and policy makers. However, adding to the fact that their political influence is growing, the analysis of their rhetorics and rationales are critical to understand different modalities of racialised nationalism. The paper particularly focuses on how anti-multiculturalists politics tap into the situation of 'Korea' as a 'divided nation'.</p>

## Room 4

Panel	Presenter
<p><b>Re-Mapping the Postcolonial Unconscious</b></p> <p>Panel organizer: Yongwoo Lee (Institute of Southeast Asian Studies)</p> <p>Memory, trauma and the postcolonial unconscious are closely linked to the formation of modernity in Asia, for imbricating modern histories in Asia and their arts and cultural representations into imperialism, nationalism, and</p>	<p style="text-align: right;">Yongwoo Lee (Institute of Southeast Asian Studies) nomadologie@gmail.com</p> <p><b>Phantasmal Trauma and Vicarious Empathy: The Vietnamese Female Subject as Korean Subaltern in Media Representation</b></p> <p>The two biggest wars that broke out after Asia was rearranged into nation-states were the Korean War and the Vietnam War. Through participation in the Vietnam War as mimesis of Emperors (the US and Japan), the South Koreans sending out their healthy sons and husbands to the Asia-Pacific War, repeated the narrative of the home front woman who sewed seninbari to reciprocate the Japanese Emperor by committing suicide. The collective desire towards the modernization and the enchantment towards the</p>

<p>postcolonialism. With the fast infiltration of compressed modernization as a consequence of capitalism after imperialism, cultural forms and their sanctioned apparatuses often conceal and hastily suture the lacunae of trauma, memory and the postcolonial unconscious with the language of nationalism, patriarchy and/or universalistic rhetoric. Thus this panel revisits complex configuration of memories, tradition from colonial remnants, and alternative performativity against patriarchal morals and values, characterized by imperialism and modernization, through analysis of various arts and popular cultural forms as means of reviving multifarious voices and testimonies, interpreting specific symptoms of the Asian postcolonial unconscious. By (re)interrogating, mediating, and rearticulating seminal notions of intersubjectivity, hybridity, vicarious memory through practices of cultural representations, this panel tries to unpack as embedded collective memory through postcolonial constellation in arts and popular culture, and to suggest an alternative possibility in delineating comparative postcoloniality in Asia and beyond local and national terrains.</p>	<p>phantasmagoric materiality that the imperialists created after the liberation would eloquently convey the collective conjunction that is caught by the simulacrum of admiration for the modernization than as it actually was. In this sense, postwar South Korean society suppressed individuals' desires, reinforced sacrifices, and mimicked the colonized with a phallic capitalist victimizer's mask through their voluntary alliance and participation in the war with the US. During the constructing process of the modern state, the state-controlling capitalism has unavoidably borne irrationality and madness. Interestingly, the cultural proliferation of Vietnamese female subjects in Korean popular media since 2000 has fueled a number of questions about Korean memory and trauma over the Vietnam War. One obvious position of Vietnamese female subjectivity is: (1) the visual image of Vietnamese women as ahistorical, diasporic, and stereotypical. A less obvious stance is: (2) how these visual representations narrativize specific collective traumas in the Korean unconscious. Lastly: (3) how these images eventually summoned potential questions on oblivious/phantasmal traumas of popular translation on Vietnam that had been forgotten for the past 30 years. The return of the repressed Vietnamese as feminized representation in the Korean mediascape—from vindictive spirits in horror films and melodramatized exported Vietnamese brides to immaculate femininity—has been often exteriorized as the voiceless Other through the ambivalence of primal fear of Vietcong and postwar hysterical remasculinization processes, which positioned the Vietnamese as subaltern to Koreans.</p>
	<p style="text-align: right;">Antariksa (Kunci Cultural Studies Center) antariksa@kunci.or.id</p> <p><b>Art Collectivism in the Japanese-occupied Indonesia</b></p> <p>Throughout the Japanese occupation (1942-1945), the Japanese military authorities wanted to mobilise Indonesian artists for a big military campaign of the 'Greater East Asian War'. In an unprecedented event in Indonesian art history art came under centralised supervision. And the idea of art organisation, which was experimented before in the first Indonesian association of painters in the late 1930's (Persagi), now become an important platform for serving the idea of Asian nation. Two art and culture organisations were founded during that time, Putera (Center for People's Energy) and Keimin Bunka Shidōsho (Cultural Center), which aimed to advocate the development of a true Indonesian art, to promote Indonesian culture, to disseminate Japanese art, and to educate and train Indonesian artists. Its visual arts departments headed and staffed by Indonesian leading artists, with Japanese artists as advisors and teachers, which played important role not only in controlling the art world through coercive tactics, but also in ensuring a certain amount of enthusiastic cooperation on the artists' part—indicates the multilateral reciprocity, rather than unilateral control. My paper will explore the complex picture of the Japanese-occupied Indonesia art collectivism, that its impacts and influences to the development of Indonesian art history have thus far largely been ignored.</p>
	<p style="text-align: right;">Lusvita Nuzuliyanti (Institute of Cultural Anthropology and Development Sociology, Leiden University) lusvitanuzuliyanti@gmail.com</p> <p><b>Veiled passion: Indonesian Muslim K-Pop fans halalizing body and sexuality</b></p> <p>Through the concept of 'halalizing' body and sexuality in the practices of Indonesian Muslim female fans of Kpop, This paper focuses on the purpose of the collective feeling of the non-exclusive in Muslim society. Using the concept of halalization as a ways of questioning, resisting, and challenging the prevalent patriarchal morals of contemporary Indonesian society, I explored the use and meaning of Islamic symbols and discourse of Muslim girls such as veiling and shalat/praying when they have to deal with the sensitive issues of body and sexuality by adopting the notions of homosexuality and androgyny through consuming the Korean idols in fan practices. By way of questioning issues in relation to the Muslim girls' consumption of Kpop as a way of provoking the notions of sexuality in their own religious bounday, I cast questions on the positioning of Indonesian Muslim girls whom were caught in the whirl of globalization and where the legacy of the compressed modernization and capitalism left women in the domain of illusionary modernity and jaded patriarchal tradition and morals.</p>

## Room 5

Panel	Presenter
<p><b>Poetics and politics in emergent creative movements of Asian underprivileged youngsters</b></p> <p>Panel Organizer: Wong Lok-Yee (Hong Kong Baptist University)</p> <p>Youth resistance has become an increasingly prominent topic in the field of youth studies. So far, little has been said about the poetic aspects of youth resistance movements. In addition to the youngsters' explicit political strategies, their striking creative practices merit discussion. Drawing on examples from Hong Kong, Mainland China and Indonesia, this panel investigates how youngsters resist society through creative practices. The panel particularly zooms in on the ways in which 'creativity' results in poetic and political forms of resistance. Topics include the creation of rebellious terms, production and consumption of creative products, and the use of (new) media.</p>	<p style="text-align: right;">Li Chung-Tai (The University of Hong Kong) lykris5290@gmail.com</p> <p><b>Who is post-materialistic? - The framing and the response</b></p> <p>During and after Umbrella Movement, various media spontaneously framed young people into a narrative of 'Post-materialistic', firstly coined by a sociologist Ronald Inglehart. However, in terms of history, the politics of framing is not new: the ambiguous term 'post-80s' preceded this, with similar meaning but different focus in naming. This paper first come to the very brief history of periodization/homogenization of young people disseminated through media.</p> <p>However, instead of debunk and discard against the framing, young people seems to re-understand themselves; and re-appropriate the framework, via the description/prescription of this framework, in various discourse. This paper also dedicated to examine both the political and artistic response to this framework.</p>
	<p style="text-align: right;">He Xiyao (Hong Kong Baptist University) hexiyao@163.com</p> <p><b>Counter-Strike of the "Dick-Hair"?—The Dialectical Tension between Strategy and Tactics around This Term</b></p> <p>"Dick-Hair (屌丝)," an originally derogatory term which is used to denote the "short, ugly, and poor youth," has been very popular in Mainland China in the past a few years. Its popularity derives mainly from the fact that many underprivileged youths claim this identity, as a paradoxical gesture of self-empowerment through self-depreciation. The mainstream discourse, however, tries its best to resist, contain, guide, and sometimes assimilate this potentially rebellious term, which, in turn, arouses further resistance from the underprivileged youths. Hence the dialectical tension between strategy and tactics around this term.</p>
	<p style="text-align: right;">Leonie Schmidt (University of Amsterdam) l.k.schmidt@uva.nl</p> <p><b>'How to become a Muslim billionaire, just like Prophet Muhammad?': Self-help gurus and governmentality</b></p> <p>The global Islamic revival of the last three decades has in Indonesia fragmented traditional forms of religious authority whilst producing new figures of public piety (Hoesterey 2012:38). Through 'Islamic' self help books, self-help gurus offer Islamic guidance to Indonesian young Muslims. In this paper, I analyze three books and explore how these books provide young people practical manuals for living in Indonesian society. While 'helping' readers, the books mobilize governmental tactics to promote modern Islamic citizen-subjects. Since these categories are however never fully under the control of the producer, the paper also explores how readers are negotiating the books' contents.</p>
	<p style="text-align: right;">Wong Lok-Yee (Hong Kong Baptist University) yveswly@gmail.com</p> <p><b>The Poetics and Politics of Hong Kong Contemporary Wenyi Qingnian</b></p> <p>The project focuses on a recent phenomenon in Hong Kong: the emergence of "Wen Yi Qingnian", or Wenqing. Wenyi Qingnian (文艺青年) in its most straightforward and literal sense, refers to youths interested in culture and art. On the one hand, Wenqing is increasingly portrayed by media as yet another group of youthful victims of consumer culture and trend-followers. On the other hand, this group of young people, in their preference for culture and art and in their pursuits, may constitute alternative and even counter-culture to dominant values of Hong Kong. The paper explores Wenqing by investigating two dimensions of this group of youths: poetics and politics.</p>

## Room 6

Panel	Presenter
<p><b>Interpreting Emergent Youth Cultures from Home to Street</b></p> <p>Panel Organizer: Louis Ho (Department of Humanities &amp; Creative Writing, Hong Kong Baptist University)</p> <p>From time to time, youth cultures have been regarded as cultural undercurrents marked by distinct styles, interests, and even insurgent activities. This panel will explore the intersections of various emergent youth cultures with social media, arts, popular culture and politics, bringing together a reflective discussion of sexuality, street art, songs of protest, and protest arts, from Singapore’s streets to Hong Kong’s Umbrella Movement. Collectively, the papers ask: Can we re-chart the question of the “revolutionary subject” in neoliberal times and how do youth tactical cultural practices help with this project?</p>	<p style="text-align: right;">John Nguyet Erni (Chair Professor in Humanities, Department of Humanities &amp; Creative Writing, Hong Kong Baptist University) johnerni@hkbu.edu.hk</p> <p><b>Youth, “Vulgar” Masculinity, and the Politics of Sex in Online Chatting</b></p> <p>This work examines the highly popular practice of internet-based “sex chatting” and through it, attempts to theorize the rapidly changing forms, norms, and values of sex among youth as a result of the digital revolution. After investigating the main recurring themes in the “sex chatting” conducted in three highly popular internet chat sites in Hong Kong, and the specificities of the “language” used by the chatters, I ask how the themes and language of “sex chat” contribute to the construction of a “vulgar masculine culture” specific to youth culture in Hong Kong.</p>
	<p style="text-align: right;">Liew Kai Khiun (Assistant Professor, Wee Kim Wee School of Communication and Information, Nanyang Technological University) kkkiew@ntu.edu.sg</p> <p><b>Sticking the streets and screens: Youth, street art, social media and the crafting of autonomous narratives in Singapore</b></p> <p>Since the caning of the American teenager Michael Fay in 1995 for vandalism, Singapore has become a de-facto challenging ground for daring graffiti artistes, who have predominately been foreign white males. In 2013, a 27-year-old Street Artiste Samantha Lo aka “SKLO” was sentenced to community work by the Singapore court for “seven counts of mischief” in pasting a series of design stickers. The case reveals the guerrilla tactics of an emerging generation of young Singaporean street artistes in re-scripting the sanitized streetscapes in the republic, and the spontaneous show of solidarity on social media in support of her works.</p>
	<p style="text-align: right;">Louis Ho (Research Assistant Professor, Department of Humanities &amp; Creative Writing, Hong Kong Baptist University) louisho@hkbu.edu.hk</p> <p><b>Artworks and artifacts in the Umbrella Movement: a preliminary study</b></p> <p>Nowadays, Art has become a central element of many social movements over the world. Based on interviews’ with the artists and analyses of over 200 pieces of artifacts and artworks archived from three occupied areas - Admiralty and Causeway Bay on Hong Kong Island and Mong Kok in Kowloon - during the Umbrella Movement in 2014, this article attempts to examine how youth and young artists participate and contribute to the social movement by creating and interacting with public artifacts such as staircases, shelters and barricades, as well as various artworks in the occupied areas.</p>

## Room 7

Panel	Presenter
<p><b>Multiracial and Transnational popular cultural memories in Singapore</b></p> <p>Panel Organizer: Dr Liew Kai Khiun (Nanyang Technological University)</p> <p>Through the case studies of personal memories of Singaporeans with local and regional television programme and celebrities of the recent past, this panel seeks to trace and contextualize the temporal trajectories of popular culture flows in Asia. Anchoring individual recollections of specific celebrities, television programmes and experiences with new technologies within both personal and social histories, these papers seek to juxtapose the roles of memories of popular culture consumption as not only memory yardsticks. As cultural resources, these recollections are critical serving as navigational tools along the shifting cultural landscape.</p>	<p style="text-align: right;">Dr Liew Kai Khiun (Nanyang Technological University) kkliew@ntu.edu.sg</p> <p><b>Remembering Winter-Sonata: Cultural Memories of the Korean Wave In Singapore</b></p> <p>Spanning close to two decades, the Korean Wave or the global and regional popularization of Korean entertainment media is considered to be recent in the long historical trajectory of cultural flows. However, both the rapidity in changes of technology and turnovers of celebrities has also created a generational dimension to consumers. Based on a surveys an interviews with Singaporean fans on their memories of the Korean Wave, this paper seeks to dredge out and contextualize the process of cultural re-collections and nostalgia and the kinds of inter-generational divides in the realm of regional popular culture.</p>
	<p style="text-align: right;">Isadhora Binte Mohamed (Nanyang Technological University) ISADHORA001@e.ntu.edu.sg</p> <p style="text-align: right;">Additional Authors: Bharathi Rani D/O N Arunachalam, Chan Sheng Wei Jeremy, Chinchwadkar Sonal, (Nanyang Technological University) BHARATHI001@ntu.edu.sg SCHAN012@ntu.edu.sg SONAL002@ntu.edu.sg</p> <p><b>Ethnic-ized Television Memories and Singapore's officially prescribed multiculturalism</b></p> <p>Mirroring the cultural policies of prescribed multiracialism, television stations were separated along ethno-linguistic lines with two Chinese language stations devoted to the ethnic Chinese majority and one for each of the officially recognized ethnic Malay and Tamil minorities. However, other than featuring institutional milestones, the narrative of the official 50th Anniversary celebrations of TV in Singapore became slanted towards the predominately the ethnic Chinese experiences. With insights from within the industry through interviews with artistes and workers and the general public, this paper looks at the ethno-cultural basis behind the formation of television memories in Singapore.</p>
	<p style="text-align: right;">Tan Pei Hua, Paige (Nanyang Technological University) PTAN011@e.ntu.edu.sg</p> <p><b>Transnational Adolescent Nostalgia: Memories of Meteor Gardens in Singapore</b></p> <p>Meteor Gardens a Taiwanese idol television drama, is the most successful adaptation of the Japanese manga, Hana Yori Dango. Its leading actors, F4 also achieved unrivalled perennial fame and success particularly in Asia. This paper seeks to examine how Meteor Garden and fame of F4 intertwined with the memories and life experiences of Asian television drama audiences for the past fourteen years. The effects would hopefully reveal how the fan loyalty of the drama have evolved after the initial years of idol worship as well as the maintenance of F4's everlasting fame.</p>

## Room 8

Panel	Presenter
<p><b>Marginal Narratives of Loose Ends and Urban Space</b></p> <p>Panel Organizer: Anneke Coppoolse (Lingnan University)</p> <p>The social and technological constructions of cities involve both centralization and marginalization of spaces, people, objects and practices. Marginalities may be found in hidden corners or on geographical fringes, but they may as well be right under your nose. Exploring the meanings of the 'loose ends' of urban organization requires you to be attuned to them. Our papers track four different narratives of Hong Kong: local histories written through schizophrenic graffiti; stories emerging from 'ruin spaces'; tales about cross-border living; exhibited perspectives on trash. They meet at the intersection of urban space, life, and art; suggesting a detour to understanding contemporary urbanity.</p>	<p style="text-align: right;">Gabriele de Seta (The Hong Kong Polytechnic University) notsaved@live.com</p> <p><b>Anglic. (Scott.) Scotland † Dog Cat 1479 DOG+CAT Kitten+Puppy PAsnake 1479: Vernacular History and Schizophrenic Writing on Nathan Road's Urban Surfaces</b></p> <p>Dispersed across the signposts, sidewalk rails, streetlights, electric boxes and bus stops of Nathan Road and its vicinities, camouflaged as occasional scribbles between advertisement, graffiti tags, promotional stickers and other urban signage, hidden in plain view from the eyes of the endless flows of shoppers, tourists and passers-by shuffling between Jordan, Yau Ma Tei and Mong Kok, a body of schizophrenic writings traced by one individual hand reveals a solitary work of urban inscription. This presentation proposes a visual ethnography of the subterranean history of Hong Kong as written by a local woman, for at least a decade, on the surface of central Kowloon.</p>
	<p style="text-align: right;">Jonathan Burrow (University of Oulu) jonathan.burrow@oulu.fi</p> <p><b>The Gateway: A building very close, but not quite, to Hong Kong</b></p> <p>Advertised in English as The Gateway, the Jinde residential and commercial development (金地名津) is two hundred meters from the Lok Ma Chau Mass Rapid Transit Station but separated from it by a river, two sets of passport controls and a razor wire fence. The mall at its base and the apartments high up in its towers are home to more than a dozen 'learning centers' - private, and mostly unregistered, extensions of Hong Kong's educational space. The towers' residents are families and individuals connected intricately to Hong Kong through their work or education, but who sleep and study just outside it. This paper asks what Hong Kong means to those who reside close to it, but not quite in it.</p>
	<p style="text-align: right;">Eunsoo Lee (Lingnan University) eunsoolee@ymail.com</p> <p><b>Ruin Spaces in Hong Kong: Between Urban Development and Preservation</b></p> <p>'Ruin spaces', abandoned and disused as they are, occupy an interesting position in the vastly utilitarian landscape of the modern city, where space is typically understood and valued by its function in the effective circuits of the city. For the majority of the time, they are rendered invisible, for their non-function is quickly overshadowed by the multi-functional spaces that surround them. In this presentation I explore Wan Chai, a historical district undergoing gentrification, in an attempt to address ruins as an entry point into the discussions of redevelopment and preservation.</p>
	<p style="text-align: right;">Anneke Coppoolse (Lingnan University) annekecoppoolse@gmail.com</p> <p><b>Curating Trash: on "Urbane Living"</b></p> <p>In Hong Kong, urban density provides for its equivalent in trash, while streets are sites of regular cluttering of refused glut. It is often argued that trash is 'the B side of society' (Mazón 2014), which conflictuously relates to what Gay Hawkins (2007) calls the imaginary of tidy cities where a rendering invisible of trash is vital to the maintenance of 'modern ways of being'. Between its visual and material recalcitrance and attempts at its hiding away, this paper takes refuse as inverted vanishing point. It proposes an exhibit of perspectives on trash – those of trash collectors and local artists – towards a space for intervention of contemporary urban life.</p>

## Room 9

Panel	Presenter
<p><b>Stuart Hall: A Proposal for Double Panel (I)</b></p> <p>Panel Organizer: Kuan-Hsing CHEN (Chiao Tung University)</p> <p>Stuart Hall (1932-2014) is perhaps the most influential figure in the global circle of cultural studies. But his works and practices obviously exceed the imagined “disciplinary” boundary to a much wider intellectual world. As a thinker and public intellectual, Hall created an institutional space called cultural studies to do critical work, including education, political intervention, intellectual debate and nurturing minority community. His work as a whole was deeply grounded in the local; and his theoretical work was often formulated to deal with the troublesome conditions of the local. Nevertheless, many intellectuals and scholars have been inspired by his mode of thought and analysis as well as his generosity in different geopolitical locations. Indebted to, and in memory of, Stuart Hall, this double panel attempts to 1) deepen our understanding of specific aspects of his theoretical and political work, and 2) track how his works have been articulated to the local politics and culture in the Inter-Asia context.</p>	<p style="text-align: right;">Yung-Ho Im (Pusan National University) yhoim@pusan.ac.kr</p> <p><b>Reception, Absence and Canonization of Stuart Hall In the Korean Cultural Field</b></p> <p>After Hall’s death in 2014, Korean newspapers ran detailed obituaries praising him as an influential British intellectual figure. The broad media attention looks unusual, given that he has maintained a relatively obscure presence in the Korean cultural fields, in comparison to other theorists. This paper examines how, and in which context writings of Hall have been cited (or not cited) and emphasized in the Korean cultural studies. The selective focus on and occasional absence of certain aspects among his intellectual and political legacies may demonstrate how the imported British cultural studies have been indigenized and localized in Korean cultural, and political context.</p>
	<p style="text-align: right;">Yoshitaka MOURI (Tokyo University of Music and Arts) yoshimouri@hotmail.com</p> <p><b>Stuart Hall and his Theoretical Legacy in Japan</b></p> <p>Since his visit to Japan in 1996, Stuart Hall has been regarded as a central figure of Cultural Studies in Japan. Cultural Studies with Hall were well-accepted as a new interdisciplinary critical theory based on the Marxist theory, while it also faced a backlash from established disciplines such as philosophy, sociology and English literature. From the toady’s perspective, how can we re-evaluate the theoretical legacy of Stuart Hall within a Japanese context.</p> <p>The paper examines failure of multiculturalism, rise of chauvinistic nationalism, spread of racism and critical responses to these socio-political tendencies in Japan, by re-considering Hall’s theory on race, racism and nationalism. It also discusses to what extent we can apply his theory to understand a particular cultural and political conjuncture we are facing in the beginning of the twenty first century. Through these discussions, it tries to explore the transforming relationship between race, nation and media in the age of digital/post media era.</p>
	<p style="text-align: right;">Viriya SAWANGCHOT* (Mahidol University) viriya@wtntl.net</p> <p><b>Remixing Stuart Hall into Thai Studies</b></p> <p>Thailand has democratized in substance is debatable now, a little doubt that moves away from military rule toward a more inclusionary form of political representation and back to military rule again. Thailand’s political system has long been analyzed in terms of conflicts between urban and rural. In fact, political change has been accompanied by rapid industrialization since the student-led “revolution” of 1973. It can be urged that democratization and modernization have transformed rural as much as was the stereotyped image of a backward peasant society no longer holds true.</p> <p>However, a recent political crisis about red shirt and yellow shirt also compels a critical reappraisal of the existing conceptual models of Thai politics. But Anek Laothamatas, a Thai politician and political scientist who is a member of constitution drafting assembly, still mentioned recently “Rural people select government but Bangkokian terminates it”. As Stuart Hall said a couple of decades “Political collectives are always partly the result of imaginary identification. It cannot conceptualize a politics has no ‘frontier effect’ which doesn’t involve symbolically staging the line between ‘us’ and ‘them’(1989). Thus, this paper aims to reconsidering Stuart Hall’s work into a recent political conflict in Thailand. By doing so, the paper will focuses on Hall’s works on New Times which have been missing in Thai academic circle.</p>
	<p style="text-align: right;">Satish PODUVAL* (English and Foreign Language University) satishpoduval@gmail.com</p> <p><b>New Times and the National-Popular: The KPAC Chronicles</b></p> <p>Over the past two decades in India, the rise of authoritarian populism on the Right has made urgently necessary the task of political re-assessment and response from those</p>

