

Cultural Borders and Bridges: Europe and Asia

Japanese Studies Centre, Building 54,
Monash University, Clayton
3-4 November, 2005

Program Overview

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Professor Johann Arnason
- 10:40-11:00 **Break**
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- 11:00-11:30 **The Ambivalence of Modern European Civilization: British and French Culture, Economic and Political Modernity**
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Day Two - 4 November 2005

Session 1

- 09:30-10:00 **Between Geopolitics and Globalization, Empire and Nationalism: Russia's Eurasian Questions**
Professor David Roberts
- 10:00-10:30 **In-Betweenness: Cultural Implications of the Term 'Euro-Asia' (A Ukrainian Perspective)**
Professor Maria Zubrytska
- 10:30-11:00 **Demarcations and (Dis)orientations: Cultural Choices in the East of Europe**
Professor Marko Pavlyshyn
- 11:00-11:20 **Break**

Session 2

- 11:20-11:50 **Bridging Europe and Asia via the International System: The EU-China Partnership and the EU Self**
Mr. Cristian Brasoveanu
- 11:50-12:20 **Living with the Outgroup: Effects of Media Exposure on Subjective Social Reality and Acculturation Attitudes of Chinese Immigrants in Australia**
Dr. Shuang Liu
- 12:20-12:50 **Windows to Other Worlds: The Impact of Western Education on the Lives of Indian Women**
Dr. Reshmi Lahiri-Roy
- 12:50-13:50 **Lunch**

Session 3

- 13:50-14:50 **A History of Korean Consumer Culture: Formation of Disciplined Modernism**
Professor Myungkoo Kang
- 14:50-15:10 **Break**

Session 4

- 15:10-15:40 **Gendered Construction of the 'Audience of Winter Sonata' and Its Possible Consequences between South Korea and Japan**
Professor Kaori Hayashi
- 15:40-16:10 **The Korean Wave on Japanese Shores: Will Winter Sonata Bring About a Thaw in Japan-Korea Relations?**
Professor Alison Tokita and Ms. Alexandra Hambleton
- 16:10-16:40 **Music in Fuyu no sonata: the Piano as a Bridge to European Culture in Borderless Musical Modernity**
Professor Alison Tokita
- 16:40-17:00 **Break**

Session 5

- 17:00-17:30 **'National Presentation' and Cultural Identity**
Dr. Hiroko Hashimoto
- 17:30-18:00 **Mirror's Edge and Distant Gamelan: Constructing Bridges across the Rifts between the Bahasa Malaysian Population and the Nanyang Chinese in Malaysia**
Dr. Annette Van den Bosch

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Day One - 3 November 2005

09:00-09:30 **Registration**

09:30-09:40 **Opening Remarks**

Professor John Nieuwenhuysen AM
Director
Monash Institute for the Study of Global Movements

Session 1

Chair: Marko Pavlyshyn

09:40-10:40 **Eurocentrism and Eurobashing: Is There a Way between Scylla and Charybdis?**

by
Professor Johann Arnason
School of Languages, Cultures & Linguistics
Monash University

A critique of Eurocentrism is essential to present efforts to develop a more balanced account of global history, and to a better grasp of civilizational pluralism. But this critique is best understood as a long-term task that needs extensive empirical and interpretive work, rather than an a priori imposition of an alternative vision of history. It should therefore be carefully distinguished from the flourishing Eurobashing industry that presents itself as a part of the more general "postcolonial" reorientation of the human sciences.

10:40-11:00 **Break**

Session 2

Chair: Warren Sun

11:00-11:30 **The Ambivalence of Modern European Civilization: British and French Culture, Economic and Political Modernity**

by
Dr. Natalie Doyle
School of Languages, Cultures and Linguistics
Monash University

The 18th century saw the birth in Western Europe of a new type of civilization that has come to be referred to as modernity. Far from being homogenous, this civilization was from the start characterized by a fundamental tension between what the French theorist Cornelius Castoriadis defined as the revival of a project of social autonomy, which underpinned the drive for democracy and the unlimited expansion of rational mastery that fuelled the development of capitalism. As Arnason, Wagner and others have argued, these two projects were from the start linked by more than mere historical co-emergence and their relationship is central to the understanding of the development of capitalism, understood as the rise to dominance of an economic version of modernity over its other manifestations, not least its political one. This paper will explore the way this relationship was shaped by the cultural divide between Britain and France, which in turn fed into the creation of a common but ambivalent new form of civilization.