	<p>committed to the utopian politics of equaliberty. Stuart Hall’s critical interventions in the elaboration of a specific “conjuncture” (Thatcherism) and conceiving a politics adequate to New Times have been exemplary—for those working under the sign of a “Marxism without guarantees” or of “new ethnicities.” My presentation seeks to historicize the influential plays of the left-wing Kerala People’s Arts Club (KPAC) during the 1950s-1970s period when, as Nissim Mannathukaren has argued, the communists were able to construct a national-popular will in the cultural sphere and achieve a measure of progressive political/economic transformation within the context of electoral democracy. Although the Left’s electoral career in the state has been chequered, the KPAC aesthetic of political melodrama has survived in many ways, providing writers and film-makers a form to adapt, or to challenge, in subsequent decades. I shall outline the elements that define this aesthetic as well as the major challenges to it (especially from the New Cinema movement of the 1970s and the subaltern politics of the 1990s), and conclude with a few speculations about what the KPAC legacy might imply for art-practice in contemporary “Asian” societies.</p>
	<p style="text-align: right;">ZHANG Liang (Nanjing University, China) zhangliang@nju.edu.cn</p> <p><b>In Endless Making: Re-understanding Stuart Hall’s Ideological Path</b></p> <p>Stuart Hall was a wondrous legend from the view of history of ideas. He was reconsidered as a figure always led the wave of New Left ideology alongside the contemporaries while continuously changing his theoretical images. After the mid 1950s, he became the leader of the New Left movement in Britain; between mid 1960s and early 1980s, he was “the true father of Cultural Studies”. After 1980s, he became the first critic of Thatcherism, and became a politics advocate at the end of that decade. These images were so different that it is difficult to use a logical consistency to integrate them. Therefore, most of scholars who researched Hall’s thought avoided studying Hall by using the history of ideas, instead, they recounted the legend of Hall based on their own needs.</p> <p>In this respect, some scholars who researched late Hall’s thoughts arrived at some impressive conclusions. In their narratives, Hall spent his whole life on rediscovering his ethnic identity while the other achievements eclipsed, becoming a type of the background. After all, these researches assumed that the “nature” of Hall exists, and the understanding of this life is the achievement or realization of this kind of nature.</p> <p>However, Hall was by no means a “seed” with predetermined “nature”, instead, he was a bare personal computer with limitless possibility—he kept on exploring the problems of their age, articulating the most valuable resources based on the problems, and self-installing. Then he formatted himself, re-articulated and re-installed based on the changes of the era and transformation of questions. In other words, Hall was always in the process of making until he dead, only death completes or achieves this making. However, in this endless making, there was one thing that did not change, that is Hall’s resistance on contemporary capitalism and his imagination of a non-capitalistic alternative. This may be the Hall’s source code that he named.</p>

## Room 10

Panel	Presenter
<p><b>Intimate Reconciliation and Post-National Cultural Politics</b></p> <p>Panel Organizer: Leo T.S. Ching (Duke University)</p> <p>Traces of old empire (colonialism) and pressures from new empire (neoliberalism) have made issues of reconciliation—colonial wounds, territorial disputes, social and economic inequalities—urgent task to consider beyond nationalist sentiments. From the discourse of hope to the rhetoric of exit, various strategies of transcending the triplex of capital-state-nation have been</p>	<p style="text-align: right;">Nayoung Aimee Kwon (Duke University) na.kwon@duke.edu</p> <p><b>Estranged Intimacy from the Legacies of the Japanese Empire</b></p> <p>In the aftermath of European empires, Anglophone and Francophone literatures have emerged as bona fide fields of inquiry producing a canon of writers and literary works in what is now a global discipline of Postcolonial Studies. In the case of the Japanese empire, there exists a significant amount of literary works that emerged from intimate crossings among the literary fields of the metropole and its colonies. However, the notion of a Japanophone literature, is rather unfamiliar, not only to a global readership, but even within Japan and in its former colonies in the region. This paper seeks to examine the significance of the insignificance of a discourse on Japanophone Literature as a bona fide category of postcolonial inquiry. This estrangement engendered from the entanglements of a proximate, or intimate, empire, I will suggest, gives us insights into the disavowed nature of the region’s broader postcolonial legacies.</p>

<p>imagined and enacted. Little inquiry, however, has been conducted on how notions of intimacy—broadly defined as a descriptive marker of the familiar and the essential and of relations grounded in sex—can be a productive site for articulating the politics of reconciliation. This panel proposes to explore various forms of intimacy—colonial texts between Japan and Korea, postcolonial rearticulation of barbarity, and sexual politics in Vietnamese media industry—and their implications for reconciled futurity.</p>	<p style="text-align: right;">Mariam B. Lam (University of California, Riverside) mariam.lam@ucr.edu</p> <p><b>Viet Nam's Compromising Positions in Cinematic Foreplay</b></p> <p>The penetration of Hollywood blockbusters and the Korean wave in Viet Nam and the reverse popularity of Vietnamese cuisine abroad and remote Vietnamese beach resorts simultaneously overshadow and divert attention from the discrepant and discordant spaces of rapid national economic growth. This presentation addresses the gender and sexual politics embedded in the development of the film and media industry in postsocialist Viet Nam, by analyzing the industry's deployment of diasporic/global capitalist networks in crafting an imagined geopolitical proximity and intimacy for itself vis à vis a projection of progressive sexual cultural politics. The dramatic feature, tinged with the potential for radical sexual political critique, is the new genre of choice for Vietnamese arthouse cinema and sociopolitical reconciliation.</p>
	<p style="text-align: right;">Leo T.S. Ching (Duke University) lching@duke.edu</p> <p><b>Intimacy and Reconciliation Otherwise</b></p> <p>While nation-states remain important sites for official rapprochements, and demands for apologies and compensations, interstate relations alone do not attend to the complexity, ambivalence and contradiction of people's lives under extraordinary historical circumstances. Through the reading of the Japanese novelist, Tsushima Yuko's "Exceedingly Barbaric" (2008), I argue for an inter-generational and gendered understanding of colonial and postcolonial sites of violence, survival and reconciliation. Revisiting the brutal insurgency and suppression of the 1930 Musha (Wushe) Incident, Tsushima's novel crosses time (1930s and 2005) and traces the lives of two Japanese women (aunt and niece) across the colonial divide to expose the "barbarity" of both colonial suppression and patriarchal oppression.</p>
	<p style="text-align: right;">Kukhee Choo (Sophia University) kc.choo@sophia.ac.jp</p> <p><b>Queered intimacy: South Korean Cinema at a Crossroad</b></p> <p>Extreme incest narratives became popular in South Korean cinema over the past decade, beginning with the internationally acclaimed film <i>Old Boy</i> by Park Chan-wook in 2003. The recent explosive utilization of incest as the driving force of South Korean cinematic narratives highlights issues of the ongoing postcolonial relationship with Japan as well as the multifaceted connection between local production and global spectatorship. Echoing Janet Walker's argument that incest is not only an intrafamilial event, but also complex power relations and discursive practices related to larger societal issues, this paper will contextualize recent incest-themed South Korean films in the framework of postcolonial and socio-political changes within East Asia.</p>

## Room 11

Panel	Presenter
<p><b>Sexuality and Pornography</b></p> <p>Moderator: Asijit Datta (Jadavpur University)</p>	<p style="text-align: right;">Asijit Datta (Jadavpur University) asijitdatta@gmail.com</p> <p><b>The Unrealized Queer in Indian Pornography and the Politics of Nudity</b></p> <p>"To be naked is to be oneself. To be nude is to be seen naked by others and yet not recognized for oneself... Nudity is a form of dress."</p> <p>John Berger, in "Ways of Seeing", while elaborating on the European oil paintings, discusses the complex symbolism constructed between the heterosexual spectator/painter and the static submissive nude image of the alluring woman. In contrast to the European traditions of nude and pornography paintings, Indian art dismantles the subjective and objective and displays nakedness in its ideal physical thrust where the woman shares an equal space in the overwhelming libidinal discourse. In modern age Western cinematic pornography this naked/nude duality dissolves and merges with the physical mode of reading, the act of masturbation toward which the entire "plot" is directed. The camera situates the naked woman as the object of visual/physical intercourse and the viewer projects his implicit</p>

	<p>spontaneous ideology on her. However, this economy gains a separate dimension when, according to Žižek, the woman in question breaks the rules of conventional linear narrative films and converses directly with the camera, a defiant way of looking and moaning, empowering her own identity and in turn transporting the man to his valued objective of orgasm- the confronting dynamic images in flux constantly challenges the inert position of the patriarchal viewer.</p> <p>Against the repeated attempts at normalization and historicization of pornography in the West, the Indian Legislature and Judiciary criminalizes pornography as a threat to the morality and decency of its people. The concept of “obscenity” has no proper definition in the Indian Penal Code which imposes criminal liability for sale, distribution of obscene material and ironically structures itself on the 1868 English decision in the Hicklin Case, which evokes the nineteenth century false morality of the British Rulers’ Christian tradition, having no links with Indian customs and art. The underground Indian pornography is a constant victim to the rules of censoring and the paternal ideology. The phallogocentric camera dallies around the sexualized woman who is never permitted to take charge of the sexual process, or to look at the camera- the power of counter-gazing. All that she is allowed to do is lie in bed under the physical pressure of her reel partner and writhe in “pleasure”, or as in the case of lesbianism, assume the role of man and dominate the compliant other. The absence of non-normative gay porn in Indian pornography shows that the underground producers still remain sceptical about the reception of gay sex which blatantly questions the societal patriarchal discourse. My endeavour would focus primarily on the alarming absence of gay porn in Indian pornography, pitted against the background of Article 377 which criminalizes homosexuality, and the performative differences in porn actors of the West and the East. It would take into account the reading of pornography as a form of art from the hermeneutical aspects of masturbation as propelled by Magnus Ullen, where meaning is generated through consumption.</p>
	<p style="text-align: right;">Fei-Hsin Huang (Independent Researcher) hellofox66@gmail.com</p> <p><b>Reconstructing naturism: Taiwanese practice and connotations</b></p> <p>This paper aims to understand local Taiwanese naturist communities and their naturist practices, to conceptualize Taiwanese connotations of naturism, to reconstruct naturist knowledge from an Asian perspective and cultural context. Taiwanese naturism applies a nude-recreation approach to promote local naturism, however its connotations are diverse and bear multiple symbols within the local naturist community, namely: “pure” naturism, naturism as a symbol of social freedom, as an appealing approach for subcultures, nude lifestyle and nude recreation. Taiwanese naturism has developed its own model, different from western naturism. Its social and public nudity practice also performs to a different sexual script from that of clothed society and explores sexuality performance in a nude context.</p>

## Room 12

Panel	Presenter
<p><b>Justice, Violence and Revolution</b></p> <p>Moderator: Robbie Peters</p>	<p style="text-align: right;">LIM, Nga Khing (Chung Yuan Christian University) voyageout2005@gmail.com</p> <p><b>National Heroes of Indonesia and Stories of Two Taiwanese</b></p> <p>The paper proposes to retell the stories of two Taiwanese, Tan Ti-Hiong and Umar Hartono, who committed themselves to the independence movement of Indonesia from the Netherlands in the aftermath of the Second World War. The recollection of their stories attempts not only to look back on the piece of history in which Indonesia is the key symbol of anti-colonialism and Third World independence movement. Departing from here, the paper seeks to argue that, in the postwar era, whereas in the Southeast Asia anti-colonialism and independence movements were staged, the cold war has sought the frontier in East Asia.</p>

	<p style="text-align: right;">CHEN, CHUNG-SHIUN (陳中勳) (Institute of Social Research and Cultural Studies, National Chiao Tung University) semmy209@gmail.com</p> <p><b>The Cold War Body Movement: Amerasian and U.S. Military Hostess in Taiwan</b></p> <p>This paper uses past archives to reveal the image of Amerasians and the Cold War history in Taiwan. Amerasians refer to the children of American soldiers and Asian women. With mother whose profession revolves around bars, clubs and Post Exchange around military bases and the father usually unknown, the Amerasians grow up with certain stigmas. Due to the limited studies on this issue, the speechlessness of Amerasians and their mother results in the white pages of Taiwan Cold War history. Thus, this study focuses on the life history of Amerasians to rethink the U.S. Military disposition in Taiwan.</p>
	<p style="text-align: right;">Robbie Peters (University of Sydney) robbie.peters@sydney.edu.au</p> <p><b>The language of revolutionary violence</b></p> <p>At the outbreak of revolution in Surabaya, the violence of ragged-clad mobs occurred against a background of Fascist-era instructions for people to dress neat and abide by law. I consider the clash of these discourses of the orderly native and disorderly revolutionary by showing how the latter triumphed through a post-colonial logic in which – as Sartre notes in his forward to Fanon’s Wretched of the Earth – ‘the rebel’s weapon is the proof of his humanity’. To this logic I add another that sees the rebel’s humanity as proved not by his weapon alone by what it does to its victim.</p>

### Room 13

Panel	Presenter
<p><b>Islam and Popular Culture in Indonesia</b></p> <p>Moderator: Endang Suryana</p>	<p style="text-align: right;">Endang Suryana Priyatna (Universitas Islam 45 Bekasi) esp@englishunisma.org</p> <p><b>The speakers of the Mosques: Sounds and Voices of the Divine, the Human, and The Machine</b></p> <p>Global flow of capitalist commodities and practices, and the intensified resonance of the call for the pure and correct way of life based on Islamic teachings, fill in the contemporary landscape of Indonesian everyday life. This historical conjuncture is not only visible but also audible. Mixed sounds and voices from machines, electronic devices, and humans echo the calls for progression and purification to achieve a better way of life guided by the Divine and/or capitalist economy. These calls shape the soundscape of contemporary Indonesia as the site of contestation and negotiation between discursive practices.</p> <p>Based on the context above, the research considers cultural and ideological practices shaping contemporary urban soundscape of Indonesia. Cultural artefacts considered in this research are the loudspeakers in the mosques. These specific loudspeakers are situated within the ongoing debate on tolerable voices and intolerable noises in urban soundscape. By looking at the signifying functions and historicity of the loudspeakers, this research aims to unveil discursive practices surrounding the changing meaning of voices and noises in urban soundscape of Indonesia. This research argues that loudspeakers in the mosques are the site of contestation and negotiation between discursive practices shaping urban life.</p>

	<p style="text-align: right;">Hariyadi (Jenderal Soedirman University) harryhariyadi@gmail.com</p> <p><b>Countering the West, Negotiating Islamism: Urban Muslim Youths and Islamic Popular Culture in Indonesia</b></p> <p>Popular culture has sometimes been viewed as a Western product and is incompatible with Islam. However, my research shows that Islam and Western-influenced popular culture are not necessarily incompatible with each other. My informants' consumption of Islamic popular culture suggests that urban young people in Indonesia are aiming to be modern and pious at the same time. In doing so, urban Indonesian Muslim young people demonstrate that they counter the appeal of Western popular culture and negotiate the influence of Islamism. They do not exclusively belong to either Westernisation or Islamism: they are creating their own distinctive identities.</p>
	<p style="text-align: right;">Syahril Siddik (Leiden University) mr_siddik2008@yahoo.com</p> <p><b>Islamic Propagation and Muslim youth movements on Indonesian television</b></p> <p>The increase of the visibility of Islamic programmes on television in Indonesia has transformed Islam to popular culture. This transformation coincides with the trend of Islam among the society in the post authoritarian regimes. Islam has become dominant symbol and identity which compete with nationalism which was dominant during New Order period. This paper aims to discuss the relation between preachers and Muslim youth movements on televisions to understand how Islam turns to popular culture in contemporary Indonesia, and provide glance pictures of Islamic trend in the Muslim worlds. This paper is based on ethnographic observation and in-depth interviews with preachers and Muslim youth who involved in the production of Islamic programmes on television.</p>

## Room 14

Panel	Presenter
	<p><b>Film Screening: Heart of Snow , Heart of Blood.</b> Organizer: Kim So-Young 95 min.</p> <p>Tracing 150 years of Korean diaspora, the documentary unveils a significance of Central Asia to think of a trajectory of another Asia of Post- Soviet Union. It is also a way to think of violence ,migration and collective trauma of stateless people in perpetual dissemination</p>

**DAY 2: SATURDAY, 8 AUGUST 2015**

**Parallel Session 6 (15.30-17.00)**

**Room 2**

Panel	Presenter
<p><b>Queer Movements and Sexual Modernities in East Asia</b></p> <p>Panel Organizer: Fran Martin (University of Melbourne)</p> <p>Some of the most notable cultural 'undercurrents' to emerge in East Asia over recent decades are those of variously queer sexual movements, practices, representations and identities. This panel engages with a range of queer movements from across Japan, Taiwan, Hong Kong, China, and the transnational Chinese-language mediasphere. We engage both the sense of movement as in political / cultural mobilization, and movement as in trans-local mobility and flow. Together, the three papers explore how sexual modernities in this region are fundamentally shaped by the co-presence of, and struggles around, such queer movements.</p>	<p style="text-align: right;">Lucetta Y. L. Kam (Hong Kong Baptist University) lkam@hkbu.edu.hk</p>
	<p><b>Transnational Desire and Lesbian Fandom: Takarazuka Revue in Hong Kong and Taiwan</b></p> <p>Hong Kong and Taiwan are two Chinese societies that have developed a strong fan base of Takarazuka Revue, an all-female performing group founded in Japan in 1913. It is one of the cultural references that is shared by generations of lesbian women. This paper studies Takarazuka's lesbian fan culture in Hong Kong and Taiwan. It focuses on the transnational mobility of popular culture in East Asia and the desires that are generated by Takarazuka in the local lesbian audience of Hong Kong and Taiwan. The paper is based on in-depth interviews of lesbian fans and participant observation of fan activities.</p>
	<p style="text-align: right;">Joseph CHO, Man Kit (The Chinese University of Hong Kong) josephcho@cuhk.edu.hk</p> <p><b>Mobilizing (in) Fear: Porn Censorship and Hong Kong's (Sexual) Modernity</b></p> <p>Laws that regulate pornography in Hong Kong were subjected to public consultation for amendment for several times in the last 20 years. Each consultation stirred up intense debate. Of particular interest is the increasing affective mobilization by religious and concern groups in the name of family and children. This paper will seek to understand the formation of this affective economy in light of the recent social, economic and political changes in Hong Kong and on that basis argue for a critical understanding of Hong Kong's (sexual) modernity attentive to the affective dimension.</p>
	<p style="text-align: right;">Fran Martin (University of Melbourne) f.martin@unimelb.edu.au</p> <p><b>Queer Pop Culture in the Sinophone Mediasphere</b></p> <p>Over recent decades, forms of queer pop culture have become significant vehicles for cultural trans-nationalization in East Asia. These include both mainstream-popular and minoritarian-subcultural media forms, as well as examples that blur simple distinctions between both straight versus queer sexuality and mainstream versus subcultural media. In this paper, I consider a variety of examples in order to explore the idea that queer pop culture in late-modern East Asia is pulling in two contradictory directions: both toward an ever intensifying minoritisation of gay and lesbian identity, and toward an ever more thoroughgoing universalization of queer potential.</p>
<p>Tejaswini Niranjana (Centre for the Study of Culture and Society) teju@cscs.res.in</p> <p><b>DISCUSSANT</b></p>	

### Room 3

Panel	Presenter
<p><b>Emerging Hong Kong Cultural-Political Undercurrents in the Age of Mainlandization</b></p> <p>Panel Organizer: Mirana M. Szeto, (University of Hong Kong)</p> <p>This panel unearths Hong Kong people's anxieties in face of Mainlandization and neoliberalization expressed through xenophobic, rightist activism, symptomatic cultural productions, and resistant community movements that have accumulated into the Umbrella Movement. It unearths how the networks of collaborative colonial power in the rural-real-estate-government hegemony operate from the British colonial period to the era of intensified integration with China today; (2) reveals how diverse emerging, populist right-wing groups differentially exploit xenophobia and anti-immigrant mobilization; and (3) why there is an unrecognized, phantasmagoric impulse for immunity from evolving socio-institutional demands in the Hong Kong cultural unconscious in face of China.</p>	<p style="text-align: right;">Mirana M. Szeto, Assistant Professor (Department of Comparative Literature, University of Hong Kong) mmszeto@hku.hk</p> <p><b>Unearthing the Networks of Collaborative Colonialism in Hong Kong: from the Choi Yuen Village Preservation Movement to Overheard 3</b></p> <p>Based on firsthand participation in the Choi Yuen Village Preservation and Participatory Community Rebuilding Movement and the Anti-Express Rail Movement in Hong Kong, ethnographic and archival research on the infiltration of the triads into rural business and politics, the evolution of the Heung Yee Kuk (Rural Committee) and its relation to the undemocratic Functional Constituencies in the Legislature, contextual analysis of Hong Kong-China cross-border town planning policy and real estate-transport development, and textual analysis of the film <i>Overheard 3</i>, this paper unearths how the networks of collaborative colonial power operate in Hong Kong from the British colonial period to now.</p>
	<p style="text-align: right;">Law Wing Sang, Associate Professor (Department of Cultural Studies, Lingnan University, Hong Kong) lawws@ln.edu.hk</p> <p><b>Carnivals of Populisms: Or, how does the virtual liberal political order in the post-1997 Hong Kong end?</b></p> <p>The Umbrella movement in Hong Kong caught the world by surprise, but its undercurrents have been brewing for years since the city started drowning in a spiral of populist political campaigns that brought radicals from diametrically opposite political camps. They do not share political visions; carry different pro-China or anti-China flags, but share the hatred against liberals, democrats, if not also the "Loony-Leftists." This paper unearths how xenophobia and anti-immigrant mobilization are differentially exploited by diverse emerging right-wing groups, which together, put an abrupt end to the post-1997 political order previously premised on a liberalism more virtual than real.</p>
	<p style="text-align: right;">Lam Chun Yu, Graduate Student (Department of Comparative Literature, University of Hong Kong) ccylam1990@gmail.com</p> <p><b>The Drug that is Hong Kong: Mimetic Desire and the Politics of Incorporation in Johnnie To's <i>Drug War</i></b></p> <p>Fruit Chan's Hong Kong Trilogy reveals not only the undercurrents of class, generational and social malaise, but also unearths the survival tactics of various groups linked to a desire to be immune from socio-institutional demands, which was unrecognized in notions of "Hong Kong identity" before. These impulses are symptoms of an anxiety against an imagined "outside" threat on national and everyday levels. A re-assessment of Chan's immunity impulse begins from a close-reading of coalition and narrative strategies that are more enabling and resistant. This allows for an intervention into recent Hong Kong-China identity politics that have polarized the city.</p>

### Room 4

Panel	Presenter
<p><b>When Crisis Befalls Us: Reconfiguring Alternative Histories via Bloodsuckers and Intellectuals</b></p> <p>Panel Organizer: Tan Zi Hao (The University of Nottingham Malaysia Campus)</p> <p>A crisis can shoulder a burden beyond its rendition that is often more palatable. There are always</p>	<p style="text-align: right;">Tan Zi Hao (The University of Nottingham Malaysia Campus) zihao_tan@hotmail.com</p> <p><b>Deconstructing Raja Bersiong: The Tusked King of Kedah as the Vampire of Siam</b></p> <p>Raja Bersiong, the Tusked King from the Malay epic literature Hikayat Merong Mahawangsa, is popularly known for its bloodthirsty vampirism that later aggravates into cannibalism. Collated in the late 18th century, the epic was conceived amidst Kedah's desperate propitiatory diplomacy towards Siam. Despite admitting Siamese suzerainty, Kedah received meagre protection and was continuously pressured to provide the expensive</p>
	<p style="text-align: right;">Tan Zi Hao<sup>62</sup> (The University of Nottingham Malaysia Campus) zihao_tan@hotmail.com</p> <p><b>Deconstructing Raja Bersiong: The Tusked King of Kedah as the Vampire of Siam</b></p>

	<p style="text-align: right;">Wang Jiabao (The University of Nottingham Malaysia Campus) jiabao-wang@hotmail.com</p> <p><b>The Ambivalent Hong Kong Cultural Identity, Resistance, and Uncertainty: The Influence of Jiangshixiansheng (Mr. Vampire) in the 1980s and 1990s</b></p> <p>Jiangshi is often translated as Chinese vampire or zombie originating from the literature of Qing Dynasty. In Hong Kong, jiangshi films have declined after the handover of British sovereignty to China. Based on a 'pre-post-colonial' context between the 1980s and 1990s, this paper argues that Hong Kong jiangshi films (i.e.: jiangshixiansheng) have served as a resistance to the impending pressure of Chinese influence. Jiangshi epitomizes the anxiety of Hong Kong regarding the handover and their unknown future. More importantly, Hong Kong identity has become more contested as it negotiates with the Chinese influence amidst a sense of impurity and in-betweenness.</p> <hr/> <p style="text-align: right;">Thiti Jamkajornkeiat (University of California-Berkeley) tj.zedrick@berkeley.edu</p> <p><b>Manifes Kebudayaan (Cultural Manifesto): A Revisionist Interpretation of Soekarnoist Revolutionary Ontology in the 1960s</b></p> <p>This paper reexamines Manifes Kebudayaan, an Indonesian cultural manifesto signed by intellectuals that coalesced in the era of Soekarno's Guided Democracy in 1963. It offers a reading of Manifes Kebudayaan as a revisionist critique of Soekarno's revolutionary ontology (Soekarnoism) which was largely represented by his 1959 Manifesto Politik ('political manifesto'). The paper challenges the dominant interpretation of Manifes Kebudayaan that characterizes its program as plainly neo-imperialist and reactionary. Through a close reading of the text, this paper demonstrates the interventional politics and poetics of Manifes Kebudayaan that aimed to reformulate the dominant Soekarnoist revolutionary discourse and to reimagine Indonesian nationhood.</p>
--	--

## Room 5

Panel	Presenter
	<p style="text-align: right;">Ong Jo-Lene* (Independent Curator &amp; Researcher based in Kuala Lumpur) ongjolene@gmail.com</p> <p><b>Problematising Hegemony: Redrawing State Imposed Identity</b></p> <p>This paper engages with the works of 10 progressive artists who were graduates of Universiti Teknologi MARA (UiTM), a highly monitored ethnically exclusive academic institution, designed to create native Bumiputera subjects to serve a modernising capitalist workforce. Namely, I shall enquire into how their works offer a critical discourse of native identity. To what extent can art problematize hegemonic attitudes towards authenticity? How does it create alternative political imaginations against dominant pressures to be absorbed into a neo-liberal order? What does art offer as a practice of protest that other mediums of activism in Malaysia cannot?</p> <hr/> <p style="text-align: right;">Haruka Iharada (Research Associate, Tokyo University of the Arts) primavera130@gmail.com</p> <p><b>Looking for the location of the Arts – Inauguration History of the Okinawa Prefectural Museum and Art Museum</b></p> <p>This paper focuses on the history of the Okinawa Prefectural Museum and Art Museum, inaugurated during a period of diversification of “the location of the arts” which linked to the rise of the public museum in 2000s. I will argue that the history of the Okinawa Prefectural Museum and Art Museum acted as a transfiguration process, creating a nexus for the development of Okinawan cultural identity from the postwar period to date. As a locality that can reach beyond the idea of ‘Okinawanness’, “the location of the arts” can function as a site for the acquisition of new cultural identity.</p>

	<p style="text-align: right;">Risa Tokunaga (Tokyo University of Foreign Studies) risa.tokunaga@gmail.com</p> <p><b>Carving translocality and political imagination: Woodblock print art of Pangrok Sulap in Sabah, Malaysia</b></p> <p>My paper examines artworks of a woodblock art collective Pangrok Sulap, based in a rural town at the foot of Mt. Kinabalu. The collective, formed by aspiring DIY-leaning self-taught young Sabahan artists, has been making woodblock prints of local stories which being underrepresented due to Sabah's peripheral position in the context of KL and West Malaysia-centered cultural and political hegemony in Malaysia. By looking into their subjects ranging from local beads and cigarette, indigenous people's solidarity, dam project and displacement, wildlife in the rainforest to Maphilindo, I will discuss how their artworks envision Sabah with a concept of translocality.</p>
--	--

## Room 6

Panel	Presenter
<p><b>Participatory Initiatives in Southeast Asia: A Comparison of Social and Discursive Practices</b></p> <p>Panel Organizer: Kathleen Azali (C2O library &amp; collabtive, Surabaya; Institute of Southeast Asian Studies (ISEAS), Singapore)</p> <p>The last decade has witnessed a growing number of alternative organisational forms, drawing diverse inspirations from arts, design, science, media, environmental, social, political, LGBTQ movement, etc. Amidst the struggle to shape their futures in a world of power-laden connections and circuits, many have brought specific vocabularies of social organisation and models of democracy such as community (development), society, empowerment, agency, etc. At the same time, they are also situated within an increasingly deregulated, privatised world. Using similar vocabularies, both government, funding organisations, and firms have dressed up with appeals to foster social innovation, voluntarism, and participatory action, while at the same time administering the biopolitics of shifting collective, state responsibilities to individuals. This panel attempts to investigate and compare different social and discursive practices in emergent movements in Yogyakarta, Surabaya, and Singapore, taking note of each particularities, and the constant and complex negotiations with local knowledge, culture, space</p>	<p style="text-align: right;">Cindy Lin Kaiying (University of Michigan, Ann Arbor) lincindy@rocketmail.com</p> <p><b>Javanese Hacking: Local Particularities and Global Interactions of Hackerspace in Indonesia</b></p> <p>This paper offers the first ethnographic account of Lifepatch, a “hackerspace” in Indonesia based on six months of participatory fieldwork. Lifepatch facilitates multidisciplinary education and develops useful technologies with communities in the realm of environmental and biological sciences and technology. To dismantle the universality of hacker geekdom, this paper pays attention to the particularities of hacking in the Global South. It argues that hacking resembles “otak atik” (tinkering with something) but often goes beyond it due to the need for complex negotiations with and between a local material and cultural economy and a globalized space of foreign donors and hackers.</p>
	<p style="text-align: right;">Kathleen Azali (C2O library &amp; collabtive, Surabaya; Institute of Southeast Asian Studies (ISEAS), Singapore) k.azali@c2o-library.net</p> <p style="text-align: right;">Ari Kurniawan (Master of Design, Institut Teknologi Bandung / Butawarna Design, Surabaya) ree_kurniawan@yahoo.com</p> <p><b>Design (In)Action</b></p> <p>Design is oftentimes perceived as synonymous with ways to promote consumerism and materialistic values. But in the last decade, even in Indonesia, there has been an increasing attention to the role of design in social change. More and more of these so-called user-centred, participatory design approaches are being employed not only by firms, but also policy makers, to urban planning, object, communication and service design, particularly since two of the more visible mayors, Ridwan Kamil and Tri Rismaharini, hail from architecture background. Through participant-observation and interviews with designers and design educators, this paper seeks to answer these questions: How do designers subvert or mould existing constraints and formal structures? Can design challenge, or reinforce existing systems?</p>
	<p style="text-align: right;">Danielle Hong (Institute of Southeast Asian Studies) danielle_hong@iseas.edu.sg</p>

<p>of place and a globalized space of flows.</p>	<p><b>Participatory Art in Singapore: Responding to a Society of the Spectacle?</b></p> <p>The overlapping of artistic and social spheres in Singapore has witnessed a variety of manifestations in recent times - not just in the burgeoning of a consumerist culture rooted in the creation of cultural capital, but also a shift towards socially engaged art experimenting with alternative forms of organisation and representation. This paper seeks to map the permutations of local participatory art initiatives to uncover their key agendas, purposes, and the evolving roles of the artist and spectator in the process of communal-based artistic production. Using participant-observation and interviews via three case studies defined by the extent of state intervention, it also questions the implications for social change mitigated by state influence or co-option.</p>
--	---

## Room 7

Panel	Presenter
<p><b>Between African Music, Chinese Football, and Hong Kong Comedy: Unearthing 'Trans-Asian' Cultural Practices in Southern China</b></p> <p>Panel Organizer: Roberto Castillo (University of HongKong)</p> <p>On the surface, the three papers in this panel talk about very different subjects: migration, football, and media representation. However, below the surface there are undercurrents that can hardly be kept apart: flows across social and physical borders, re-articulation of identities through cultural practices, various degrees of visibility, and questions of policy. Papers in this panel will underscore how the practices and politics (i.e. the undercurrents) that we set out to 'unearth' are not necessarily (or exclusively) 'inter-Asian', as they are also, and perhaps more importantly, 'trans-Asian'. In one way or another, these undercurrents are embedded in broader transnational imaginaries, and their unearthing highlights the complex intersectionality of diaspora, identity, aspirations, and Cultural Studies, through which fluid and multi-dimensional cultures and movements have emerged.</p>	<p style="text-align: right;">Roberto Castillo (The University of Hong Kong) rocas@hku.hk</p> <p><b>Spraying renminbi: Nigerian money throwing, music and aspirations in China</b></p> <p>Recently, African presence in China has attracted considerable scholarly attention. However, extant research has mainly focused on the political economy of trade, and largely neglected other cultural practices. Over the five years, a thriving trans-African music scene has emerged in the southern city of Guangzhou. During some performances, members of the audience 'spray' popular singers with 100 RMB notes. This paper uses this 'money throwing' as an entry point to 'unearth' some undercurrents connecting Nigerian traditions and musical practices with the globalisation of Chinese and Nigerian economies. I argue that highlighting the interconnectedness of these undercurrents is critical not only to make better sense of the entrepreneurial drives and aspirations behind Nigerian presence in China, but also to interrogate what are the real possibilities and futures opened up by narratives such as the 'Chinese Dream' and the 'New Silk Road'. In short, this paper aims to shed some light on how (and to what extent) does African presence in China (and Nigerian renminbi throwing in particular) signal important transformations in the contemporary (and future) articulation of discursive and imagined Sino-African cultural and economic spaces.</p> <p style="text-align: right;">Tobias Zuser (Hong Kong Baptist University) tobias.zuser@gmail.com</p> <p><b>One Country, Two Teams: Understanding Football in Hong Kong and China</b></p> <p>More than ten years after the World Cup in Japan and South Korea, professional football has flourished all across Asia. China, India, Malaysia and Indonesia have all established "super leagues" and successfully nurtured both talents and fan identities. At the same time, the seriousness of this sport becomes apparent whenever there are regional competitions, in which Hong Kong as a non-nation state has played a minor role in spite of its colonial football legacy. However, recent government policies try to change this. Building on inquiries of cultural policy studies, this paper aims to unravel the political economy and cultural complexities of football in Hong Kong and China by analyzing and focusing on the practices and discourses that have been shaping the development of its sporting culture. The so called "people's game" is usually referred to as a prime example of globalization, but its universal appearance is often shaken up by deeply rooted undercurrents. From the practice of throwing stuffed toy turtles in China to umbrellas popping up at international games in Taipei, football in the region is more than 'just' football.</p> <p style="text-align: right;">Daren Leung (Hong Kong Baptist University) daren521@gmail.com</p> <p><b>Configuring a Conjunctural Story for Hong Kong South Asians</b></p> <p>This paper is composed by two main sections. In the first, I provide a theoretical review on the relation between popular narratives, local identity and the presence of ethnic minorities. Through interrogating three popular narratives on theorizing the local (Lui Tai-lok's theory of the hegemonic market mentality, Ma Kit-wai's de/re-sinicization model, and Ackbar</p>

	<p>Abbas's culture of disappearance), I intervene on the question of: how Hong Kong-Chineseness became the hegemonic center of local identity? By bringing together these narratives and some critical race studies, I not only attempt to show how Hong Kong society has been erasing its multi-ethnic composition, but more importantly, I point out to some of the new possibilities for rearticulating ethnic minorities and local identities. Accordingly, in the second part, I present the case of Hong Kong-born Indian comedian, Gill Mohinderpaul Singh – popularly known as ‘Q Bobo’ – to illustrate how his ‘multiple dark faces’ have the potential to transform the stereotypical images of South Asians in Hong Kong’s popular culture. Finally, throughout the paper, I make a case for the adoption of Lawrence Grossberg’s conjuncturalism as a method to study race in Hong Kong.</p>
--	--

## Room 8

Panel	Presenter
<p><b>Asianism Reconsidered II</b></p> <p>Panel Organizer: Chih-ming Wang (Academia Sinica)</p> <p>In the early 20th Century, Asianism was a powerful call for transracial, translocal solidarity and resistance, but it was overtaken by Japan to justify its imperialist expansion. Such a history has made Asianism infamous, and excluded other linkages to it. How does inter-Asia cultural studies reconsider and engage with such Asianism(s) as our historical legacy and its twisted reincarnations in the forms of Asian nationalism and civilizational clash? How do we reassess its meanings in the time of neocolonial threat and regional integration?</p> <p>This is a two-session panel which includes six papers to address the issue of Asianism from different locations and generational perspectives. The first session deals with various origins of Asianist discourses from the 1920s to 1940s, while the second session look at the missing links and the contemporary reincarnations of Asianism from the 1950s to the present.</p>	<p style="text-align: right;">Show, Ying Xin (Nanyang Technological University) iishi.show@gmail.com</p> <p><b>Malaya in the Imaginaries of Asianism</b></p> <p>In Pankaj Mishra’s <i>From the Ruins of Empire</i>, he highlights two prominent thinkers and reformers in modern Asia—Jamal al-Din al-Afghani and Liang Qichao—for their significant roles in leading the nationalist and liberation movements in Asia. These intellectuals recognized the internal weakness of their own culture with anxiety, striving to raise awareness among their people during the turbulent times. However in Malaya, the sharing of the general awakening in Asia was late. Nationalist movements took place in India, Indonesia, the Philippines and other places in Asia, but the social force was consolidated in Malaya only after WWII (Syed Hussein Alatas, <i>Intellectuals in Developing Societies</i>, 1977). This working paper seeks to examine the factors of the response lag to modern Asian revolution in Malaya, and to revisit the imaginaries of Asianism in the nationalist movements of different ideological camps.</p>
	<p style="text-align: right;">Hsu, Fang-Tze (National University of Singapore) fangtzehsu@gmail.com</p> <p><b>On the Battlefield without Corpses: Situating Visual Modernity in the Light of Asianism from Gao Chong-Li’s “My Mentor, Chen Ying-Zhen” (2010)</b></p> <p>The significance of the Russo-Japanese War resurfaces in Pankaj Mishra’s <i>From the Ruins of Empire</i>. The moment of psychological victory was shared by intellectuals living under the shadow of colonial empires from the West. It was also a moment when the correlation between the eagerness for modernity and the coloniality of power became more solid than ever. In the meantime, Lu Xun’s legendary slideshow incident seems to mirror the violent essence of modernity narrated by a shocking visual encounter. However, can the project of de-imperialization be achieved by reclaiming the perspective of seeing? The presentation aims to revisit the issue of visual modernity by engaging with Taiwanese artist Gao Chong-Li’s video work <i>My Mentor, Chen Ying-Zhen</i> in order to unfold the entanglement of visual apparatus and the subject formation of Asia.</p>

	<p style="text-align: right;">Luo, Xiaoming (Shanghai University) manmandu@163.com</p> <p><b>The Imagination of Asia in Chinese Science Fictions: A case study of Mars over U.S.A in 2066</b></p> <p>The writing of Chinese science fictions is closely related to changes of the political situation in this developing state. The first climax of it was in the late Qing Dynasty and before the Revolution of 1911; the second one was after the establishment of new China in the 1950's; the third one was in 1978, after the reform and opening up, and by the end of 1990's, there is the new round of climax. During the transition of an undeveloped country to the second largest economy in the world, the imagination of "city", "state", "Asia" and the "world" has undergone tremendous changes. The science novel Mars over U.S.A in 2066, written by Han Song in 2000 is an excellent example for such change. This novel described a crisis taking place in the United States in 2066. At that time, China is the No.1 state in the world and there is a war between the white races and the yellow races in the United States. By comparing the imagination of Asia in this science fiction with earlier ones, such as The New Chinese Future written by Liang Qichao in 1902, this paper discusses the differences of the Utopian pictures of "City", "State", "Asia" and "World" in science fictions in different periods of China and try to locate the possibility of rethinking the relationship between China, Asia and the world in this new century.</p>
--	--

## Room 10

Panel	Presenter
<p><b>Communities in the Trans-national and Trans-spatial</b></p> <p>Panel Organizer: Chun-yen Wang National Chung Hsing University</p> <p>Community usually connotes border and property of a specific group. This panel instead looks into the notion of community by examining different practices of border-crossing, both discursively and materially. While the concept of community refers to a close relationship with identity, four papers of the panel try to re-examine barely discernible yet subsisted communities by various identificatory forms of ethnicity, nationality, sexuality, etc. By looking at both narrative and documentary cinematic work and digital productions, this panel suggests to re-imagine communities in re-articulated spaces and experiences in the historical and global vision.</p>	<p style="text-align: right;">Veena Hariharan (Jawaharlal Nehru University)</p> <p><b>Calcutta's Chinatown</b></p> <p>My paper looks at the Chinese diasporic community in Calcutta's Chinatown, locally inflected yet transnationally connected to other Chinatowns across the world. I compare turn-of-the-century visual representations in photographs and films of Calcutta's Chinatown with the recently produced documentary "The Legend of Fat Mama" (Rafeeq Ellias, 2003). Dating back to late 18th century transnational migrations, Chinatown was an enclave in Calcutta, at the heart of colonial India. My paper examines the nature of old and new diasporas as exemplified by this diasporic community in Calcutta's Chinatown as it rode out the ebbs and tides of transnational flows over the centuries.</p>
	<p style="text-align: right;">Kristy Kang (University of Southern California)</p> <p><b>Inter-ethnicity in the Global City: Los Angeles' Bangladeshi and El Salvadoran Communities in Koreatown</b></p> <p>This paper presents an interactive online cultural history that looks at the sociocultural networks shaping immigrant communities and how local neighborhoods negotiate a sense of place. Nicknamed the "L.A. district of Seoul City", this work examines Los Angeles' Koreatown as a case study for re-imagining ethnic enclaves as homogenous entities. In fact, the majority of its residents are Latino, including the El Salvadoran community. Little Bangladesh was officially recognized as a sub-community within Koreatown. This paper examines how such inter-ethnic dynamics contest dominant conceptions of ethnic uniformity and instead, make us re-imagine ethnic communities as polycentric and multidimensional.</p>
	<p style="text-align: right;">Jia Tan (Hong Kong Baptist University)</p> <p><b>Queer Community Video Activism in China</b></p> <p>This paper examines how digital technology informs the development of queer activism in China, and, at the same time, how alternative media practices from sexual minorities sheds light on the queering of digital technology. Specifically, this paper focuses on recent production and circulation of LGBTQ-themed digital videos in China, particularly a community-based documentary workshop, the Queer University (kuer daxue) Project. Drawing from participatory observation, semi-structured interviews of the organizers and</p>

	<p>student participants of Queer University, and internal documents from relevant NGOs, this paper analyzes the video making process and its circulation in online and offline spaces.</p> <p style="text-align: right;">Chun-yen Wang (National Chung Hsing University)</p> <p><b>Mandarin Taiwan: a Trans-national Community in Huangmei Cinema during the Cold War</b></p> <p>The paper pays attention to the Huangmei cinema, which formulates a Mandarin community of so-called the “Liberal China” during the Cold-War in the 1970s. I am particularly interested in a question that how actresses from Hong Kong (i.e. Ivy Ling po, Betty Loh Ti, etc.) captured eyes of local Min-nan people of Taiwan, who had just experienced 50 years of Japanese colonial ruling? And how does the Huangmei cinema in Taiwan represent a cultural-material picture of imagined trans-national and trans-regional community in the liberal-democratic camp of the Cold War?</p>
--	---

## Room 11

Panel	Presenter
<p><b>Subaltern Sexuality</b></p> <p>Moderator: Meg Downes</p>	<p style="text-align: right;">Meg Downes (The Australian National University) meg.downes@anu.edu.au</p> <p><b>Sex, death and shadow puppets</b></p> <p>In Indonesia, histories of political violence are often deeply submerged. Official government and military narratives have long sought to erase alternative accounts of state violence; this continues even in the post-reform era. Yet the undercurrent of alternative memories and voices is becoming increasingly powerful in a range of discursive spaces. In recent Indonesian fiction, authors like Laksmi Pamuntjak, Leila Chudori and Ayu Utami attempt to re-imagine suppressed narratives of political violence. I trace how these writers combine spirituality, eroticism, and local legends, including Hindu-Javanese wayang (shadow-puppetry) mythologies, as a way to intervene in official narratives and challenge prevailing social norms.</p> <p style="text-align: right;">Rima Firdaus Lahdji* (Airlangga University) rimalahdji@yahoo.com</p> <p><b>Men's sexuality Discourse in Popular Dangdut Songs' Lyrics</b></p> <p>"Dangdut, as one of the most popular musical genre in Indonesia, is closely related with lower economic class and dangdut concerts are held in suburbs or fringe areas, mostly to celebrate wedding parties. Lower middle class people identify dangdut with eroticism, and nowadays the eroticism in dangdut lyrics also elaborates on men's body. Hypothetically, this research argues that men's body are consumed by women's desire. In addition, it can be inferred how men are situated in the sexually dominant position that elaborate through his body, in order to make woman get down on their knees and adore men."</p> <p style="text-align: right;">Choi, Yisook and Lee, Min Ju* (Dong-A Univ &amp; Far East University) yschoi@dau.ac.kr</p> <p><b>Space for new women, gendered colonial modernity-Emergence of women's pages in Korean newspapers and their meanings in 1920s</b></p> <p>Women's pages came to colonial Korea in the 1920's. This means that there was an emergence of a space for educated 'New women' to speak to women about enlightenment and modernization in the most masculine media. The analysis of women's pages in the private papers (Dong-A ilbo &amp; Chosun ilbo) suggests that the images of modern women and family were complexly constructed with an insistence on the elimination of obsolete Confucian customs. The logic of gendered modernity was supported and challenged in the women's spaces under the condition that diverse “-isms” were contested in 1920's Korea.</p>

Yustina Devi Ardhiani  
((Religious and Cultural Studies) Universitas Sanata Dharma)

**Satire of The Female Body in Performing Arts**

Female artists in performing art scene are largely identified with youthful body, beautiful and sexy with bright complexion. Sahita, a performing art group from Surakarta-Indonesia (consisting of four female performers age 42 – 53 years old), satirically feature the image of elderly women as a strength in their art. This research analyzes how Sahita performs the female body in performing art scene and why Sahita presents the female body satirically. The analysis will employ the concept of aesthetics as politics (Ranciere, 2004), contested with Butler’s idea of performativity (2009) and Simpson’s idea of satire (2003). This research is conducted using Pack’s life history method (2011). The findings include: a) Sahita adopts traditional art and combines it with contemporary art; b)Sahita perform the act in a self-deprecatory manner, treating themselves as the “butt of humor”; c)Satire is chosen as it is able to answer sexual, defensive, aggressive, social, and intellectual functions of humor.