11:30-12:00 **...and...: Doppelgänger as the Subject of Modernity**

by
Mr. Dimitris Vardoulakis
School of English, Communications and Performance Studies
Monash University

This paper will argue that the Doppelgänger can be seen as a form of conjunction which illustrates that loss of origin that characterizes modernity. The point will be demonstrated with recourse to the work of Michel Foucault, as well as a general philosophical problematic that characterizes the Doppelgänger after its conception by Jean Paul. Ultimately, the Doppelgänger will turn out to be not a mere motif utilized in literary texts, but a motive power which builds a bridge between literature and philosophy.

12:00-12:30 **Between Trauma and Melancholia**

by
Dr. Christiane Weller
School of Languages, Cultures and Linguistics
Monash University

The paper will examine the rhetoric of trauma and melancholia as it presents itself in recent literary productions and public debate on German history. It almost appears as if German unification opened up a new avenue to a somewhat different attempt on *Vergangenheitsbewältigung* (coming to terms with the past). These writings about German history are in many cases also a writing about topography. Here architecture is burdened with the memory of the past and becomes the anchoring point for the supposition of collective trauma. Berlin in particular, revived as the German capital, offers itself as the perfect playing field for an array of cultural productions which invest this centre with new meaning and/or new myths. The city is read as reminder and remainder of a history which carries the mark of massive violence. The city therefore allows the observer/visitor a phantasmatic relation to the positions of perpetrator and of victim, to guilt and to suffering. Two authors the paper will be referring to when looking at the literary representation of trauma and melancholia are W.G. Sebald and Cees Nooteboom.

12:30-13:30 **Lunch**

Session 3
Chair: Gloria Davies

13:30-14:30 **The Idea of 'Immanent Transcendence' and the Chinese Interest in Dewey and Habermas**

by
Professor Shijun Tong
East China Normal University/Shanghai Academy of Social Sciences

It is almost a truism to say that Chinese culture is characterized by the idea of “immanent transcendence”. Although scholars against this point oppose it for different reasons, scholars for this interpretation advocate it on quite similar grounds: the Chinese culture allows or encourages having a type of hope, ideal or utopia that is based on this-worldly conditions and efforts. From this perspective it is easier to understand the strong Chinese interest in two great Western thinkers visiting China almost one century apart. John Dewey, who visited China in the early 20th century, defended his naturalist interpretation of “the religious” versus “religion”; Juergen Habermas, who visited China at the beginning of the 21st century, based his “utopian of communication” versus “utopian of labour” on his understanding of the idea of “immanent transcendence” or “Transzendenz von innen”. A close comparison between the Chinese, the American and the German versions of the idea of “immanent transcendence” would help us understand better not only the Chinese interest in pragmatism and Critical Theory, but also the relation between the traditional Chinese culture and the modern Western culture in general. In this comparison, the relation between the two modern Western schools of thought can also be better understood from a third, non-Western, perspective.

14:30-14:50 **Break**

Session 4

Chair: Dimitris Vardoulakis

14:50-15:20 **What Price Deconstruction? Reflections on a Certain Chinese Intellectual Resistance to the Impossibility of Closure**

by
Dr. Gloria Davies
School of Languages, Cultures and Linguistics
Monash University

The term “deconstruction” (*jiegou*) makes a frequent appearance in intellectual discourse in present-day mainland China, and it is frequently linked to a presumed “system” of thinking referred to as *jiegouzhuayi* (or “deconstructionism”). In this paper, I explore the difficulties that Derrida’s notion of deconstruction (broadly speaking, as an undoing of the metaphysics of presence) poses for Chinese critical inquiry. Since Chinese critical inquiry remains largely concerned with distinguishing between appropriate and inappropriate ways of engaging with the past, the present and the future, it has tended to privilege a utilitarian and foundationalist approach to theory that marks a distinct difference from the self-reflexive and anti-foundationalist approaches characteristic of Euro-American theory. As *jiegou*, “deconstruction” is often effaced of its indeterminate effects to signify something more akin to the “dismantling” of an existing truth-claim with the anticipation of arriving at a better and more “rational” alternative. Accordingly, this paper discusses a range of comments that have appeared in Sinophone critical discourse in relation to the notion of deconstruction, to clarify the difference between deconstruction as a self-reflexive praxis and *jiegou* conceived of as a somewhat mechanistic notion that anticipates a process that is carried out in order to better *reconstruct*, as it were, “what is to be done in China’s best interest.”

15:20-15:50 **Zhang Binglin and Modern Chinese Historiography**

by
Dr. Warren Sun
School of Languages, Cultures and Linguistics
Monash University

The paper argues that the “historiographical revolution”, which took place during the first 2 decades of 20th century China, was largely a synthetic process in which “Confucian Classical Learning” collapsed and the Chinese mind opened to European ideas. In the process, Zhang Binglin arguably played the most prominent pioneering role in transforming traditional studies of Confucian classics into a modern historical discipline. As for the Chinese intellectual’s attitude toward the West at the time, the phenomena of cultural bridge and cultural border were both at work to provide a tension-laden dynamic in generating the unique and yet typical brand of “nationalistic historiography” that was to become the hallmark of Zhang Binglin’s historical discourse.