**Room 12**

Panel	Presenter
<b>Environment and Movements</b>  Moderator: Yon Jae Paik	<p style="text-align: right;">H. Mohammad Adib, MA. (Airlangga University)</p> <p><b>The Social Network of Tectona Grandis Theft in Tuban Region, East Java Province Indonesia</b></p> <p>Indonesia, as the 3rd largest producer of Tectona Grandis (Kayu Jati) in the world, will increasingly become a distant memory. The rate of deforestation faster than reforestation. In some areas look bare especially in the last 15 years period. Perhutani as a formal organizer (BUMN) that is mandated by the state to manage the forest in Java and Madura Islands, almost powerless when faced of openness and demands to carry out tasks and main functions: ecological, production, and prosperity. This paper discusses the deforestation caused by the theft: in three stakeholders namely the government, businesses, and communities in the perspective of actor-oriented paradigm.</p>
	<p style="text-align: right;">Ming-Ying Lee (Providence University) miyilee@pu.edu.tw</p> <p><b>Reshaping cultural landscape through environmental discourses in an environment movement in Taiwan</b></p> <p>Any system of interaction between human activity and natural world is regarded as cultural landscape. Most environmental discourses are inclined to "modernization", which ignored the benefits of animal species. The aim of this study is to discuss relationship between animals and human activity in environment discourse by using an environment movement in Taiwan as a case study. This study argued that animal species was a metonym of human beings as substitutes of atonement. The fable of animal suffering indicated that over-civilized desires led to animal extinction, followed by losing human instincts. This argument signified a "social imagination through animality".</p>
	<p style="text-align: right;">Yossa A.P Nainggolan (National Commission of Human Rights in Indonesia (Komnas HAM)) yosa3011@gmail.com</p> <p><b>The Story of Indigenous Peoples Demolishing</b></p> <p>Although democracy has evolved in Indonesia and human rights have to become a guideline of rules and policies-making, indigenous peoples struggle to leave in their own-lands due to land-grabbing issue. The gradual-demolishing of three Indigenous peoples, Punan Dulau, Pakasa, and Tobelo Dalam connecting with land-grabbing issue has obviously indicated that they are the victims of political-interest in conjunction with crime against humanity. This paper shows the story-experience of Indigenous peoples in facing ‘the crime’, which involves the policy of population-resettlement and the element of forced population transfer. Also, a couple of acts that is following the resettlement-policy has strongly detected that ‘the crime’ is not an usual crime in term of the committed-policy of widespread and systematic term to attack directed against civilian population. Another, the demolishing of Indigenous people due to distinction culture is a required target in behalf of massive and specific -orientation of victims in term of crime against humanity. This paper results that the ‘new order’ regime that was began in 1967 has a big role to</p>

	<p>establish the policy of population-resettlement in encouraging conducting forced population transfer. Also, there are coercive activities, tortures, violence and other acts of persecution that have been appearing simultaneously with forced population transfer. Regarding the actor of violence, the involving of military-attack in policy-implementation is required to be arguing that the destroying of Indigenous Peoples is based on well-managed of perpetrator for sure.</p> <p style="text-align: right;">Yon Jae Paik (Australian National University) yon.paik@anu.edu.au</p> <p><b>Informal Life Politics of Organic Farming Movement in South Korea, 1976–2014</b></p> <p>I intend to investigate the nature of communal self-reliance activities and their relationship with institutional politics through the history of organic farming movement in South Korea. Based on the case of Jeongnonghoe, the first organic farming community created in 1976, I investigate the tradition of a rural autonomous community in South Korea focusing on (a) the emphasis on self-reliance and moral lifestyles, (b) the historical continuity of independent (or non-government) rural development since the 1900s, and (c) the collaboration of intellectuals and religious leaders in Korea and Japan, who were in search of rural ideals alternative to the government's.</p>
--	---

## Room 13

Panel	Presenter
<p><b>Religion and Rituals</b></p> <p>Moderator: Ghulam Abbas</p>	<p style="text-align: right;">Ghulam Abbas (GIFT University, Gujranwala, Pakistan) abbasna73@yahoo.com</p> <p><b>Establishment of the Sense of Visualizing the Divine in Popular Islam in Medieval India</b></p> <p>The contemporary visual culture of the Islamic societies of the Indo-Pak subcontinent reveals a wide range of the printed images of the relics of the Prophet Muhammad particularly on the occasion of his birthday celebrations, known as Milad, on 12 Rabi I (the first month of Islamic calendar), and all year round in general. This work explores how the Sultans of Delhi and the Mughals invoked the relics of the Prophet religiously-politically to cultivate the “sense of visualizing the divine”, with special reference to the images of the footwear of the Prophet and the imprints of his foot on stone slabs, popularly which prompted new ways of veneration of a deity in the realm of popular devotionalism in popular Sunni practices of Islam in India.</p> <p style="text-align: right;">Sohnee Harshey (Tata Institute Of Social Sciences, Mumbai) sohnee.harshey@gmail.com</p> <p><b>Of Verses and Voices: Women retelling the Mahabharata in Chhattisgarh</b></p> <p>My paper looks at women's engagement as singers of the quasi-religious epic Mahabharata in the Pandavani performance in Chhattisgarh, India. The chief idea is to examine the ways in which women hear, learn, and retell the Mahabharata- incorporating the autobiographical and the social in an often pedagogical performance. I see such a retelling as a political act marking the conception of a civil society space. Issues of language, changing locations, technology, and religiosity are central to my attempt to understand the ways in which becoming 'cultural heritage' may pose a threat to such an articulation.</p>

**DAY 3: SUNDAY, 9 AUGUST 2015**

**Parallel Session 7 (08.30-10.00)**

**Room 2**

Panel	Presenter
<p><b>Undercurrents of sexuality, technology, and power</b></p> <p>Panel Organizer: Tom Boellstorff (University of California, Irvine)</p> <p>Nonnormative sexualities and genders—including but not limited to gay, lesbian, transgender, bisexual, intersex, and MSM—currently exist in a complex state of shame and pride, visibility and silence, protection and persecution. In this panel, we explore hidden social and discursive practices of nonnormative sexuality and gender. Focusing on male sexualities and parts of the Asia region, we address how intersections of activism, technology, and power have reshaped sexuality in the last 20 years. We also examine emerging dimensions of these intersections and explore their implications for selfhood, social belonging, and justice.</p>	<p style="text-align: right;">Tom Boellstorff (University of California, Irvine) tboellst@uci.edu</p> <p><b>Terms, technologies, and the digital imaginary of sexuality</b></p> <p>In this talk, I use material from Indonesia and Asia more generally to discuss the pivotal role of terms and technologies in nonnormative sexuality and gender. The search for “correct” terms, and the inevitable failure of that search, can be traced from 19th-century medical discourses to the rise of “lesbi,” “gay,” “waria,” and “tomboi” in contemporary Indonesia. HIV/AIDS discourse has further shaped this terrain through terms like “MSM;” online socialities have added yet more terms and concepts. How might emergent digital imaginaries provide resources for “dubbing” concepts in new ways, with consequences for notions of visibility, inclusion, and rights?</p>
	<p style="text-align: right;">Dédé Oetomo (Asia Pacific Coalition on Male Sexual Health (APCOM)) dedeo@apcom.org</p> <p><b>Scrutinizing the Taken-for-Granted: Capturing the Complexity of HIV Work among Gay Men, Other Men Who Have Sex with Men (MSM) and Transgender Persons in Asia and the Pacific</b></p> <p>The paper shares the current questioning of basic concepts that have been taken for granted in HIV work among gay men, other MSM and transgender persons in Asia and the Pacific. The complex diversity of sexual orientation, (non)-identities, gender identity and expression will be revisited. Basic concepts such as “community,” “health outreach,” “peer education” will be scrutinized to understand the realities and their impact on HIV work, but also on sexual health and well-being more generally.</p>
	<p style="text-align: right;">Kane Race (University of Sydney, Gender &amp; Cultural Studies) kane.race@sydney.edu.au</p> <p><b>Getting On and Getting Off: The polarization of gay life in the digital context as a problem for health promotion</b></p> <p>The past decade has seen the degradation of many institutions once central to urban gay community-formation in Western contexts. While the reasons behind this are complex, one result has been a desexualization of the venues of urban gay life and a wholesale delegation of sexual pleasures and interests to the digital realm. What forms of gay subjectivity emerge in this context? How are they connected to a range of pressing public health challenges? This paper draws on ethnographic research among Australian men to explore this question, arguing a non-moralized acknowledgement of diverse bodily pleasures becomes most important in this context.</p>

### Room 3

Panel	Presenter
<p><b>Modernity and Its 'Backwardness': the Subject Formations /Transgressions of Peasants, Labors, Migrant Workers and "Disabled" Teenagers in Third-world Asia</b></p> <p>Panel Organizer: Vickie Ying-En CHEN (International Program In Inter-Asia Cultural Studies, IACS-UST, R.O.C. Taiwan)</p> <p>While being intimately followed by 'backwardness' all along, the 'rational' and 'forward' modernity always tends to affirm itself through denying or wiping out 'the backwardness'. Locating our problematic in the historical contexts of colonial history, revolution experience, modernizing process and global capitalism, this panel attempts to question 'modernity' and its 'backwardness' in post-war Asia through re/locating it in the 'Third-world' contexts. This opens up the possibilities to trace through formations along with transgressions of subjects in post-war Asia. Considering this, we inspect how do "disabled" teenagers fight for "qualification of the marginal" in a Taipei's 'backward' community surrounded by 'forwardness'; we examine how the migrant workers being represented in academic discourses, public media and government officials, which set up norms to classify 'good' workers as 'one-of-us' from the hidden others regarded as abjections; and we enter into the histories to see how 'communism' being comprehended and articulated by peasants during post-war Taiwan(1945-49) thus transformed into the medium of grass-root mobilization in villages, which further exposes the intention between colonial modernity and revolutionary modernity. To thematize 'modernity' in terms of critical projects, we attempt to look for ways to interpret our societies by considering 'backwardness' or 'abjections' as medium to re-visit and re-construct our imaginations/practices in the modern world. This further lead us to inspect how "Asian L'Internationale" embodies the</p>	<p style="text-align: right;">CHENG Sheng-Hsun* (Institute for Advanced Studies in Humanities and Social Sciences, Chongqing University, P.R.C. China) shenlou@me.com</p> <p><b>The Disabled Teenagers' Project of Residence</b></p> <p>I conducted my fieldwork at Community W when the Du-Gen (urban gentrification) has already started. The community was re-built as a more "tidy and "modern" place - by sweeping the so-called "not fitting" residents. Community W, an area that used to be occupied by the Ketamine drugs, alcoholics or the mad people was then vanished ; certainly, the state cannot do justice to promise where those "filthy people" can go. In this paper I thus aim to review my fieldwork notes of those teenagers I met in Community W, for witnessing how the young people make the way of "becoming the druggie" and "becoming the nuts" as the "heritable skill" deployed by themselves for living.</p>
	<p style="text-align: right;">KUO Jia (Institues of Social Research and Cultural Studies, National Chiao Tung University, R.O.C. Taiwan) jbowgy@gmail.com</p> <p><b>Asian "L'Internationale": the Im/ Possibility of Asia/ Internationality in the Culture of Labor's Movement in Taiwan, Hong Kong and Mainland China</b></p> <p>After the South Korean labor's movements' anthem named "March for you, comrade" was respectively localized by Taiwan and Hong Kong, it was introduced to migrant workers in Taiwan and translated by worker's bands in Mainland China after the millennium. Locating this "Asian L'Internationale" in the historical contexts of Third-world under neoliberal globalization and the intertwined tension among Taiwan, Hong Kong and Mainland China, this paper attempts to clarifying the implication of the discourse of "Asian L'Internationale", and then closely questioning the im/ possibility of Asia/ internationality in the culture of labor's movements under post-WWII left knowledge and action.</p>
	<p style="text-align: right;">Vickie Ying-En CHEN (International Program In Inter-Asia Cultural Studies, IACS-UST, R.O.C. Taiwan) shailin1204@hotmail.com</p> <p><b>Re-visiting 'Histories' of the Post-war Taiwan (1945-49) Through Tracing the Trajectories of 'communism' in Rural Areas</b></p> <p>The history of communism in Taiwan can be traced back to the Japanese colonial period, which embodies the sentiments and ideas/ideologies of anti-colonialism, anti-imperialism as well as 'nation liberation.' This paper aim at figuring out how was 'communism' being comprehended thus to mobilize peasants in rural areas after the retreat of Japanese colonial regime in 1945 till the 'taking-over' of National government in 1949. This paper argues that, through tracing the articulations of 'communism' to the living realities, particularly in rural areas, could provide us the perspectives to understand what constituted the 'principal contradictions' within villages in post-war Taiwan, and what were the imaginations of 'better society' and 'future' in villagers' perspectives. The two reportage works written by LAN Po-Zhou will be the main resources of analysis--for both 'document' the personal histories of communists and their sympathizers--to enter into the complexities of not only the social-historical contexts in Taiwan during 1945-49, but also the comprehensions of and mobilizations through 'communism' in rural areas.</p>

<p>possibility (or impossibilities) of solidarity between people and societies being regarded as 'backwardness' under global capitalist modernity.</p>	<p style="text-align: right;">Kris Yu-Shiuan CHI* (Department of English, National Central University, R.O.C.Taiwan) kris7561@yahoo.com.tw</p> <p><b>Whose Stories?: On the Taiwanese narratives of “Good/Bad” migrant workers in the public discourse</b></p> <p>Due to the 14 Major Construction Plan, Taiwanese government opened to import foreign workers around Southeast Asia in 1989. Since then, migrant workers have been a part of Taiwanese’s daily life in in/visible ways, which also arouses inner uneasiness of Taiwanese. Therefore, some related representations offered by academia, public media and government officials seemingly become a way out to relieve this anxiety, trying to make these foreigners “one of us.” This paper seeks to reread some of the representations to show how the rationalized/racialized partnership only suits workers fitting in the criteria for “good” workers, and further exposes the conditional exclusion as well as abjection.</p>
--	--

## Room 4

Panel	Presenter
<p><b>Asian Urbanity in Flux</b></p> <p>Panel Organizer: Christen Cornell (Department of Gender and Cultural Studies, University of Sydney, Sydney, Australia)</p> <p>This interdisciplinary panel will provide a set of perspectives on Asian urbanity in flux, conceptualized through changing notions of urban subjecthood and movement in the region. The discussion will draw from case studies of Indonesian netizens, Chinese artists and Indonesian migrant workers, exploring their efforts to negotiate and claim political and social spaces. What are the constraints on urban subjecthood within these contexts; and how might these subjects’ ‘movement’ across virtual and physical spaces constitute a re-imagination, and so, transformation of their societies?</p>	<p style="text-align: right;">Christen Cornell (Department of Gender and Cultural Studies, University of Sydney, Sydney, Australia) cc.cornell@gmail.com</p> <p><b>Art, autonomy and the postsocialist global city</b></p> <p>This paper will consider two artists’ villages that existed in Beijing in the post-1989 era, in particular their expression of a cultural and social autonomy within a time of urban flux. Responding to the panel’s key questions, it will ask whether, within this specific historical context, the effort to forge a collective autonomy might constitute a political movement, and if so, what role the physical movement brought about by urbanisation (e.g. internal migration, transnational flows, spatial reorganisation) might play within that.</p> <p style="text-align: right;">Kilim Park (Institute of Asian Research &amp; Interdisciplinary Studies Graduate Program, The University of British Columbia, Vancouver, Canada) kilim.park@gmail.com</p> <p><b>Molding the Urban: Indonesian women migrant returnees living in cities</b></p> <p>A notable number of Indonesian women migrant workers have been settling in cities after their overseas employment, including those of rural origin who choose not to return to home. These women are forming a new kind of urban subject that reflects and represents the confluence, convergence and transformation in Indonesian society. By examining how their presence and experience in/with the city challenge the prevailing notions and practices of gender and citizenship in Southeast Asia, this paper will explore the ways in which the women returnees are shaping the political, economic and social life in Southeast Asian cities.</p>

	<p style="text-align: right;">Ellen Kusuma (Cultural Studies, FIB, Universitas Indonesia) kusuma.ellen@gmail.com</p> <p><b>Re-imagining Indonesian Netizens' Nationalism through Traveling Hashtags</b></p> <p>Nationalism is an old adage, which in its most generalized definition is a belief, creed or political ideology that involves an individual identifying with, or becoming attached to, one's nation. Now with the additional of interconnected world courtesy of social media, is the notion of nationalism changing?</p> <p>One of the urban &amp; social media hypes found in Indonesia is traveling and hashtagging experiences. From it can be seen images of Indonesia. Netizens dubbed it as "loving Indonesia". However, is it equal to nationalism? As urban subjects, are Indonesian netizens doing a nationalism movement by producing and utilizing those hashtags?</p>
--	--

## Room 5

Panel	Presenter
<p><b>Relational para-sites of environmental design, spatial print and alimentary aesthetics</b></p> <p>Panel Organizer: Edwin Jurriens (The University of Melbourne)</p> <p>This panel deals with various types of para-sites, including alternative forms of design, literature, comics, art and exhibitions. It examines how these sites critically reflect on, and sometimes seek to change, their surrounding social, cultural and material environments. The panel will demonstrate the emancipatory potential of these sites, by illustrating how they defend and promote local knowledge and history, minority identities, media literacy, environmental awareness and socially engaged creativity. The main focus is on case-studies from Indonesia and Malaysia.</p>	<p style="text-align: right;">Edwin Jurriens (The University of Melbourne) &amp; Yu Jin Seng (University of Melbourne) edwin.jurriens@unimelb.edu.au</p> <p><b>Intermedial para-sites: Televisual and exhibitionary writing</b></p> <p>This presentation will discuss two forms of intermediality: critical exhibition catalogues and television critique. Firstly, it explores the role of the critical exhibition, which emerged in Southeast Asia in the 1970s. It will particularly focus on a new type of experimental catalogue as an active space, conceived as an extension of the critical exhibition, and an artwork in itself. Secondly, it analyses the work of Indonesian journalist, essayist and literary author Veven Sp Wardhana. It will focus on one of his creative writings, which takes the form of television critique not only through its contents, but also through its structure.</p>
	<p style="text-align: right;">Seno Gumira Ajidarma (Institut Kesenian Jakarta) sgumira@gmail.com</p> <p><b>Between Ambiguity and Anonymity: The Comics of Chinese-Indonesians in the New Order Era</b></p> <p>The repression of Chinese-Indonesian cultural identity in the New Order era (1965-1998) was represented in the works of Chinese-Indonesian comic artists. Especially martial arts comics showed the politics of identity, shifting between ambiguity and anonymity. Ambiguity was shown in the works of Ganes Th, which represented the unitary Archipelago Concept, but at the same time also discussed ethnic problems in the cultural melting pot of Old Town in Batavia (Jakarta). The work of Hans Jaladara represented the theme of anonymity through its character Skull Warrior, who wandered around in a world free of any references to ethnicity and place.</p>

Francis Maravillas  
 (University of Technology Sydney)  
 Francis.Maravillas@uts.edu.au

**Locating alimentary relations: The politics and poetics of food in recent art from Indonesia**

This paper seeks to reconsider the idea of 'relationality' in art through an examination of the emergence of alimentary practices in recent Indonesian art. Through an analysis of the use of food in the recent work by Agung Kurniawan, Elia Nurvita and Prilla Tania, this paper argues for the need to be attuned to the specificities of local histories and geographies in order to fully grasp the performative, relational and sensuous processes of the alimentary in art, its relation to the everyday and its entanglement in the political economy of survival in a globalising world.

**Room 6**

Panel	Presenter
<p><b>Theater as a Social/Political Protest</b></p> <p>Panel Organizer: Miseong Woo            (Department of English Language and Literature at Yonsei University, Seoul, South Korea)</p> <p>Theater in Asia and throughout many parts of the world has been progressively losing its power not just as popular entertainment, but as a pivotal means of reflecting communal aspirations for social change. Within Asia, there has been a lack of transnational and translocal scholarly efforts to understand current status of theater and the field has gone underrepresented even within inter-Asia scholarly communication channels. As a powerful yet often overlooked medium in contemporary Asian culture, theater should play a more important role in challenging social, political, and cultural norms. This panel focuses on creating dialogue among theater scholars and practitioners in Asia. By discussing the sociocultural and political aspects of theater and performance, theater scholars can better provide conceptual ideologies for theater practitioners pursuing transnational activities in the Asian context.</p>	<p style="text-align: right;">Herlin Putri            (University of Indonesia)            herlin_putri@yahoo.co.id</p> <p><b>Sangkar Madu: Theater as Social Movement and Empowerment</b></p> <p>The issues of Indonesian migrant workers have brought to a widespread attention not only among labour activists but also theatre artists. Theatrical performances have been used as a means of advocating the case of migrant workers. However, as the performances are often packaged as a 'protest', many of them are losing its pedagogical and aesthetic values hence becoming a mere 'propaganda' which is ineffective or even counterproductive to the labour movement. What has been missing in the discourse and the activism is an approach which can synergise the theatrical, the social and the pedagogical movements. Amidst this gap, it becomes important to discuss Sangkar Madu (Cage Honey, 2013), a documentary theatre which explores the issue of Indonesian migrant workers. Unlike most of its predecessors, Sangkar Madu, staged by Teater Garasi, was based on a research in one of the villages in Kulon Progo, Yogyakarta, where 80% of the population is or has been a migrant worker. It became a collective project which connected theatre artists with labour activists, academicians and the migrant workers themselves. This paper will explore how the director of Sangkar Madu uses documentary theatre as a means of building social movement and empowerment. It pays attention to how she balances theatrical activism and aesthetic quality without losing the social and the political edges of the play. The paper notes how the director's strategies in focusing migrant worker's active role have also proposed a new, more empowering image on the subject.</p> <hr/> <p style="text-align: right;">Glecy C. Atienza            (University of the Philippines, Diliman)            Philippines)            glecy_atienza@yahoo.com</p> <p><b>The Dynamics of Improvisation in Philippine Political Theater</b></p> <p>This study focuses on the dynamics of improvisation in theater and its impact on the qualities, systems and functions indicated in political theater during the Martial Law period. Drawing from specific experiences in mounting and performing political plays in key cities in the Philippines from 1970-1986, the study aims to underscore how improvisation has influenced the development of a distinct aesthetic quality in Philippine political plays. The study also notes the transformed notions in play production borne out of the political conditions during the period under study. A postscript on scenarios on current Philippine theater provides an insightful discussion on the impact of improvisation on the current Philippine theater situation.</p>

Robert dela Cruz Mendoza\*  
(Manila Tytana Colleges, Pasay City, Philippines)  
bobetmendoza115@ yahoo.com

**Negotiating ‘Kalayaan’ (Freedom): Challenges of Post-EDSA Philippine Theater Networking**

This paper aims to explore the impact of the “democratic space “ on the quality of theater engagements done after the well-known EDSA revolution. Using case studies of specific theater groups and theater networks in key cities in the Philippines, the paper aims to illustrate the changing positioning of political theater and its consequent transformation as they negotiate their survival in the global age. The paper also covers the role of government and non-government cultural institutions in supporting initiatives and advocacies for theater in various fields of political action.

Miseong Woo  
(Department of English Language and Literature at Yonsei University, Seoul, South Korea)  
mswoo@yonsei.ac.kr

**Theater as an Affective Site for Social Change: Performing a Korean Diasporic Sensibility in Sun Mee Chomet’s *How to Be a Korean Woman***

How can theatre and performance in Asia maintain popularity while also being politically engaging? How can they come to be associated with the minorities of society? This article will present *How to Be a Korean Woman*, a solo performance by Sun Mee Chomet, a Korean adoptee grew up in the U.S., as an alternative low-budget theater suitable for new generation of theatergoers in the Asian context. Despite of her American nationality, Sun Mee’s work deals with transnational migration and the necessity of global communication regardless of racial, national, or political boundaries. Her diasporic sensibility as a Korean adoptee who sought her own identity and family history enables her theater to reach out to wider audiences across continents, appealing to both Western and Korean audiences alike.

Lily Rose Tope\*  
(University of the Philippines)  
lrtope@yahoo.com

**The Palihan Aurelio Tolentino: Training Playwrights in the Age of Activism**

The 1960s and the 1970s were decades of social turmoil in the Philippines. The 1970s saw the beginning of martial law, an era of institutional repression that silenced many writers through arrests and persecution but nonetheless did not silence them completely. This was a period of intense nationalism, not only against neo-colonialism but also against a dictator. Of the literary forms, drama and theatre seemed to be the most responsive to social upheavals. Their elements of immediacy and perceivable representation of issues allowed them a foreground position in the cultural struggle against social injustice. Before the declaration of martial law, drama was often part of mass action. It took the form of street theatre, something that can be put together in a few minutes, performed within a few minutes and dismantled before the police can reach them. Staged productions were raw, often suffering from lack of dramatic and theatre knowledge and technology. The pause caused by martial law convinced cultural scholars and theatre practitioners that a new kind of activist theatre is needed, something less direct, something more symbolic, not only to avoid arrest but also to provide a more aesthetic way of articulating social ills. Playwrights need to go back to school. Thus the Palihan Aurelio Tolentino was conceived. The Palihan (i.e. workshop) is named after the most famous seditious playwright in the Philippines during the American colonization, Aurelio Tolentino. This paper will outline the history of the Palihan, and the many ways by which the playwrights were trained. It will highlight the plays that came out of the workshop and how these plays used historical and artistic resources to improve the state of protest theatre in the Philippines.

## Room 7

Panel	Presenter
<p><b>Secret and Promiscuous Genealogies of "Development" in East Asia Para-texts</b></p> <p>Panel Organizer: Chien-ting Lin (English Department, National Central University, Taiwan)</p> <p>This panel maps out how various aspects of development, including medicine, ethnicity, labor, democracy and anti-colonialism, have been represented in East Asia from the 1950s through the Cold War era and into the uneven shifts into neoliberalisms. Looking at a range of texts, from studio films to youtube videos and from comics to labor narratives published by an independent press, we find alternative accounts of and inquiries into the concept of "national development." We consider the texts in relation to their surrounding discourses, as alternative spaces for regional critical thought about relationships between economy/society and past/future.</p>	<p style="text-align: right;">Chien-Ting Lin (English Department, National Central University, Taiwan) ctalbertlin@gmail.com</p> <p><b>From Cold War Secrecy to the Queer Intimacies of (Un)likely Illegal Alliances: Zhao Nandong and Our Stories</b></p> <p>By tracing the genealogies of the feminized labor of the "mi-yi" and their remaindered life marked by the Cold War residues of shame and secrecy as "secret doctors," this paper reconsiders the overshadowed historical intimacies of Taiwan in relation to the "third world," through which the informal economy of exchange has been constituted as opposed to the dominant neoliberal developmentalism. I juxtapose my reading of Chen's Zhao Nandong and Ku's Our Stories to enable an alternative sociological imagination of reckoning with lost histories to emerge without confining its conditions to the parameters of state-recognized legality and nationalized culture.</p>
	<p style="text-align: right;">Amie Parry (English Department, National Central University, Taiwan) amie.parry@gmail.com</p> <p><b>Thinking through Transparency: Cuteness and Corruption in Popular Cultures</b></p> <p>Recent democracy movements in East Asia have generated discussions about democracy and related ideas such as sovereignty, freedom, autonomy, rights, and transparency vs. corruption. Commentators have mentioned a lack of critical vocabulary for political cultures in discussing the constitutive terms of democracy in relation to neoliberalism, making them signify as falsely transparent in effect regardless of intent. Looking at discussions of anti-corruption and neoliberalism from South Asia, this paper considers East Asian cultural texts that reflect on the history of developmental states and regional Cold War formations as important resources for such a critical vocabulary for the region.</p>
	<p style="text-align: right;">Teri Silvio (Institute of Ethnology, Academia Sinica, Taiwan) tsilvio@gate.sinica.edu.tw</p> <p><b>Representations of salaried office work and freelance creative labor in Taiwanese and Singaporean comics</b></p> <p>This paper examines how comics artists in Taiwan and Singapore imagine the emerging neoliberal economy by looking at how they represent salaried office work vs. creative labor within their own productions. Artists in both places see office work as security- plus-constraint and freelance work as freedom-plus-risk. But Taiwanese artists tend to see salaried labor as leading to personal and national stagnation, while Singaporean artists tend to focus on the psycho-social effects of unlimited progress. How they portray office work reflects their hopes and anxieties about the place of local comics within global structures of fine art, industry, and subculture.</p>

## Room 8

Panel	Presenter
<p><b>Mediating Trans-pacific Memories of War, Occupation and Sovereignty in Yokohama, North Korea and Canada</b></p> <p>Panel Organizer: Kirsten Emiko McAllister (School of Communication, Simon Fraser University)</p> <p>The papers on this panel examine</p>	<p style="text-align: right;">Ayaka Yoshimizu (School of Communication, Simon Fraser University) ayaka_yoshimizu@sfu.ca</p> <p><b>A Space Where Ghosts Lodge: Remembering Occupation in Yokohama's Nostalgic Heterotopia</b></p> <p>Building on a Japanese religious notion of yorishiro, material objects or places where the kami [diety] lodge and settle, this paper examines a set of photographic and cinematic texts as yorishiro along which a ghostly memory of the American Occupation of Yokohama returns. I explore how production and consumption of those texts have created</p>

<p>how different media of memory, including films, photographs, memoirs and archival documents, mediate sites of war, internment, and occupation. Using transpacific and inter-Asian frameworks, the papers critique national discourses that erase the complexity of these sites, including the multiple voices, flows of bodies and emotional attachments that exceed national borders. In doing so the papers theoretically and methodologically raise questions about how to examine both the transnational or trans-pacific layers of memory that constitutes these sites and how shifting perspectives or voices can realign how to approach “human rights” and ethics in relation to these highly contested sites.</p>	<p>“heterotopia” of memory, a different space to remember local experiences that are repressed in the official history, and how, simultaneously, this space is forgetful of the postcolonial and multicultural reality of the city today, being regulated by its own system of ordering and exclusion.</p>
	<p style="text-align: right;">Kirsten Emiko McAllister (School of Communication, Simon Fraser University) kmcallis@sfu.ca</p> <p><b>Moving Beyond the Extraterritorial Spaces of WWII Internment Camps: Searching the Archive for Trans-pacific Voices of Longing and Belonging</b></p> <p>In Canada little is known about the WWII road camps where over 2,000 Japanese Canadian men were interned. Only a few personal accounts exist and most government records are inaccessible, being either classified or scattered throughout the labyrinth of the national archives. But in 2013 an antique dealer recovered two boxes of records found in an abandoned railway station. While the government has constituted the camps outside the nation as extraterritorial spaces, this paper uses inter-Asian frameworks to explore the camps from the internees’ perspectives, searching the records for the voices, multiple longings, attachments and acts of protest that trace trans-pacific spaces of existence.</p>

## Room 9

Panel	Presenter
<p><b>Education</b></p> <p>Moderator: Timothy Laurie</p>	<p style="text-align: right;">Sharmani Patricia Gabriel (University of Malaya) spgabriel@um.edu.my</p> <p><b>Para-sites of Knowledge Construction: Towards a Malaysian Cultural Studies</b></p> <p>This paper seeks to trace the disciplinary significance of Cultural Studies in Malaysia. To this end, it will address the following questions: What are the dominant theoretical frameworks used in Malaysian Studies? What approaches remain under-utilized? What might be the new angles engendered by the “inter-disciplinarity” of cultural studies? How might these new perspectives help us to rethink received knowledge on existing issues? How could cultural studies allow us to re-examine the very idea of Malaysia and its current reconfiguration(s) in view of the intense traffic of social media products and practices, crisscrossing national and cultural boundaries within the nation-state and beyond? How would it allow us to study the new social, political and cultural phenomena that are emerging? And, finally, what would be the specific concepts, theories or approaches that would be unique or particular to a Malaysian Cultural Studies?</p>
	<p style="text-align: right;">Liam Grealy and Timothy Laurie (Sidney University) liam.grealy@sydney.edu.au tlau2820@gmail.com</p> <p><b>Cultural Studies’ Learning Communities: Student diversity, inequality and ‘integration’</b></p> <p>This paper considers the notion of ‘learning communities’ in relation to cultural studies teaching. We are interested in the ways this concept is mobilized in formal training and in the academic literature to orient the work and responsibilities of teachers in undergraduate teaching and higher degree research supervision. Although these are markedly different areas of university teaching, we argue that they share assumptions related to the way learning communities are imagined, and that the idealization of ‘inclusive’ communities has ramifications for the interaction between tutorial spaces, supervision relationships, and the professionalization of junior academic staff. Specifically, we suggest cultural studies should think critically about issues of student diversity and inequality in relation to emphases placed on greater student integration into learning communities at both undergraduate and postgraduate levels.</p>

	<p style="text-align: right;">Inditian Latifa, M.A. (Universitas Indonesia) inditian@gmail.com</p> <p><b>Globalism and the Politics of Place: The Question of the Global University</b></p> <p>The university—one of the oldest spaces of knowledge production—has become increasingly entangled in the politics of local, national, and regional actors, and the structure of global commerce. Using the concepts of ‘organizational identity’ and ‘grounded globalism,’ this paper conducts semiotic and content analyses on the different forms of presentation that the National University of Singapore (NUS) employs to understand how the University accommodates the multitude of interests belonging to actors from different scales. By analyzing the synergy between the Global-Asian narratives and representations that NUS promulgates and the nature of its area studies research, this paper aims to show that a strategic union between organizational identity and area studies research serves as a comprehensive model of internationalization for universities seeking to systematize the interplay between the global and the locale.</p>
--	---

## Room 10

Panel	Presenter
<p><b>Nation and Citizenship</b></p> <p>Moderator: Sophie Chandra</p>	<p style="text-align: right;">Sophie Chandra (Monash University) cxcha1@student.monash.edu</p> <p><b>Exposing the closet racist in contemporary Singapore</b></p> <p>Singapore’s heavy dependence on race-based policies demonstrates an underlying control of the government over nationalistic ideologies. Structures of dominance and inequality consequentially emerge in the nation’s hierarchically organised racial categories, leading to the perpetuation of problematic social stigmas and racialised everyday practices. I explore the increasing issues of race and racism in Singaporean society by examining how the politicisation of race has affected the internalised views of Singaporeans and who they are as ‘racial beings’. Through discourse analysis, I also demonstrate how race as a social construct powerfully influences the dynamics of group interaction and the process of identity formation.</p>
	<p style="text-align: right;">Jill Chen (NCU university) u9742032@oz.nthu.edu.tw</p> <p><b>Affective Politics of New Citizenship: Love Taiwan</b></p> <p>Before 1970s, Love Taiwan as a catchphrase was no more than a nonchalant statement of personal affection for homeland, since during KMT government’s authoritarianism rule Taiwan did not carry any political connotations beyond geographical location, but in the decades that followed, when rapid changing international context made democratization movement took on more and more legitimacy in Taiwan, a significant change in affect also took place that transformed the political milieu completely: the emergence of “Taiwan” as a framework of identification raised the term from a mere geographic location to a lived space invested with familial as well as patriotic emotions; in the end, it even became a moral rhetoric which testified one’s good citizenship in contemporary Taiwan.</p>

	<p style="text-align: right;">Sonny Angjaya (Maranatha Christian University) sonny_angjaya@yahoo.com.</p> <p><b>The Inter-Asia Global Marriage: A Case Study of Cultural Interaction of India-Indonesia Couple in Jakarta</b></p> <p>Tulisan ini secara khusus akan mengkaji mengenai perkawinan campuran yang terjadi antara warga negara India dan Indonesia yang tinggal di Jakarta. Dari kasus perkawinan campuran ini akan diperlihatkan proses interaksi budaya seperti apa saja yang muncul ketika dua kebudayaan yang berbeda dipersatukan didalam sebuah institusi perkawinan serta permasalahan dan negosiasi seperti apa saja yang terjadi di dalamnya. Selain itu tulisan ini juga secara singkat akan mengkaji bagaimana fenomena perkawinan campuran ini ikut berkontribusi di dalam perkembangan gaya hidup kosmopolitanisme di kawasan Asia.</p>
--	--

## Room 11

Panel	Presenter
<p><b>Gender in Literature, Traditional Medicine and Television Program</b></p> <p>Moderator: Elisabeth Christine Yuwono</p>	<p style="text-align: right;">Nur Wulan (Faculty of Humanities, Airlangga University) nurwulaneka@yahoo.com</p> <p><b>Non-normative Masculinities in Indonesian Literature for Young People</b></p> <p>This paper examines non-normative forms of masculinity in Indonesian literature for young adults. These forms of masculinity mark the shift in the representation of masculinity in the literature published during the New Order Regime to the period after the authoritarian regime collapsed in 1998. Under its vigorous program of indoctrination in state ideology, coupled with its heavy emphasis on stability, the New Order regime created the idea of an ideal masculinity associated with the image of timid and obedient male subjects. Since the demise of the New Order government, the male-dominated gender order has gradually been redefined. The revival of Islam in Indonesian social and political affairs, which began in the 1980s, is a factor that has been influential in strengthening the emphasis on restrained masculinity, but redefining it away from the priyayi image. This also results in a more egalitarian and down-to-earth form masculinity as exemplified by the current Indonesian president, Jokowi.</p>
	<p style="text-align: right;">Elisabeth Christine Yuwono (Petra Christian University) xine_y@petra.ac.id</p> <p><b>Reading the Madurese Masculinity Concepts through the Illustrations of 'Madurese Herbal Medicine for Men' Packagings</b></p> <p>This paper describing the relationship between masculinity in a culture of Madura with the values of virility in the visual messages on the packaging covers of Madurese traditional herbal medicine for men. Using Roland Barthes semiotic analysis approach, masculinity are represented on the physical values, such as muscular body, stocky, and associated with sexuality. The findings if are contrasted with the traditional masculinity values that live in Madurese culture, in some degrees, are different. As in its traditional values, masculinity relates to courage, strength, responsibility, and honesty with a focus on honor above all things in lives.</p>

	<p style="text-align: right;">Adriana Rahajeng (University of Indonesia) adrianarahajeng@ymail.com</p> <p><b>Visibility of transgender celebrities on Indonesian TV programs: commodification of religious and class discourses</b></p> <p>Self-identified transgender individuals are not invisible in Indonesian popular culture. Dorce Gamalama established herself as the first—and only self-identified—transgender in Indonesia to have her own show called “Dorce Show” on TV in 2005. Unlike soap operas or TV comedy which often depict transgender as an object of ridicule, it portrayed Dorce as a mother-like figure with her stage name “Bunda Dorce” and commodified religion like other religious shows on Indonesian TV stations which gain popularity among viewers. Although the show was cancelled in 2009, Dorce has paved the ways for other transgender individuals to get their celebrity status in Indonesian show business. Solena Chaniago and Dena Rachman are some of the most talked about recently. Infotainment programs, such as “Silet” on RCTI, and talk shows, such as “Hitam Putih” on Trans7 have exclusively discussed, invited, and given them space to voice their opinion and experience as transgender individuals. Although this visibility could help socialize the acceptance of transgender, their privilege as wealthy individuals who could afford gender reassignment procedure does not represent the reality experienced by most transgender individuals in Indonesia. Using these three transgender celebrities as a case study, this paper aims to explore how the commodification of religious and social discourse become a prerequisite for the visibility of transgender celebrities in Indonesia.</p>
--	--

## Room 12

Panel	Presenter
<p><b>Art, Heritage and Folklore</b></p> <p>Moderator: Panizza Allmark</p>	<p style="text-align: right;">Panizza Allmark (Edith Cowan University) p.allmark@ecu.edu.au</p> <p><b>Political Graffiti, Social Unrest and Photography</b></p> <p>The paper explores my photojournalism of political graffiti in number of cities, for example in Paris, Perth and New York. It considers the public nature of expression in regards to gender, immigration and institutions that are critiqued in a creative and succinct manner. The work looks at expressions of social unrest and an analysis of the common archetypes that are inscribed in public spaces. Of interest is the shared similarity of expression and design that promote identification and concern. It considers how power and authority are critiqued in public and graffiti become part of the geography of everyday life in urban areas.</p> <p style="text-align: right;">Ardilla Pradita and Andi Ahmad Yani (Oral Tradition Study Program, Faculty of Cultural Studies, Halu Oleo University) ajengtriswanto@gmail.com</p> <p><b>Revitalization of Cultural Heritage to Support The Character Building by Folk Games (Study of Oral Tradition in Southeast Sulawesi)</b></p> <p>The rapid development of technology today, indeed affects the live of cultural heritage. One of the culture form is folk games. Implementation of the good folk games for children is important to be encouraged. In contrast with modern games, folk games give positive side to the children’s social ability, sense of discipline, develop attitudes, and teach to prioritize common interests rather than the interests of its own.</p> <p>The need for revitalization of culture heritage to support character building need the support of government and the awareness of young people. The young people awareness of culture as a liaison for delivering games with digging up information to people to have accurate information about the game or to dig up information to older people who have done the game or just looking, and then distribute the game to children as the next generation so that local cultural heritage is not extinct everlasting.</p> <p>Inheritance or teaching folk games on children is to teach and introduce the game directly in children with directly from the field to tell and practice ways of the games.</p> <p>The movement of young people who are aware of the cultural heritage such as folk games can also be found in the sphere of social life and education as cultural make-loving community with the goal of teaching the culture of early childhood to young people. The</p>

	<p>motion of revitalization of folk games help embrace the youth to participate in a national characteristic inheritance. Addressed to early childhood or elementary school age children as well as a form of inheritance and retention in the next generation.</p> <p style="text-align: right;">Sandya Maulana (Faculty of Arts, Universitas Padjadjaran) sandyamaulana@gmail.com</p> <p><b>Voices of the Scientific and the Supernatural in Lesti, Nyatakah Dia? by Soehario Padmodiwirio</b></p> <p>This paper aims to explain the attitude towards science and folklore in Lesti, Nyatakah Dia?, an Indonesian science fiction novel written by Soehario Padmodiwirio (2006). The novel displays a certain mediating attitude in the relation between science and Javanese folklore through portrayals of both the speculative science and folklore elements, manifested in the character Lesti, both a technologically advanced extraterrestrial and a mystical, supernatural being. Such explanation is necessary to understand a recurring compromise between science and folklore in Indonesian science fiction, that may be described as giving voices to both the scientific and the supernatural.</p>
--	---

## Room 13

Panel	Presenter
<p><b>The Magical and the Mythical</b></p> <p>Moderator: Zarina Muhammad</p>	<p style="text-align: right;">Zarina Muhammad (LASALLE College of the Arts, Singapore) zarina.muhammad@lasalle.edu.sg</p> <p><b>“Who sees? Whose voice?”: Dancing Horses, Possessing Spirits and Invisible Histories</b></p> <p>The realm of the magical and mystical have always been contained within its own world: sustained through its practitioners and believers, and explored by those who attempt to document it through academia and ethnographic research. Within this region of Southeast Asia, esoteric beliefs continue to contribute to the vastly heterogeneous forms of religious practices.</p> <p>My presentation aims to examine the 'invisible histories' of these esoteric magico-religious traditions and the intersections between artistic practice, ethnographic research, oral histories and questions of cultural difference and identity. I will address the questions of relevance and acceptability of these belief systems in the context of its visual representation within our contemporary cultural landscapes/archives and visual arts practice.</p> <p style="text-align: right;">Nurul Ulfayanti; Ajeng Kusuma Wardani (English Literature Study Program. Faculty of Cultural Studies. Halu Oleo University) ajengtriswanto@gmail.com</p> <p><b>Black Magic As An Alternative Of Medical Treatment: Fact Or Superstition?</b></p> <p>This paper is aimed to identify the phenomena of black magic or it is called as guna-guna that happened in social community of southeast Sulawesi. Black magic is an action of using special prayers, spelt or written words that will effect inside body, heart or in mind of people that get the magic without having contact. In this period or it called as postmodern era, the capability of human beings in thinking clearly and sensibly, it is commonsensical that people tend to free themselves from irrationality.</p> <p>This study tries to explain that black magic as an alternative of medical treatment that used in Southeast Sulawesi. The communities of Southeast Sulawesi are still in touch with their ancient tradition and ancestor's belief. In addition, lack of medical treatment is one of their reasons to use magic and magic is cheaper than other medical alternative. There are four reasons of using black magic, they are: envy of other; the excessive feeling of love; wish for good position in a company or office; and take revenge or heartbreak. Moreover, two kinds of black magic in Southeast Sulawesi are santet or guna-guna and pelet.</p>

Aji Yudistira, S.S., M.Si.  
(Al Azhar Indonesia University)  
ajiyudistira@gmail.com

**Youkai : Shifting Perception of Japanese Demon in Japanese Popular Culture**

This paper will try to see the shifting perception in Youkai's image in Japanese Popular Culture. Youkai is a term of demon in Japanese and usually describe as a strange things, a scary things or a mysterious things. Youkai was use as a media to teach people about moral, rule, and convention, what one may do or may not. Nowadays the image of youkai seem has been changed, especially the one describe in popular culture, such Anime or Manga. It is no longer describe as a something that scare people, but often describe as a charming one or even a cute one. With this changing phenomenon, will the perception about youkai will also changes? As Hobsbown explained that tradition was made to control the society, using various media, and one of them is popular culture. So this paper will focused on the shifting perception of youkai through description of youkai image in Japanese Anime.