15:50-16:10 **Break**

Session 5

Chair: Bruce Jacobs

16:10-16:40 **A Spectral Analysis of Contemporary Chinese Thought**

by
Mr. Guanjun Wu
School of Languages, Cultures and Linguistics
Monash University

By having triple intellectual legacies - (cultural-conservative) Confucianism, (political-radical) Maoism, and (socio-economic) neoliberal-marketism, contemporary Chinese thought is really a twisted complex. This paper, by employing Lacanian psychoanalysis, provides an estimate map of the post-Mao Chinese intellectual discourses which have been fantasmatically formed with regard to the question of "Whither China?"

16:40-17:20

'The Chen Dengke *Phenomenon*'

by
Mr. Robert Irving
School of Languages, Cultures and Linguistics
Monash University

Less than a decade after the 1934 speech of Andrei Zhdanov at the first All-Union Congress of Soviet Writers marked the beginning of a definition of 'socialist realism', Mao Zedong gave his 1942 Yan'an 'Talks', which were to become the basis for literary policy in the PRC and which generally affirmed the Soviet model. Mao modified this model however, with emphasis on the worker-peasant-soldier readership over the role of the writer. A desire to establish the national character of SR led to the encouragement of traditional Chinese forms and a fostering of workers, peasants and soldiers as writers. Chen Dengke was a beneficiary *par excellence* of this policy of affirmative action. This paper will examine his literary development, set against periods of political liberalisation (1956–1957 Hundred Flowers campaign) and repression (1957–1958 Anti-Rightist Movement), as illustrative of literary production in China in the 1950s. A discussion of his relationship with his teacher and mentor, the famous writer Ding Ling, and how he was forced to denounce her, holds wider relevance for the plight of intellectuals in a Communist state.

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Day Two - 4 November 2005

Session 1

Chair: Natalie Doyle

09:30-10:00 **Between Geopolitics and Globalization, Empire and Nationalism: Russia's Eurasian Questions**

by
Professor David Roberts
School of Languages, Cultures and Linguistics
Monash University

Nineteenth and twentieth century Eurasianism sought to define Russia's civilizational identity and imperial mission against Europe and Europeanism. Does the collapse of the Soviet Union signify 'Eurasia's' mutation into an anti-paradigm (Mark von Hagen) or the 'end of Eurasia' (Dmitri Trenin), that is, the displacement of geopolitics by globalization? N. S. Trubetzkoy's critique of Eurocentrism in Europe and Mankind is essentially a critique of the rise of the West as the 'triumph of nationalism.' Does the collapse of the Soviet Union signify the crisis of the polyethnic norm of the Eurasian ecumene (William McNeill)?

10:00-10:30 **In-Betweeness: Cultural Implications of the Term 'Euro-Asia' (A Ukrainian Perspective)**

by
Professor Maria Zubrytska
Ivan Franko Lviv National University, Ukraine

In the course of centuries Ukraine served as a very important link and strategic crossroute between East and West, falling under political and cultural influence from both sides. Ukraine's geographical location between Europe and Asia meant that much of its early culture was a synthesis of Eastern and Western influences. When a developed culture emerged in the medieval, or Kyivan, period, the influence of the Byzantine Empire was paramount. In early modern times, major European currents such as the Renaissance reached Ukraine. A cultural dichotomy today exists within Ukraine, with Western regions reflecting European influence, while in the Eastern regions the impact of Russian culture is evident. The future of Ukraine as a "land in between" is to be a natural bridge, or better yet in the context of global communication, a mediator between West and East. Being astride these two cultures, Ukrainian culture could help both to understand one another mutually, because the difficulties we face in the political field are due above all to ignorance, and ignorance generates fear.

10:30-11:00 **Demarcations and (Dis)orientations: Cultural Choices in the East of Europe**

by
Professor Marko Pavlyshyn
School of Languages, Cultures and Linguistics
Monash University

Among the attributes of texts that we can analyse for their rhetorical efficacy (i.e. for their capacity to persuade audiences) are their "geographies": the ways in which they invoke place or express orientation toward cultural reference points associated with particular locations. The spatial rhetorics of Ukrainian and Belarusian high culture after 1991 reflect a number of different standpoints: the autarkic affirmation of unique locality corresponding to a unique national and cultural space; the rejection of the continuity of a "Eurasian" cultural and geopolitical continuum; and the embrace of a "Europe" that stands for the political and philosophical traditions associated with the Enlightenment and the cultural traditions of European modernism.