**DAY 3: SUNDAY, 9 AUGUST 2015**

**Parallel Session 8 (10.30-12.00)**

**Room 1**

Panel	Presenter
<p><b>East Asian Queer Cultures</b></p> <p>Panel Organizer: Ting-Fai Yu (Gender Studies Programme, The Chinese University of Hong Kong)</p> <p>Considering the limitations of Western theoretical paradigms in explaining and doing justice to the sexual citizens in various East Asian regions, the papers in this panel reframe different analytic categories and develop queer historiographies to supplement mainstream social and academic discourses. Combining social research on gay men and female bar entertainers with discursive analyses in contexts such as migration, authoritarian regime and working-class culture, the papers help us unveil experiences of queer subjects and structuring mechanisms of inequalities that are neglected in the study of local institutional and discursive transformations in South Korea, Hong Kong and (transnational) Taiwan.</p>	<p style="text-align: right;">Ting-Fai Yu (Gender Studies Programme, The Chinese University of Hong Kong) bartokpizzicato@gmail.com</p> <p><b>Interrogating the Hidden Desires: The Experiences of Class among Gay Men in Hong Kong</b></p> <p>In the city where economic inequalities cannot be more relevant to the everyday life, and the language of social class is not articulated in public and popular discourses of sexuality, how do gay men of different class backgrounds in Hong Kong understand themselves as queer subjects? And how are inequalities further produced and consolidated in the normalization of local LGBT cultures? Based on my ethnographic research and analysis of sexual politics, this paper examines the experiences of working-class and professional middle-class gay men, and the ways they make sense of and negotiate with the concepts of love, desire and community.</p>
	<p style="text-align: right;">Yen-Bo Kuo (The Graduate Institute for Social Research and Cultural Studies, National Chiao Tung University) yena079426@gmail.com</p> <p><b>Queering the History of Institutional Changes of Marriage and Family in 1970s Taiwan</b></p> <p>Most marriage and family research assume heterosexual monogamous marriage as the basis in the history of modernization and capitalist development. Their conclusions are usually observed by the transformation of typical female roles in households and the working fields. This paper focuses on the daily lives of Taiwanese bar girls who served in the US military during the late 1960s to 1970s. Although they contributed to Taiwan economic growth, their work was seldom studied as female labor. The intimate relations among those bar girls were never considered in family research, while they were somehow functioning as a 'family', a queer one.</p>
	<p style="text-align: right;">Wonkeun Chun (The Northeast Asia Center, Asia Research Center, Seoul National University) wonggui@gmail.com</p> <p><b>The Unknown Legacies: The Mobility of Gay Men before the Internet-Age in South Korea</b></p> <p>This paper aims to analyze and reconstruct the mobility of gay men in Seoul during pre-Internet age of 1970-1990s, who have survived through the regulations of authoritarian state (e.g. curfews), the AIDS panic and scandals, and the globalization of the Korean society. Although their legacies still remain vague and less recognized, those legacies partly became the basis of current Korean gay culture and coexist as a form of sub-culture. By interviewing with gay men who participated in the scene in that time, this paper articulates their spatio-temporal mobility, circulation of knowledge and information, and other aspects of social survivals.</p>

	<p style="text-align: right;">Po-Wu Chen (International Program in Inter-Asia Cultural Studies, University System of Taiwan) S0w0a0n0@gmail.com</p> <p><b>Sexuality and Transnational Labor: Gay Southeast Asian Migrant Workers in Taiwan</b></p> <p>Drawing on interviews and participant observation, the experiences and sexual practices of gay Southeast Asian migrant workers in Taiwan, who are absent in mainstream Taiwan LGBT discourses, are discussed. This paper attempts to investigate how the migrant workers negotiate their identities, masculinities and sexual desires under the repressive conditions of work, semi-anonymity and collective accommodation during their temporal residency in a foreign land. To look and rethink from the perspectives of the workers, this paper also explores the possibilities that would complicate and enrich the discourses of sexuality in Taiwan, and provides connections to the local LGBT movements.</p>
--	--

## Room 2

Panel	Presenter
	<p style="text-align: right;">Wei-Jung CHANG (Division of Interdisciplinary Gender Studies at Ochanomizu University.) r94325006@ntu.edu.tw</p> <p><b>Fujoshi's "BL Fantasy" in Taiwan: From the Contextual Perspective of Japanophilia</b></p> <p>This paper examines the localization of Fujoshi (female fans of Boys' Love) culture in Taiwan by situating it within the Japanophilia context. I define Japanophilia as a social/cultural desire for Japaneseness. Revealing Japaneseness's important role in Taiwanese Fujoshi's queer fantasy, I indicate that Japanophilia serves as a crucial narrative context of queer fantasy which enables the intertwining of transgressive gender identities, national traumas, and local nostalgic memories within Taiwanese Fujoshi's cross-cultural queer imaginary and pleasure. Accordingly, I identify the characteristics of Taiwanese queer female culture and redefine Japanophilia through mapping its diversity and commonality showcased in Taiwanese Fujoshi fandom.</p>
	<p style="text-align: right;">Yanrui Xu (Communication at the Ningbo Institute of Technology at Zhejiang University) and Ling YANG, (Xiamen University) xuyanrui2014@163.com</p> <p><b>Unruly Appetites: The Sexual Politics of Chinese Boys' Love (BL) Community</b></p> <p>Boys' Love (BL) refers to male-male romance predominantly written by and for women. Despite government censorship, Chinese women writers continue to produce a large amount of erotic BL narratives—jokingly called “meat” in BL fandom—to “feed” themselves and their readers. In this paper, we examine the politics of sexual representations in BL, the psychology of BL writers and readers, and the debates and regulations concerning transgressive content in BL writing communities. We argue that BL has become a unique and contested cultural site for women of diverse backgrounds to engage and negotiate issues of fantasy, desire, sexuality, and ethics.</p>
	<p style="text-align: right;">Egret Lulu ZHOU (Department of Literature and Cultural Studies at the Hong Kong Institute of Education) luluzhou@ied.edu.hk</p> <p><b>How to Read a Fictional Queer Icon?: Dongfang Bubai's Online Fandom in an Age of the Spreadable Media</b></p> <p>From Jin Yong's original novel (1969) and Tsui Hark's HK films (1991, 1993) to Yu Zheng's Mainland China-based TV drama (2013), Dongfang Bubai has been constantly remade as a legendary fictional queer icon in the Greater Chinese public cultural imaginaries. Following the idea of “spreadable media,” I investigate online discussions in</p>
	85

	<p style="text-align: right;">Egret Lulu ZHOU (Department of Literature and Cultural Studies at the Hong Kong Institute of Education) luluzhou@ied.edu.hk</p> <p><b>How to Read a Fictional Queer Icon?: Dongfang Bubai’s Online Fandom in an Age of the Spreadable Media</b></p> <p>From Jin Yong’s original novel (1969) and Tsui Hark’s HK films (1991, 1993) to Yu Zheng’s Mainland China-based TV drama (2013), Dongfang Bubai has been constantly remade as a legendary fictional queer icon in the Greater Chinese public cultural imaginaries. Following the idea of “spreadable media,” I investigate online discussions in Dongfang’s fandom. Identifying Chinese fans’ multiple reading tactics to make sense of the gender and sexuality of Dongfang, I explore the interconnections, presumptions, and potential consequences of these tactics, as well as the ever-changing power relations between mainstream media industries and Chinese fans in an era of convergence culture.</p>
	Jing Jamie ZHAO

### Room 3

Panel	Presenter
<p><b>Virtual Space, Mobility and Alternative Modernities</b></p> <p>Panel Organizer: Pratiwi Retnaningdyah (The University of Melbourne)</p> <p>The three abstracts in this panel highlight the various forms of virtual mobility as the embodiment of globalization and modernity. Each abstract offers a unique form of virtual mobility for different purposes. The first abstract presents the case of intimate relationship through social media by migrated urban women in Dhaka city; the second on claim of public space via new media by Muslim Moro women, and the third looking into social/political activism through blogging and social media by Indonesian domestic workers in Hong Kong. These three cases are excellent examples of how different communities create their own meaning of modernity</p>	<p style="text-align: right;">Pratiwi Retnaningdyah (The University of Melbourne) pratiwir@student.unimelb.edu.au</p> <p><b>Digital Literacy Practices, Modernities, and Indonesian Domestic Workers in Hong Kong</b></p> <p>Migrant domestic workers are arguably one of the most exploited and subordinated groups of women in the division of labour under global capitalism. However, they are active in negotiating the prevailing power structures in the transnational labour market. My paper examines the significance of literacy to the activism of Indonesian Domestic Workers (IDWs). In particular, I argue that IDWs actively exercise agency on their own value and legitimacy by engaging in digital literacy practices. The practices include blogging and social media network for identity work and social activism, and reflect IDWs’ attempts to work on their own meaning of modernity.</p> <hr/> <p style="text-align: right;">Elin Anisha Guro (The University of Melbourne)</p> <p><b>Reclaiming Public Space through New Media: The Case of the Moro Women in the Philippines as an Alternative Media</b></p> <p>Before colonisation in the late 15th century, the Moro women in the Philippines enjoyed equal participation in public sphere as their male counterparts. Colonialism, particularly its introduction of mass media and capitalism excluded Moro women in public discourse. However, the quantum improvement in communication and information technologies has enabled mobile Moro women to reclaim public space through social networking and blogs for social activism. My paper examines how Moro women reclaim public spaces through new media while at the same time re-affirm their identity. I argue that Moro women create their own modernities through appropriation of communication and information technologies.</p>

## Room 4

Panel	Presenter
<p><b>Trauma, War and Reconciliation</b></p> <p>Moderator: Madhuja Mukherjee</p>	<p style="text-align: right;">Madhuja Mukherjee (Jadavpur University) madhuja_m@yahoo.co.in</p> <p><b>Reloading memory and reconnecting with India-Pakistan partition histories</b></p> <p>This paper/presentation grows from a series of interviews, including my grandmother's (Parulbala Mukherjee, b. 1914) and mother's (Manju Mukherjee, b. 1946), to explore the significance of memory and nostalgia (regarding Indo-Pakistan partition), in contemporary times. The method is primarily self-reflective as one examines the contradictions within the anecdotes and individualised reminiscences vis-à-vis the lost land named 'Bangladesh'. Therefore, the project raises questions regarding the ways in which the personal may become political. Moreover, what is the function of familial/familiar narratives within History? Additionally, how does one negotiate 'collective' memory when subjects like identity and community are in a continuous flux?</p>
	<p style="text-align: right;">MATSUOKA Masakazu (Japan Society for the Promotion of Science) mmatsux@gmail.com</p> <p><b>Images of Southeast Asian Women from the Perspective of a War-time Japanese Cartoonist</b></p> <p>Modern Japanese perspectives towards Southeast Asia were built mostly through the appropriation of those of Western world. The power relations within them were also gender-structured. During the Second World War, Japanese troops occupied the most part of Southeast Asia and launched the cultural policies based upon the ideology of "Greater East Asian Co-prosperity Sphere" and Japanized education. This paper aims to explore the cooperation and conflict between the discourses on Japanese cultural policies in occupied Southeast Asia and the portrayal of Southeast Asian women by a Japanese cartoonist Matsushita Kikuo.</p>
	<p style="text-align: right;">Timothy Kazuo Steains (University of Sydney) tste4259@uni.sydney.edu.au</p> <p><b>Unearthing the Past'; Asian Australain mixed race and wartime reconciliation</b></p> <p>In this paper I consider Japanese Australian mixed race writer Christine Piper's 2014 novel 'After Darkness' which explores both the Australian internment of civilian Japanese in Australia during WWII and Japanese war crimes committed during this time. By imagining Asian Australian diaspora in an Inter-Asia frame, I examine Piper's two fold call for war responsibility and reconciliation as an Inter-Asia communication, and highlight the unique role of Asian Australia mixed race individuals (represented both by Piper's positionality and the mixed race civilian 'hafu' internees she writes about) in this cross-cultural exchange that blurs dividing lines between East and West.</p>

## Room 5

Panel	Presenter
<p><b>Bodily entanglements of science, technology and care in Asia</b></p> <p>Panel Organizer: Benjamin Hegarty (Australian National University)</p> <p>What are the contemporary entanglements of science, technology and care in Asia? Recent literature has shown how new technologies are taken up in practice, shedding light on how these technologies slide up</p>	<p style="text-align: right;">Benjamin Hegarty (Australian National University) benjamin.hegarty@anu.edu.au</p> <p><b>Imagining waria in 1970s Indonesia: biomedicine, nation and the body</b></p> <p>Indonesia's waria are known as a national figure, and an increasingly influential international transgender rights movement has helped them to go global. Southeast Asia is arguably now associated with a particular type and kind of gender pluralism. This paper presents the history of imagining waria in the 1970s and 1980s. Through historical ethnography I show that transnational politics, biomedicine and particular national histories created spaces for certain categories of being. I attend to individual life histories — the stories that people choose to tell — to show how social theoretical models and wider political economies take root in everyday identity politics.</p>

<p>against discourses of choice and individualism. Connecting two currents in contemporary literature we ask: how the implication of politics in science and technology creates trajectories for identities and subject positions and; when technology is implicated in the demands of care — broadly conceived to include self-care — how does it change relations to the body. We are interested in creative methodological approaches that critically engage these questions and their histories.</p>	<p style="text-align: right;">Malcolm Smith (Sanata Dharma University Yogyakarta) malcolm@invisibleman.net.au</p> <p><b>Obat Kuat' and masculinity in Indonesia</b></p> <p>'Obat Kuat' is a tonic that promises increased strength, confidence and virility and can contain anything from herbal tea, to red wine to viagra. Advertisements for Obat Kuat can be found in popular men's magazines going back at least one hundred years. The research and analysis of these advertisements seeks to reveal the ways in which definitions of masculinity have shifted over the past century in Indonesia, and to understand the reasons for those changes.</p>
	<p style="text-align: right;">Ruchie Mark Pototanon (University of the Philippines Visayas) rmpototanon@gmail.com</p> <p><b>Lingering Ailments, Ancient Cures- Folk Medicine as "Syncretism" in a Visayan Village</b></p> <p>This paper is an ethnographic study of the practice and persistence of "folk medicine" in a Visayan village in Central Philippines. It describes the different diseases and the methods of diagnosis and healing that are found in the community which cannot be sufficiently explained by modern medicine. Aside from the local medicinal knowledge, interviews also reveal a "syncretic" and holistic view of the connections between health, the environment and the belief system. Among the inhabitants, ancient health beliefs and practices continue to conveniently coexist with modern medical knowledge and facilities and their strong profession of the Roman Catholic faith.</p>

## Room 6

Panel	Presenter
<p><b>Media and Mediation</b></p> <p>Moderator: Liam Grealy</p>	<p style="text-align: right;">Catherine Driscoll and Liam Grealy (University of Sydney) catherine.driscoll@sydney.edu.au</p> <p><b>Media Classification and the Occupation of Japan</b></p> <p>Drawn from a larger project on the transnational history and development of media classification systems as pedagogical technologies for citizens-in-training, this paper focuses on the emergence of media classification in Japan. A complex approval system that classified films in production and at distribution was instituted by the United States occupying forces in Japan in 1949 as part of a program of cultural regulation. This is particularly interesting because at that time the United States itself maintained a simpler permit system for the distribution of domestically produced films. This paper examines the significance of classification policy and practices in Japan for subsequent developments in the United States, and elsewhere, in terms of conceptions of public interest and minority, and the relations between film and youth culture.</p>
	<p style="text-align: right;">Keiko TAKEDA (Ochanomizu University, Center for Leadership Education and Research) keikotakeda7@gmail.com</p> <p><b>Live-Idol Community: the Urban Single Men and Care Work</b></p> <p>In this presentation, the "live-idol" indicates the female group performers that rarely seen in major media such as TV, and communicate with fans through their concerts at the small scale facilities. This presentation reveals how the community of urban single men are mediated by the female performers, that is to say, how is the "live- idol community." Moreover, the presentation mentions what the difficulty for continuing work is for the female performers from the view point of care work and emotional labour.</p>

	Wang wenyi Nagoya University wangwenyi0601@yahoo.co.jp
	<p><b>Memories Related to the Traumatic Past——The Performance of Sex and Violence in Postwar Japanese avant-grade films</b></p> <p>Images swarmed with exhibitions of sex and violence frequently reflected in Japanese avant-grade films In the 1960s and 1970s. These films were regarded as a variation of strategies of Japan’s ‘anti-Orientalism’, which was lighted since WWII. It visualized the postwar trauma of Japan, meanwhile sketched a paradoxical circumstance that Japanese left-leaning intellectuals must faced. It will be conclude that with several historical contingencies, the postwar Japanese young filmmakers, who acted as privileged ex-colonizers and supporters of proletarian revolution simultaneously, participated in the reconstruction of postwar Japanese political discourses through their films, which accompanied with the performance of sex and violence.</p>

## Room 7

Panel	Presenter
<p><b>Interweaving Everyday Media Practices</b></p> <p>Panel Organizer: Kyoung-hwa Yonnie KIM (Kanda University of International Studies)</p> <p>As a mundane but in some cases a highly technologized (materialized) entity, everyday media practice serves as an interface between personal territory and social milieu. This collective panel will explore the multilayered structure of everyday media practices from three different perspectives; the individual, the form of media, and the construction of media spaces. Wide-ranging cases, mainly in the context of Japan and South Korea, will be presented in a way to elucidate respective dimensions of the everyday media practices, in order to reveal the interwoven structure of those psychological, political, discursive and spatial aspects. Describing the dynamic mode of everyday media practices, we attempt to examine how the subject and society are choreographed and shaped up as various forms of practical and social interactions and how these are reproduced as cultural products.</p>	<p style="text-align: right;">Yeran KIM (Kwangwoon University) yeran@kw.ac.kr</p> <p><b>SELL YOUR LONELINESS - Broadcasting the privatized-self and the capitalization of affect</b></p> <p>Cyberspace has become a broadcasting space, in which the individuals routinely broadcast themselves in their own privatized images. Reaction videos have become popular on the video sites such as Youtube for delivering the scenes of people simply reacting to certain visual materials. Recently the video materials showing people alone (eating or studying) by themselves have achieved such a high degree of recognitions among the internet users as they are willing to pay cyber-money for the personas in the video clips. Why are the people fascinated with the privatized images of others? This question may be tackled in two directions: one is from a social psychological perspective, the excess of loneliness in the contemporary society has formed a kind of ‘inoperative community’ (Luc Nancy). The other is that in the respect of political economy, human affect is captivated in digital capitalism: loneliness is a cultural commodity and feeling lonely a biolabour which sells thereby alienates herself in the capitalist regime of affect.</p>
	<p style="text-align: right;">Kyoung-hwa Yonnie KIM (Kanda University of International Studies) yonnie41@gmail.com</p> <p><b>EARLY MODE OF EVERYDAY MEDIA PRACTICE - Postcards in the Japanese modern era</b></p> <p>This paper will trace the history of the postcard as a precursor to the mode of mobile media practices nowadays. From the late 19th to early 20th century in Japan, while “postal presence” had brought forth a novel and specific notion of time and space, the postcard emerged as an exciting media fashion to play an important role to spread cultural forms of everyday literary practices. Specifically, the paper will reflect on cultural and practical aspects of hagaki shōsetsu (“postcard novel” in Japanese) in early Taishō era. Mainly relying on historical review and analysis, it will attempt to link the historical variety of postcards toward the cultural dynamism of tele-communication and co-presence in the context of everyday practices.</p>

	<p style="text-align: right;">Susan Paige TAYLOR (Harvard University) susanpaigetaylor@g.harvard.edu</p> <p><b>Japanese Bookstore Unions' Role in Shaping Commerce, Space and Bibliographic Knowledge in Colonized Seoul</b></p> <p>From 1907 to 1945, member shops in Japanese booksellers' unions opened branches and conducted business in colonized Korea, undoubtedly changing the space of modernizing Seoul; yet the historical record is fragmentary and acts of forgetting in both Japan and Korea have obscured the role that these shops played in literary Seoul and Korean society more broadly. This paper will draw on methods from comparative literature to read such materials as booksellers' unions' rosters, print ads, and book catalogs: by tracing (this) using a comparative perspective, I will begin to map out a sense of the social network articulated between metropole and colony through the medium of books. Furthermore, situating this effort in conversation with a historical anthropological perspective and historical GIS, I will reconstruct and map the booksellers' social space in Seoul. Considering questions of spatial, bibliographic, and linguistic power, I will argue that these business owners' work was not a "mundane" endeavor, but rather one connected intimately to the shaping of the Japanese empire's understanding of Korea through both bibliography and exploitative commerce. Through these methodologies, this project aims to re-contextualize this social and media milieu, brining into focus a past blurred by forgetting. This work will consider the questions it inadvertently poses, such as, if we take maps as a tool of power, what is the role of the anthropologist who attempts this kind of reconstruction project? Do we only reproduce the stance and production of knowledge instigated by the Japanese colonists? This paper will contribute to historical anthropology and historical GIS, showing that fine grained maps, which also illuminate our understanding of how power was construed, can be produced from fragmentary evidence.</p>
--	--

## Room 8

Panel	Presenter
<p><b>Activism</b></p> <p>Moderator: Chow Pui Ha</p>	<p style="text-align: right;">Chow Pui Ha (The Chinese University of Hong Kong) carolbeings@gmail.com</p> <p><b>The Symbolic Contestations of Lion Rock Spirit in Umbrella Movement</b></p> <p>This paper examines the production, circulation and contestation of symbolic meaning around the iconic landmark Lion Rock in Hong Kong through 1970s to 2014. It investigates how the landmark was invested with Hong Kong spirit through a drama serial "Below the Lion Rock" produced by public broadcaster RTHK in 1970s. It then scrutinizes the discursive negotiations between the official and the citizens over the Lion Rock Spirit in 2003 when Hong Kong was suffered by economic downturn and SARS attack. Finally, it will study the appropriation of the Lion Rock by protesters during Umbrella Movement in 2014 and its impact on the redefinition of Lion Rock Spirit.</p>
	<p style="text-align: right;">Yin-Lun Chan (The University of Hong Kong) yljchan@hku.hk</p> <p><b>A typological analysis of signs in the political protests of Hong Kong</b></p> <p>Staged against the backdrop of the 21st century's intensified global flows of capital and information, the Asian city as 'empire of signs' has become as 'hyperreal' as ever. The long series of protests by the citizen of Hong Kong, however, have attempted to reverse the dominance of the more permanent architectural signs through the creation of mobile, ephemeral signs that directly challenge and subvert hegemonic discourses. Through a typological analysis of the signs produced during protests, this paper examines the cultural implications of the renewed production-consumption circuit, thereby conceiving the emergence of a more democratic notion of civic space.</p>

Quelennec Julien  
(NCTU (Taiwan) and Univeristé Paris 8 Saint-Denis (France))  
julien.queennec@hotmail.fr

**Occupy “Chinese studies” through translation**

We recently witnessed the emergence of political movements protesting through strategic occupations. We would like to propose a similar mode of political intervention within knowledge production. We see it as a way to prepare “the insurrection of subjected knowledges” (Foucault). Translation, understood as a social relation (Sakai), will be the privileged weapon for such strategy inasmuch as it can effectively interrupt the knowledge production and reconfigure its spacial representation so as to render it illegible by the State apparatuses. The institution of Chinese studies constitutes a possible target for such kind of occupation.

**Room 9**

Panel	Presenter	Abstract
<p><b>Roundtable: BANGDONG/Third World 60 Years</b></p> <p>Panel Organizer: Kuan-Hsing Chen</p> <p><b>8 SPEAKERS</b></p>	1. Hilmar FARID (Institute of Social History)	<p>2015 marks the 60th anniversary of the 1955 Bandung Conference. Over the past 60 years, the world has been reshaped greatly. By now, the celebrated BRICS (Brazil, Russia, India, China and South Africa) have become the driving engines of world economy; and Indonesia, where the Bandung Conference was held, is visibly on the forefront of the Southeast Asia regional economic growth. In short, ex/socialist, ex/colonized and ex/third world countries seem to have emerged as the leading edge of global capitalism. The roundtable would like to take the opportunity of the Bandung 60th to critically reflecting on the histories, the trajectories and the conditions of the world being transformed. Are these rising economies, with a revolutionary and anti-imperialist past, able to create new forms of operation to break the conquering and exploitative logics of capitalism, or simply reproducing what they were fighting against? If the complexities of the current situations demand us to move beyond an either/or understanding, what are the legacies of the Bandung and its spirits, which can be mobilized to imagine new forms of solidarity for a better world? On a more intellectual level, we are interested in sorting out the changing conditions of knowledge production in diverse locations. Having achieved certain degree of autonomy, are we now better equipped to connect and reconnect critical circles of thought (local and regional formations growing in the past 60 years) located in the (ex) third world to forge different modes of knowledge production? How to develop different modes and systems of knowledge to account for and confront the complexity of the living world on different levels of abstraction is at the center of concern for this proposed roundtable.</p>
	2. Jahlani NIAAH* (University of West Indies)	
	3. Tejaswini Niranjana (Center for the Study of Culture and Society; Tata Institute of Social Sciences)	
	4. PAIK Wondam* (Sung Kung Hoe University)	
	5. Ashish RAJADHYASHA (Center for the Study of Culture and Society)	
	6. Noer Fauzi RACHMAN* (Sajogyo Institute for Agrarian Studies and Documentation)	
	7. Chiyo WAKABAYASHI* (Okinawa University)	
	8. WANG Xiaoming* (Shanghai University)	

## Room 10

Panel	Presenter
<p><b>Movements and Performance</b></p> <p>Moderator: Sarena Abdullah</p>	<p style="text-align: right;">Anton Sutandio (Maranatha Christian University) anton.sutandio@gmail.com</p> <p><b>The Transformation, Displacement and Ongoing Relocation of the Subaltern Monkey Dance Performance: From Traditional Performance to Urban Everydayness</b></p> <p>This paper investigates the transformation, displacement, and relocation of the traditional monkey dance performance from its nomadic nature into a semi-permanent urban street performance. Being regarded as an underclass performance, this change of mode and place of performance arises questions and concerns to the urbanites. A re-examination of the cultural transformation effect to urban everyday life is required: how this performance negotiates with and challenges urbanity and its everydayness; how it manages to place itself within the urban space; how it deals with the ongoing relocation by the authority, and what its future is going to be like.</p>
	<p style="text-align: right;">Hyunjung Lee (Nanyang Technological University) hlee@ntu.edu.sg</p> <p><b>Performance of Transgression: Workings of Alienation in Kim Min-ki's Light of the Factory (1978-2014)</b></p> <p>By focusing on a recent performance entitled <i>_Light of the Factory (Kongjang ui pulbit)_</i>, conceived and performed by a South Korean performance group in 2014, this paper explores the performative aspect of labor rights struggle and the meanings of human rights in the age of transnationalism. In this project, we will see how a theatre space can be shaped and used as a site for labor struggles as well as the ways in which performers are both conflated with and alienated from the domain of theatricality. Looking into various workings of alienation inside a theatre space, this paper explores how a political ideology and aesthetics can be intermingled within a liminal ground of the real and the fictional.</p>
	<p style="text-align: right;">Sarena Abdullah (Universiti Sains Malaysia) sarena.abdullah@usm.my</p> <p><b>Alternative Groups, Spaces And Projects: A Reflective Direction of the Malaysian Art Scene or ArtWorld (2000-2015)</b></p> <p>It must be noted that since the late 1990s, alternative spaces or artist-run-spaces have emerged and proliferated. Individual artists have created some of these spaces that they made accessible to others. Most of these were initially private studios and that were offered to younger artists in the form of 'artist residencies.' Though such spaces are quite limited, the success of artist group such as MATAHATI, as a collective and the role of RAP in the 1990s and the art residencies at Rimbun Dahan, has opened up possibilities for younger artists to operate or practice within the support of their own peers. Since 2000s, there are more groups and spaces -- the Lost Generation Space, the Annexe Gallery, Rumah Frinjan, Rumah YKP, SiCKL, Findars Space, 12 Art Space, that have contributed to the Malaysian art scene. Some of these groups and spaces cater to the fine arts related activities, but they also welcome cross disciplines practices or projects or events. This paper will discuss these interesting Malaysian art scene as in the slightly differentiated Malaysian art world, and how a balanced participation of both worlds, can help one's artistic career.</p>

## Room 11

Panel	Presenter
<p><b>Gender in Education, Community Development, Marriage Institution.</b></p> <p>Moderator: Aquarini Priyatna</p>	<p style="text-align: right;">Aquarini Priyatna (Department of Literature and Cultural Studies, Faculty of Arts Universitas Padjadjaran) atwinatwin@gmail.com</p> <p><b>‘Modern Families’, Control and Surveillance in Girls’ Pursuit for Advancement and Higher Education in Indonesian Setting</b></p> <p>Legally speaking all Indonesian girls and boys have equal access to advancement and education. However, at the level of practice this is not necessarily perceived as natural. My reading on more than 600 short narratives by students in Faculty of Arts Universitas Padjadjaran shows that even among ‘modern families’ a lot of girls are still hindered from advancement due to reasons related to sexual/gender control and surveillance. This research argues that certain strategies are necessary for girls concerned to claim their right to education.</p> <hr/> <p style="text-align: right;">Shu-Ching Lee (Assistant Professor in the Department of Education, National Chengchi University, Taiwan) shuching928@googlemail.com</p> <p><b>Intersecting Gender and Ethnicity: Exploring Gender Literacy within Multicultural Frameworks in the context of Taiwan</b></p> <p>This association between ethnicity and gender deepens the understanding of gender politics in school culture. Departing from gender studies, this paper attempts to investigate the relationships between gender and ethnicity, through which re-examining the ways that schoolteachers of a Han background reconceptualise the notions of sexuality and gender of Taiwanese aborigines. In the meantime, it explores the ways that aboriginal teachers look at their own sex/gender relations within their cultures. The research finds that the almost imperceptible double effect of discrimination against ethnic minority girls can be taken to originate in the Han's stereotypes of the gender identities and ethnicities of indigenous Taiwanese people.</p>
	<p style="text-align: right;">Law Wan Ling (Siufung) (The University of HongKong) siufung.hku@gmail.com</p> <p><b>Gender as a choice: The agency of transgender subjectivities</b></p> <p>My paper explores key issues in relation to transgenderism: 1) the delinking of dualisms such as sex/gender, body/mind to suggest the logical fallacy of the “felt sense of self” idea; 2) to argue to what extent does gender involve a free will of choice as a way to retrieve the agency of transgender subjectivities and traverse gender boundaries. This paper explores an alternative perspective to reinterpret the binaries of sex/gender, body/mind, and masculinity/femininity as dichotomies. Previous studies emphasize and rely heavily on the mismatch of body and mind to justify the “subjective sense of self” in identifying their inner perception of gender. I would however, read the “sense of self” as an inadequate and illogical notion to delineate the desired body embodiment of many transgender subjects. I would also suggest that the becoming of a transgender person involves a free will of choice instead. The aim of my paper is to challenge the mandatory stable perception of gender and gender identity, by offering an alternative reading that transcends gender boundaries through the example of female bodybuilding.</p>

## Room 12

Panel	Presenter
<p><b>Subculture and Spatial Politics</b></p> <p>Moderator: Henny Indarwaty</p>	<p style="text-align: right;">Henny Indarwaty (Universitas Brawijaya) heny.khair@yahoo.co.id</p> <p><b>Folk Mataraman Institute as a Subculture Community Arousing Critical Art to Social Phenomena in Yogyakarta</b></p> <p>The discussion is about a subculture community in Yogyakarta named Folk Mataraman Institute. It's a community which mostly deals with the cultural practice in society. They create Wayang Rokenrol and Wayang Prasmanan. Some members produce music album consisting songs with critical lyrics about social condition. They also release documentary videos about the changing society like the dense traffic in Yogyakarta. They create a distinctive language of their communication by mixing up Javanese, Indonesian, and English at once. This discussion aims at showing how a sub-culture community respond to the changing condition in the society and how the community contributes to the society.</p> <hr/> <p style="text-align: right;">Taufiq Hanafi (Department of English, Faculty of Arts, Universitas Padjadjaran) hanafi.taufiq@gmail.com</p> <p><b>Sundanese Tradition among Emergent Music-based Subcultures in Bandung</b></p> <p>Sunda, the second largest ethnic group in Indonesia, is often associated with not only local wisdom but also social hypochondria. This condition is believed to emerge from the urge to maintain Sunda and its tradition in their purest form, free from foreign influences. In recent years, attempt for such purification comes from some music-based subculture groups in Bandung who have decided to return to and adapt parts of Sundanese local wisdom in their contemporary musical elements that range from lyric to fashion. Such decision, however, is ambivalent in that the holy attempt to nurture tradition is also destructive in nature.</p> <hr/> <p style="text-align: right;">Ugoran Prasad (Ph.D. Program in Theatre at the Graduate Center, CUNY, New York) ugoranprasad@gmail.com</p> <p><b>On Loudness in Post '98 Indonesia and the Augmented Spatial Politics</b></p> <p>The citizens' voices became an important marker of spatial politics in Post-1998 Indonesia. The heightened experimentations of politically engaged performances consequently lead to productions of new tactics around voices and noises. Focusing on tactics of amplification, this paper explores different cases, ranging from artistic productions to social performances as well as events of friction between the two, which in many ways correspond to the proliferation of cacophony and loudness. While the cacophony has relatively been explored in cultural theories, this paper seeks to find ways to expand the thinking around loudness, especially in relation to the performance of civic engagement.</p>
	<p style="text-align: right;">Septian Yuwandis Amir* And M. Daniyal Faqih* (Universitas Airlangga, Indonesia) septian.yuwandis@gmail.com</p> <p><b>Existence of Pasar Malam as Struggling Action to the Class Division</b></p> <p>Pasar Malam as the cultural site is really interesting to be analyzed since the appearance to society has already changed the way of Surabaya people's consumption mode. The division of high class and low class is definitely blurred by the existence of Pasar Malam (Night Festival). We want to analyze whether or not the Pasar Malam represents the struggling society to the class division. We assume that the special spots like small movie theater and smartphone rental are being the symbol that lower class tries to be in line with the higher class.</p>

## Room 13

Panel	Presenter
<p><b>History, Narratives and Culture</b></p> <p>Moderator: Anne Christine A. Ensomo</p>	<p style="text-align: right;">Anne Christine A. Ensomo (Ateneo de Manila University) acensomo@gmail.com</p> <p><b>Navigating Sulu Island Literature and Historiography</b></p> <p>The recent resurgence of hostilities between the Philippine military forces and the Moro Islamic Liberation Front (MILF) in Southern Mindanao calls for a historical reckoning with the issue in order to expose the discursive mechanisms that have legitimated the persistence of violence in Southern Mindanao, particularly Sulu. The forcible assimilation of Sulu to the Philippine nation-state, by virtue of the establishment of the Autonomous Region of Muslim Mindanao (ARMM), was in fact warranted by an unquestioned geoimperial cartography introduced by the Spanish from the 15th to the 19th centuries, a cartography that would consequently inform the territorial demarcation of the Philippines in the early 20th century. In order to counter the persistence of this geo-imperial and state-sanctioned violence in Sulu, it is timely and necessary to undertake a poetic historiography--by poetic historiography is meant the redeployment of oral literature as a viable historical archive--that is geared toward recuperating the island and indigenous autonomy of Sulu outside the bounds of empire and state. As such, this paper contends that the imaginary representation of Sulu in oral literature as a liminal space is a counterpoint to the synoptic vision found in Spanish colonial accounts, a vision which reduces it into a discreet and bounded space. Although Spanish colonial discourse diminutizes Sulu by repressing its history of maritime exchange with island Southeast Asia and the Mediterranean, its attempt to do so fails when confronted with the specter of the Sulu island as a dynamic and expansive space, with network alliances as well as trade and religious routes extending to the region and beyond. The spectral dimension suggested here, encoded in terms of liminality and openness, is the unconscious that is operative in Spanish colonial discourse but which the latter insistently denies. To further clarify and elucidate on this spectral element, this paper will read representative colonial accounts in counterpoint with exemplary Sulu oral literature. In doing so, the paper will demonstrate the moving image or figure of Sulu that is attuned to an archipelagic lifeworld distinct from, and in excess of, the maritime empire of Spain.</p>
	<p style="text-align: right;">Erika Citra Sari Hartanto (University of Trunojoyo Madura) erikacitra@yahoo.com</p> <p><b>Encounters with the memories of 1965, characters' narratives as survivors in Pulang by Leila S. Chudori</b></p> <p>The tragedy of 1965 was one of devastating memories happened in Indonesia, left trauma and loss, not only for the country itself, but also for the victims. Then, new family and Indonesia become their main goal as they want to build the, metaphorically and literally, new home. Pulang by Leila S. Chudori, offers her readers insight feeling of the victims. I would like to focus on an analysis of characters' narratives as victims as it had impacted their live and love story. How they see themselves and their country before and after the tragedy become main discussion in this article.</p>

Chee Wah, Kuan  
(Department of Journalism, University Tunku Abdul Rahman, Malaysia)  
kuancw@gmail.com

**Countering Indigenism and Ethnic Politics: The Portrayal of Ethnic Relations and the Proclaim of Local Identity in Three Sinophone Films by Wee Meng Chee.**

The Malaysian film industry and culture tend to be exclusionary 'Malay-centric', resulted from the state-imposed politics of ethnicity difference. The evolution of digital technology and the cultural environment of Malaysia since 1990s provided the Chinese opportunities to make their films and portray non-Malay cultures in the cinema screen. By utilizing the concept of Sinophone mobilize by Shih Shu-mei, this paper will concentrate its discussion on the effort of these Sinophone films made by Chinese Malaysian to challenge the political indigenism discourse that dominated by the Malay-centric sentiment, and at the same time try to advocate a local national and cultural identity. This paper focus on the discussion of three Sinophone films that directed by the controversial Chinese Malaysian artist Wee Meng Chee aka Namewee — Nasi Lemak 2.0 (2011), Hantu Gangster (2012) and Kara King (2013), by analyzing the construction of the local Chinese Malaysian identity in these films, and also how these films challenged the hegemonic Malay-centric discourse identity through the representation of the ethnic relations between the Chinese and the Malay.

Tan Zi Hao  
The University of Nottingham Malaysia  
zihao\_tan@hotmail.com

**Orang Laut: the Shadow of Modernity**

The Orang Laut, the "people of the sea", were integral to the sustenance of the ancient Malacca-Johor empire. They were experienced seafarers who could navigate across treacherous maritime bottlenecks to safeguard the territories of the Malay sultanates. Known by some as loyal subjects, but by others, as pirates, the Orang Laut upheld a paradoxical role on the seas. When intra-Malay rivalry factionalised the Orang Laut, whoever secured their allegiance, gained an upper hand. Lurking in the margins of Malay civilisation, these sea nomads were the uncanny shadow of modernity mimicking the motivations of Malay politics, at once strengthening and threatening.

**DAY 3: SUNDAY, 9 AUGUST 2015**

**Parallel Session 9 (13.30-15.00)**

**Room 2**

Panel	Presenter
<p><b>Queer Politics</b></p> <p>Moderator: Intan Paramaditha</p>	<p style="text-align: right;">Intan Paramaditha (University of Indonesia/ Sarah Lawrence College) intan.paramaditha@nyu.edu</p> <p><b>The Queer Politics of Madame X</b></p> <p>Madame X (2010), a fantasy film by young filmmaker Lucky Kuswandi, features a transgender superhero who combats evil in a fictional ultra-conservative country. Through an analysis of the film, I will examine how cultural producers in post-authoritarian Indonesia engage with sexual politics to reimagine the nation. In Madame X, comedy was deployed strategically to avoid censorship, assert queer visibility, and envision a utopian queer space. I will further argue that Madame X reflects the contestation in the larger cultural sphere between secular expressions of gender and sexuality and the dominant discourse of religious morality in the post-authoritarian public sphere.</p>
	<p style="text-align: right;">Qin Qin (Nagoya University, Japan) qinguan512@gmail.com</p> <p><b>Local and Transnational Queer Dynamics---A Study of Aomori International LGBT Film Festival</b></p> <p>The study analyzes the emergence of queer life, LGBTQ identity and politics in Japan, by examining the case of Aomori International LGBT Film Festival. It argues how the transnational idiosyncrasy is embodied in the originally local event and how the festival stakes out a unique and influential position of displaying LGBT's visibility in Aomori. The first approach is an exploration of intra-regional networks. Besides, particular attention is paid to the early overseas career of the executive director Yoko Narita and to also her activism of holding this event in Aomori.</p>
	<p style="text-align: right;">Song Lin (The Chinese University of Hong Kong) songlinhk@gmail.com</p> <p><b>Fleeting Desires: Queer Yearning and Cultural Space in Lou Ye's Spring Fever</b></p> <p>This paper looks into the cultural politics of Lou Ye's film Spring Fever. Focusing on the film's representation of fleeting queer desires such as homosexuality, bisexuality and drag performance and their inevitable failure, the paper discusses its negotiations between a Western-style liberationist queer politics and the traditional Chinese epistemology alongside of an overwhelming contemporary official discourse which render queerness unintelligible. By so doing, the paper identifies the quandary between a utopian motive and a local cultural hostility in transnational queer politics, to which the film's ambiguous ending appears to offer an alternative.</p>
	<p style="text-align: right;">Wong Laing Ming, Arthur (The Chinese University of Hong Kong) art.mingwong@gmail.com</p> <p><b>Queer Posthumanism in Ming Wong's Video Installations and Performance Art</b></p> <p>This paper examines Singaporean artist Ming Wong and his selected video works that deal with identity, gender and displacement. Wong's works are concerned with the ways the artist's body and his queerness inhabit and move across familiar, national and diasporic locations. Wong's video works re-create different layers of cinematic languages, social structure, gender and identity and his own re-telling of world cinema. In these videos he 'mis-casts' himself and other performers by re-interpreting iconic films and performances, sometimes playing all the roles (both male and female) himself, often in languages foreign to him. Working through the visual styles and tropes of such iconic film directors as Fassbinder, Wong Kar-wai, Visconti, Pasolini, Douglas Sirk, Ingmar Bergman and Polanski. Wong's practice considers the means through which subjectivity and geographic location are constructed by motion pictures.</p>

## Room 3

Panel	Presenter
<p><b>Nation, History and Identity</b></p> <p>Moderator: Danny W.K. Chan</p>	<p>Danny W.K. Chan (Hong Kong Community College, Hong Kong Polytechnic University) danny@signifier.com.hk</p> <p><b>Spectral Invention and Nationless Allegory</b></p> <p>Focusing on Hong Kong's unique postcoloniality oscillating in between nationalization and nationlessness, this paper conceptualizes this particular political and cultural tension as the perfect medium for inventing, materializing and valorizing specters to outweigh and eventually replace a historical conglomeration – a historicity mixed by facts and imagination of the city's colonial past and national present. Hong Kong spectrality, as illustrated via its inventions and materialization in colonial and postcolonial creativity, has for ages cultivated a nationless allegory that haunts the cultural basis of nationality with anachronism.</p>
	<p>Eun Jeong Soh (The Australian National University) eunjeong.soh@gmail.com</p> <p><b>The Politics of Autonomous Space in North Korea: The Janus Face of the Social Control</b></p> <p>In response to the existing scholarly observations of everyday life in North Korea either as an integrative part of the totalitarian system or a site of resistance, this article explores spaces in between these two polarized views. I argue that the space of autonomy is created through individuals' subjective application and reinterpretation of the state ideology and its prescribed social norms in making everyday life choices. This observation is made based on North Korean refugees' narratives about self, family and neighborhood relations in North Korea.</p>
	<p>Asri Saraswati (State University of New York at Buffalo) asrisara@buffalo.edu</p> <p><b>Refusing to Forget and Anchoring the Memory of Indonesia's 1998 May Tragedy</b></p> <p>The 19th century historians' notion of Southeast Asians as a ahistorical community who do not view the past as significant was nearly confirmed when Indonesia's 2014 presidential election brought Prabowo Subianto as one of its candidates. The rise of the former son-in-law of the dictatorial president Soeharto hints how people might have indeed forgotten the violent past instigated by the New Order regime. This paper is interested in testing the notion of Indonesia as a nation that forgets by looking at the social activisms created to fight the nation's amnesia, namely the Thursday Protest (Aksi Kamisan) and the social-media hashtag #RefusingtoForget (#MelawanLupa), both struggle to enliven the tragedies during the New Order, particularly the 1998 tragedy, and demand the nation-state to be responsible. The paper explores how the movements evoke memories and face challenges in the entanglement of nation, history and memory.</p>

## Room 4

Panel	Presenter
<p><b>Narratives, Trauma and Memory</b></p> <p>Moderator: Antariksa Akhmadi</p>	<p style="text-align: right;">Antariksa Akhmadi and Annisa Rochma Sari (Airlangga University) antariksakh@gmail.com; annisarochmasari@yahoo.com</p> <p><b>The Free Man Identity as Legitimacy for Pemuda Pancasila in The Act of Killing</b></p> <p>The Act of Killing sparked interest as well as outrage following its release in 2012. A youth group called Pemuda Pancasila was backed by the military to carry out the mass killing of alleged communists in 1966. It is often considered as a gangster-ish organization. However, the members call themselves free men, which is the source of the word preman. This paper seeks to investigate whether the embracing of the preman identity gives them legitimacy for their supposed wrongdoings in the past. We argue that such identity provides them with a sense of impunity and invincibility against the law.</p>
	<p style="text-align: right;">I Gusti Agung Ayu Ratih (Institut Sejarah Sosial Indonesia (ISSI)) gunggaratih@gmail.com</p> <p><b>Works of Memory and Narratives of Survival</b></p> <p>For the last 10 years many new fictional works have been published in Indonesia about the anti-Communist mass violence of 1965-66. The writers of these works come from different political backgrounds and they represent the events in different ways. Several works are significant because they are written by authors who are trying to transmit the victims' memories through the popular medium of literature. In this paper I would like to analyze how these writers shape and reconstruct memory as cultural practice and contribute to a political project that addresses the questions of truth and justice.</p>
	<p style="text-align: right;">John Roosa (University of British Columbia) jroosa@mail.ubc.ca</p> <p><b>The Inhuman and Humanism: Indonesian Literature After 1965</b></p> <p>Indonesian fiction writers faced a puzzle after 1965: how to reconcile a commitment to humanism, within which the individual was imagined to be a bearer of inviolable rights, such as the right to write, with their approval, sometimes enthusiastic, sometimes reluctant, of large-scale violations of the right to life? Most of the leading writers, such as Umar Kayam and Ajip Rosidi, wrestled with this conundrum in their fictional works and most saw the solution in the representation of the victims as non-humans – as unnatural creatures who did not have the right to have rights. The images ranged from the bestial to the robotic. Those who were inhuman were rightfully subjected to inhuman measures of repression. The tragedy of the violence laid in the exposure of tender-hearted humanists to the world of brute force, not in the experience of the victims. These writers found themselves in a similar position as their role model, Albert Camus, who had reconciled his pristine humanism with the violence of French settler colonialism in Algeria.</p>

## Room 5

Panel	Presenter
<p><b>Arts, Representation and Activism</b></p> <p>Moderator: Adrian Vickers</p>	<p style="text-align: right;">Adrian Vickers (The University of Sydney) adrian.vickers@sydney.edu.au</p> <p><b>Institutions versus radicalism in Indonesian art</b></p> <p>The institutional structures that have governed the arts in Indonesia since Suharto came to power were deliberately designed to stifle radicalism. Radical artists have continued to emerge and thrive in the Indonesian context. This paper examines the paradox at the heart of Indonesian art production, using the example of Hardi and other artists who emerged in the 1970s and 1980s, and looking at their challenges to institutions.</p>

	<p style="text-align: right;">Sarena Abdullah (Universiti Sains Malaysia) sarena.abdullah@usm.my</p> <p><b>Change in Approaches: Installations Produced in the Malaysian Art World</b></p> <p>Art works in the form of 'installation art' have become a widespread artistic activity, albeit internationally, in the context of the Malaysia artworld, the term has been used to initially describe a few art works produced in the early 1990s. Since then, a few re-reading of the artworks have been made, this resulted in a few works produced in the 1970s were also described or categorized as installation art. This paper will discuss how the term installation art should not be used carelessly, as unlike conventional art, installation art requires thoughtful insights of the site, space and the viewer's perception of the work. This paper, then discuss, the local practice of installation art and the changes in its approach – its early formalistic engagement, the socio-politically nuanced embedded in the work and finally, the inclusion of performances as part of its presentation format.</p> <hr/> <p style="text-align: right;">Shawn Chua (The Necessary Stage) shouyushawn@gmail.com</p> <p><b>Beyond Representation - Appropriating Suffering and Critical Strategies in Artistic Responses to Disasters in The Necessary Stage's "Boxing Day: The Tsunami Project"</b></p> <p>In May 2005, the Singaporean theatre company The Necessary Stage (TNS) staged Boxing Day: The Tsunami Project in the aftermath of the 2004 Indian Ocean Tsunami that devastated the region. They incorporated 20 narratives from 35 interviews conducted in Aceh, Phang Nga, Phuket and Pengang. I examine the process in which these theatre-makers respond to the catastrophe, offering a corrective to the thinned out media narratives of the disaster by emphasizing the subjectivities in the thickly human experiences of suffering and evoking their local moral worlds. "Boxing Day" weaves the individual narratives across the region into a moral community that highlighted the dynamic intersubjective dimensions of suffering.</p> <hr/> <p style="text-align: right;">Siobhan Campbell (Australian Museum/ Sydney University) siobhanlc@hotmail.com</p> <p><b>Balanced oppositions: traditional forms in global contemporary art</b></p> <p>This paper examines how 'traditional Indonesian artists intersect with and subvert contemporary art worlds and markets. At once drawn into the domains of art teaching institutions, exhibitions, auctions and museum collections, traditional artists and the images they create are usually considered to exist outside the new order of 'contemporary art' and art criticism. The circulation of traditional art emphasises the fluid boundaries between social, cultural and commercial prerogatives, and raises important aspects in theorising images and how they engage in social relationships - a complex set of balanced oppositions rather than the notion that one order is displaced by a newer one.</p>
--	---

## Room 6

Panel	Presenter
<p><b>Popular Culture, Representation and Image Construction</b></p> <p>Moderator: Emma Baulch</p>	<p style="text-align: right;">Emma Baulch (Queensland University of Technology) e.baulch@qut.edu.au</p> <p><b>Pop fandom, politics and new media in contemporary Indonesia</b></p> <p>The paper proposes that modern structures of pop music fandom indicate fundamental changes to political life in the country, and enquires into whether uses of digital media are implicated in those changes. Through a discussion of two fan groups and their idols, I argue that modern fandom is at heart a pre-digital phenomenon with its roots in late-20th century media reforms, which enabled pop fans to take part in the evolution of political discourse. However, in the 21st century, uses of new media enhance pop fans' and performers' capacities to shape flows of language, and the meanings of (urban) space.</p>

	<p style="text-align: right;">Nisa Imawati Hidayat (Islamic Broadcasting Communication Studies Program of Faculty of Propagation and Communication, Sunan Kalijaga State Islamic University Yogyakarta) nisa.imawati@gmail.com</p> <p><b>The Representation of Moslem Punk in Metro TV's program entitled "Zero To Hero"</b></p> <p>"Moslem Punk claimed as a part of punk subculture, usually synonymous with negative stereotypes, has recently been broadcasted by Metro TV in a program titled ""Zero To Hero"" with an episode titled ""Heart of Light"". This study is then aimed to analyze how Moslem Punk challenges the construction of the ""hero"" identity in urban society in Indonesia as represented in the media. Thus, qualitative method will be used to analyze the representation of this subculture group by using multimodal analysis method of Kress and Van Leeuwen's semiotics.</p>
	<p style="text-align: right;">Dredge Byung'chu Käng (Emory University) dredgekang@gmail.com</p> <p><b>Transforming to Look White Asian, Not Caucasian</b></p> <p>Western critics often decry skin whitening and nose or eye surgery as unnatural and exemplary of racial false consciousness. However, current analyses of Asian beautification practices note that body modification encompasses social mobility, pleasure, and luck. My research in Thailand details broad concerns about being riap roi (neat, orderly, completed, and properly groomed). That is, rather than being merely "cosmetic," these transformations address broader moral concerns about face and expressing appropriate social status. I argue that transformations to look white Asian are about desires for the self and Thai nation to be appropriately evaluated as middle class and cosmopolitan Asian.</p>

## Room 7

Panel	Presenter
<p><b>Cinema and Intimacy</b></p> <p>Moderator: Dag Yngvesson</p>	<p style="text-align: right;">Dag Yngvesson (University of Minnesota) yngve007@umn.edu</p> <p><b>Inem the Sexy Maid: The New Order Cinematic Gaze and its Others</b></p> <p>Rethinking popular and academic perceptions of Indonesian cinema under the New Order (1966-1998) as uniformly in line with the centralized, hegemonic-patriarchal discourse of the Suharto government, this paper "unearths" an acute, filmic vision of gender and class by staging a close re-reading of the critically underappreciated box office smash Inem Pelayan Sexy trilogy (Inem the Sexy Maid 1976-77). Written and directed by Nya Abbas Akup, the so-called "father of Indonesian comedy," the three films deploy ostensibly "harmless," often slapstick, humor – in the form of Akup's sharp wit and ethnographic-like abilities of observation and juxtaposition – as a vehicle for scathing, populist critique. The result was a mostly uncensored meditation on the paradoxes inherent in the New Order's developmentalist, pro-global capital policies, particularly in terms of its claims to represent and support the interests of women and the "little people."</p>

Hoang Tan Nguyen  
 (Bryn Mawr College (Pennsylvania, USA)  
 hnguyen02@brynmawr.edu

**Việt Kiều Intimacy in Contemporary Vietnamese Cinema**

This paper examines the portrayal of returning overseas Vietnamese (Việt kiều) in Charlie Nguyen’s Vietnamese box office hit, the romantic comedy *Đồ Mài tính* (Fool for Love) (2010). The film's narrative revolves around conflicts between bosses and workers, queer and straight, Việt kiều and local Vietnamese. Once considered traitorous collaborators with US imperialist forces, in recent years Việt kiều constitute enviable models of savvy global capitalism. I name the conflictual relationship between returning overseas Vietnamese and the Vietnamese nation-state “Việt kiều intimacy.” Instead of the positive, utopian connotations commonly associated with the word intimacy, Việt kiều intimacy gestures toward a broader set of meanings; specifically, this intimacy is marked by disgust and desire, past and future, far away and too close.

**Room 8**

Panel	Presenter
<p><b>Movements</b></p> <p>Moderator: M. Aprameya</p>	<p style="text-align: right;">Dana Hasibuan            (University of Gadjah Mada)            danazaka@gmail.com</p> <p><b>The Future of Left Politics in Indonesia: Spatial turn and Democratic Movements</b></p> <p>My paper will critically read social movements in Indonesia since the fall of authoritarian regime through the lens of the production of space and democratic movements. This paper will particularly explore civil movements that have been supporting or defending the role of Corruption Eradication Commissioner. Reading these movements through crucial literature that have been emphasizing the role of space and democratic movements in shaping social movements, this study argues such re-reading offers a future for left politics in Indonesia to broaden social movements to go beyond their particular agenda and build a common vision without leaving their characteristics</p>
	<p style="text-align: right;">M. Aprameya            (Jawaharlal Nehru University, New Delhi)            m.aprameya@gmail.com</p> <p><b>Mo(ve)ments in Step: Youth Politics in India</b></p> <p>This paper will look at historicizing, locating and perhaps, recuperating the dispossession of a particular caste identity in Telangana/Seemandhra, the Budiga Jangam people whose "traditional" occupations consist of singing verses, community buy-and-sell and other performing traditions within the urban landscape (Hyderabad). With the onset of neoliberal policies and an economy tipped to foreign capital, petty producers are increasingly socio-culturally erased. In the continuance of their professions pitted against modern urban architectures, their testimonies and cultural performances speak the language of subversion. Occupying the time-space of the "carnavalesque" (in this case, mass celebration of Hindu festivals), this community reclaims lost ground.</p>

	<p>Shuge Wei (The Australian National University) shuge.wei@anu.edu.au</p> <p><b>From Violent Mob to Guardians of Homeland: Anti-Nuclear Movement in Taiwan's Gongliao County</b></p> <p>In the 1980s and 1990s, Taiwan's local grassroots anti-nuclear movement relied heavily on the Democratic Progressive Party. But it suffered a sharp decline when the Party withdrew its anti-nuclear line after winning the national election in 2000. This paper examines the efforts of local activists to sustain the momentum, and argues that the activists have converted the political movement into a cultural one by changing the associated cultural codes and norms. By cultivating outsiders' "lived experience" in the village and linking anti-nuclear discourse to popular culture, activists have reversed their "violent mob" image and attracted the younger generations to continue the movement.</p>
--	---

## Room 9

Panel	Presenter
<p><b>Imagination, Popular Culture and Media in Japan</b></p> <p>Moderator: Jiwon Ahn</p>	<p style="text-align: right;">Jiwon Ahn (Keene State College) jahn@keene.edu</p> <p><b>The national at the global table in contemporary Japanese cinema</b></p> <p>Food has long been cherished as spectacular motifs in international cinema, representing the universality of human experiences and the authenticity of human emotions. Yet some of those films have featured eating as more distinctively national experiences, featuring food as significant artifacts of certain national cultures. This paper delves in the theme of food and nationalism in recent Japanese cinema, focusing on films set outside Japan such as <i>Seagull Diner</i>, <i>Honokaa Boy</i>, and <i>Chef of South Pole</i>. The paper delineates the correlation between the contemporary imagination of global migration and the embodiment of national nostalgia through sharing of specifically "national" food.</p>
	<p style="text-align: right;">Kyohei MIYAIRI (Hosei University) kyoheimiyairi@gmail.com</p> <p><b>Regulating Popular Culture in Japan</b></p> <p>One night in November 2014, a street musician got arrested by two plain-clothes policemen in front of the station in Tokyo. In fact, an unauthorized performance in a public place must be illegal. However, there had been unwritten agreement among performers, audiences, and authorities in a street performance. As a similar case, clubs are prohibited to work from midnight until sunrise under the controversial "Law on Control and Improvement of Amusement and Entertainment Businesses," better known as "Fuueihou (Entertainment Business Law)." This paper will examine the facts of regulating popular culture in Japan as phenomena of "liquid modernity."</p>
	<p style="text-align: right;">Catherine Driscoll and Liam Grealy (University of Sydney) catherine.driscoll@sydney.edu.au liam.grealy@sydney.edu.au</p> <p><b>Media Classification and the Occupation of Japan</b></p> <p>Drawn from a larger project on the transnational history and development of media classification systems as pedagogical technologies for citizens-in-training, this paper focuses on the emergence of media classification in Japan. A complex approval system that classified films in production and at distribution was instituted by the United States occupying forces in Japan in 1949 as part of a program of cultural regulation. This is particularly interesting because at that time the United States itself maintained a simpler permit system for the distribution of domestically produced films. This paper examines the significance of classification policy and practices in Japan for subsequent developments in the United States, and elsewhere, in terms of conceptions of public interest and minority, and the relations between film and youth culture.</p>

## Room 10

Panel	Presenter
<p><b>Borders and Migrants</b></p> <p>Moderator: Izabela Kujawa</p>	<p>Izabela Kujawa (Adam Mickiewicz University in Poznan, Department of Ethnology and Cultural Anthropology) iza_kujawa@yahoo.com</p> <p><b>Invisible migrants – Chinese woman in Irkutsk</b></p> <p>The presence of Chinese migrants in Siberia and Russian Far East goes way back. Nonetheless, Chinese women who happen to live and work in these regions seem not to exist within any of the migrational narrations. Their invisibility occurs on multiple level. There are no signs of their existence in the popular discourse on Chinese migration to Russia (not even as a part of the notion of “yellow peril”), in the research on migration there and at last they themselves because of various reasons are hidden in city landscapes. Paper, based on literature review and exploratory research among Chinese woman working on Chinese markets in Irkutsk in summer 2014, analyzes nature of these invisibilities.</p>
	<p>Lilawati Kurnia and Agni Malagina, M. Hum (University of Indonesia) purplemoon08@gmail.com</p> <p><b>Revisiting Chinese Diaspora in Timor Questioning Cultural Identity</b></p> <p>The assumptions that the Chinese diaspora in Indonesia originated from the Fujian Province in South China are estimated to have begun in the 8th century. Notes of Ma Huan have proved this in the 15th century on Chinese settlements in the Northern coast of Java. Nevertheless, our research has come to the finding that there is another more lucrative path, which has been used long before by the Chinese merchants from around Macau to get to Indonesia. This path is called the Cendana (sandalwood) path; since the 6th century the Chinese merchants from Macau would go straight to the island of Timor and the surrounding places and look for sandalwood. The Chinese who came to Timor were different from those who came to Java, because they spread and settled through marrying local inhabitants. Much artistry as well as Timor cultural products are a result of Chinese cultural hybridity in Timor. Nowadays their descendants are proud to have Chinese descent and do not agree when they are considered and called Tionghoa, different to Tionghoa diaspora on Java who have traumatic experiences. Chinese Timor and their descendants are proud of their cultural heritage. This research reveals the cultural identity of Chinese Timor both through material culture and up to the present time practicing traditions.</p>
	<p>Lina Puryanti (University of Airlangga/National University of Singapore) a0077163@nus.edu.sg</p> <p><b>Tales of Sebatik borderland: strategic nationalism as agency?</b></p> <p>The case of Ambalat sea block dispute in Celebes Sea between Indonesia and Malaysia in 2005 signifies a new episode in relation between Indonesian nation-state and the local people in Indonesian part of Sebatik Island. The Sebatik island geographically is the nearest inhabited island from the dispute maritime area and uniquely is divided under two sovereign states of Indonesia and Malaysia. Moreover, the island is used to be a battleground of Konfrontasi War between the two neighbouring states and, related to its strategic location, as a nodal point in the migration routes from outer Indonesian islands to the Sulu Sea with its nature as fluid and porous border on the land and sea. The Ambalat has positioned the Sebatik local people facing two opposing forces of the two states. The case functions as a contextual situation in order to look on how the process of re-shaping state territoriality, sovereignty, and nationalism inserted from the center state to the Sebatik border has influenced the current meanings of the border for the local. However, the borderlanders should not be seen as passive agents but they actively pursuing their own political goals and strategies. The ever-changing borderland has creatively created certain local social-political practices and strategies within the ‘waxing and waning’ of the state authority and the advantage of living in the border. Intended to be part of chapter in my dissertation, through historical and ethnography methods, I prefer to focus on certain group in the Sebatik border categorized as border elites to accentuate a strong sense of local agency in Sebatik border, in whatever connotation it</p>

	brings. In fact, intensive national policies and attention from the state centre in Sebatik island following the Ambalat case has opened a larger engagements and room for manoeuvre for the Sebatik elites with the Indonesian nation-state. This is a situation that gives them opportunities to demonstrate their roles as guardians of national sovereignty and express strong national sentiment while at the same time challenging state sovereignty through their cross-border connections. In this way, I argue, that narratives of nationalism with its strong categorization of inclusion and exclusion from the state is also used by the local, especially the elites as a strategy to negotiate their own purposes. Moreover, the situations show a dynamic and multifaceted perspective on Sebatik borderland dynamics.
--	---

## Room 11

Panel	Presenter
<p><b>Social Media in Indonesia</b></p> <p>Moderator: Nurul Fitri Hapsari</p>	<p style="text-align: right;">Rasus Budhyono (Department of English, Faculty of Arts, Universitas Padjadjaran, Indonesia) rasusbudhyono@yahoo.com</p> <p><b>Checking the Check-in Culture on Social Media</b></p> <p>The information technology has enabled social networking applications, such as Facebook, Path, and Foursquare, to be installed on handheld gadgets. A common feature shared by such applications is the check-in function, which allows users to mark their presence, brief or otherwise, at public, private, commercial, and non-commercial places, and tell about it to the world, transcending physical places into virtual realms. The proposed paper will attempt to first examine new meanings which have recently emerged from the practices of going places and checking in. Second, it juxtaposes such practices with the notions of Self and the economy.</p>
	<p style="text-align: right;">Nurul Fitri Hapsari (University of Airlangga)</p> <p><b>THE SYMBOLIC POWER OF LANGUAGE CODE USED IN SALAFI WOMEN’S PROFILE ACCOUNT IN FACEBOOK</b></p> <p>Facebook, as an interactive online media, can make its users reproduce meanings as their own interpretation. Thus, through their writings in Facebook, Salafi women considered as the silent women in mainstream media can be able to define their own identity as Islam women. Therefore, this study is aimed to analyze how language code used in their profile account represent the symbolic power among them. However, since this study is considered as an initial study, the data were collected from the identity performativity of ten salafi women through ethnography approach, namely online and offline observation and interview. Based on the analysis results, it is known that the identity performativity of those Salafi women in their profile account represents their symbolic power within the community.</p>
	<p style="text-align: right;">Pujo Sakti Nur Cahyo and Rachmah Ida* (Airlangga University) pujosaktinurcahyo@yahoo.com</p> <p><b>Internet Memes and Democracy in Indonesia</b></p> <p>In 2014, most of Indonesian citizens celebrated the most-anticipated five-yearly event, i.e. the presidential election. Euphoria spread all over the country, even in the internet. While most of people celebrated the event by joining political campaign gatherings, citizens of the internet shared the joy through online articles and internet memes. This study examines internet memes which were spread throughout social media in Indonesia during the presidential election period. By analyzing a number of memes which were spread around during the election period, the purpose of this study is to examine how internet memes were used by the sympathizers of each presidential candidate to support the campaigns or show their expression toward issues and events happened around the occasion. Findings suggest internet memes may serve as the media which promote sympathizers’ direct participation and contribution in democracy even before entering voting booths on the election day. Albeit their creators are always anonymous, internet memes’ unique feature as a medium of expression similar to caricatures but require less art skill in the production process indicates that participants of electoral discourses</p>

## Room 13

Panel	Presenter
<p><b>Lifestyle in Urban Asia</b></p> <p>Moderator: Buni Yani</p>	<p style="text-align: right;">Buni Yani (LSPR – Jakarta) buniyani@yahoo.com</p> <p><b>Music, Fashion, and Lifestyle Modernity in the 1960s/70s Manila</b></p> <p>In the 1960s/70s Manila, symbols of modernity among youth were fashion, music, gang life, and status objects. As anywhere in other parts of the globe, Manila’s music scene of the 1960s was filled with the sound of American and British rock ‘n roll with teenagers having neatly-banged hairdo, tight pants and boots, with some modeling James Dean style who was popular through American film “Rebel without a Cause.” This gradually changed in the 1970s with the spread of bell-bottom, boots and long hair which marked the rise of new lifestyle, namely rock. This paper discusses the changing fashion and lifestyle of the 1960s/70s Manila youth through two bands (namely RJ and the Riots and Juan Dela Cruz Band) and their fandom cultures as case studies, regarded as the lens through with such a practice and imagination of modernity can be analyzed. Parties were everywhere across the metropolitan city and the youth would dance and twist accompanied by rock ‘n roll music. These were the symbols of modernity in the metropolitan city which quickly spread to the provinces thanks to the various channels of communication technologies. Birthdays and high school graduations were mostly celebrated with parties, especially in elite neighborhoods such as Forbes Park in Makati. The youth would hang around in Escolta business district being the best shopping center at that time. In spare time, they rode Italian-made scooters, Vespa and Lambretta, again, they modeled from American films. Most high school boys who were “tinedye” (teenagers) would play with their “barkada” (close friends), and almost all band members were recruited from this friendship circle. Parties became fashion especially for the well-off families. They were not only regarded places for socialization among peers but also became symbols of modern lifestyle.</p>
	<p style="text-align: right;">Dadung Ibnu Muktiono (University of Airlangga) dadung_tyo@yahoo.com</p> <p><b>Development Basketball League: Commercialized Youth Culture and Youth Identity Formation</b></p> <p>This paper discusses one of the emerging youth cultures in Indonesia, namely Development Basketball League (DBL). This high-school student basketball league emerged in 2004 and was started in Surabaya. DBL is booming among high school students in Indonesia. More and more schools have participated and, at the same time, this league is held in more cities and provinces. This fact takes place due to the power of media to promote DBL and any info regarding the league. The involvement of media has made this sport event develops into a popular youth culture among high school students in Indonesia. The ways DBL makes itself as a popular youth culture warrant more attention.</p> <p>This paper will focus on the attractions and influence of Development Basketball League among high school students in Indonesia and how it becomes a desirable culture and identity for students. This study is based on a media analysis toward DBL website and news articles about DBL.</p>
	<p style="text-align: right;">Seongsoo Baeg (Kanda University of International Studies, Japan) seongsoobaeg@me.com</p> <p><b>Mondan Yonpil: A Case Study of The Triadic Media Community Around A Documentary Film, "Our School"</b></p> <p>“Mondan Yonpil” is a Korean citizen’s circle that is derived from a fan club of one documentary film, “Our School ”. The encounter of Koreans in homeland and people who have related to Chosen school in Japan has generated an unique media community. In this paper, Mondan Yonpil’s activities will be studied with two ways. First is the analysis on the ways of descriptions of Chosen school and people by the film. Second is the fieldwork of this citizen’s circle. In both works, the triadic interactions among Korean, Japanese and people who related to Chosen school will be examined.</p>