11:00-11:20 **Break**

Session 2
Chair: Christiane Weller

11:20-11:50 **Bridging Europe and Asia via the International System: The EU-China Partnership and the EU Self**

by
Mr. Cristian Brasoveanu
School of Languages, Cultures and Linguistics
Monash University

What has been called the constructivist or social turn in the field of International Relations has placed a spotlight on the role of identity in the international system. Alexander Wendt in particular has drawn special attention to the significance of collective or social identities (self-representations that merge the self and other into a single identity), deriving from their causal power to induce international actors to define the welfare of the other as part of that of the self. This paper analyses, from a social identity perspective, the implications that the EU-China partnership, a major element of EU foreign policy, holds for the identity of the EU as an agent in the international system. The emergence of an EU-China collective identity in the international system can contribute indirectly to the construction of new cultural bridges between Europe and China.

11:50-12:20 **Living with the Outgroup: Effects of Media Exposure on Subjective Social Reality and Acculturation Attitudes of Chinese Immigrants in Australia**

by
Dr. Shuang Liu
School of Journalism and Communication
University of Queensland

This study draws upon cultivation theory, acculturation theory, and works on intergroup relations to examine the effects of mass media exposure on subjective social reality and acculturation attitudes of Chinese immigrants in Australia. Data was gathered via a survey administered to 263 respondents with Chinese origin. Results indicated that exposure to ethnic media appeared to be a strong positive predictor of separation orientation but a negative predictor of assimilation orientation. Exposure to mainstream media, on the other hand, was positively related to assimilation. The preference of integration orientation, however, was not directly related to media exposure. The association between media exposure and some indicators of subjective social reality and acculturation attitudes tended to be moderated and/or mediated by the degree of intergroup contact. These findings challenged the assumption of cultivation theory, paved the ground for combining interpersonal communication variables with mediated communication variables in acculturation research, and suggested policy implications regarding interethnic coexistence.

12:20-12:50 **Windows to Other Worlds: The Impact of Western Education on the Lives of Indian Women**

by
Dr. Reshmi Lahiri-Roy
School of Culture, Literature and Society
University of Canterbury, New Zealand

This paper explores the impact the introduction of British education had on the lives of Indian women in the late nineteenth and early twentieth century. It goes on to analyse the current situation regarding women's education in India from a cultural studies perspective. A particular section of society that is the Indian middle and upper-middle class are the focus of this paper. In the process of acquiring education, these women often emerged as cultural outsiders within their own social situations and yet the 'Westerner' always signified the 'Other'. This dichotomy and its related conflicts originating from this adherence to an English-focused education system is observed in today's technologically powerful India as well. In this study, autobiographical writings by women such as Sudha Mazumdar, Nayantara Sahgal, Lalithambika Antharjanam and others are used illustratively. Certain observations are also based on depictions of women in film and literature and works by Western journalists and travel writers on their observations of Indian women are also used in order to present a different cultural perspective and a coherent rather than fragmented view.

12:50-13:50 **Lunch**

Session 3
Chair: Alison Tokita

13:50-14:50 **A History of Korean Consumer Culture: Formation of Disciplined Modernism**

by
Professor Myungkoo Kang
Department of Communication
Seoul National University

The purpose of the study is to examine a historical formation of disciplined modernism in the history of consumer culture in South Korea. Two research questions were raised: First, when did the consumer society start in South Korea? Second, how have Korean consumers experienced the compressed modernization? To answer the first question, this study examined statistical data in relations to consumer goods and materials as well as changes of consumer economy. The study found the mid-1970s was the critical period that modern consumption phenomena became prevalent among ordinary consumers. As for the second question, the study tried to look into how Korean consumers lived through the rapidly growing consumer economy, focusing on 1) formation of consumer desire, and 2) how the state intervene the private sphere of consumption for the purpose of disciplining 'good' nations. The study claimed that the negotiation between material desire and the top-down tutelage have formed "the disciplined modernism" as a typical nature of Korean consumer culture.

14:50-15:10 **Break**

Session 4
Chair: Hiroko Hashimoto

15:10-15:40 **Gendered Construction of the 'Audience of Winter Sonata' and Its Possible Consequences between South Korea and Japan**

by
Professor Kaori Hayashi
Tokyo University

Ien Ang posits that the word 'audience' has at least two meanings: one as discursive construct in the use such as 'television audience' and the other as the social world of actual audiences. Since I started to explore the audiencehood of the Korean drama 'Winter Sonata' in Japan, I have been aware of a large discrepancy between these two meanings of 'audience': one picture of reserved, disciplined and culturally conscious viewers which I obtained through analyses of individually written letters and the other which is constructed as a discourse from the institutional standpoint. In this presentation, I will first show that Japan's popular news magazines published in 2004 tried to fix the image of the audience of 'Winter Sonata' as groups of hysterical, dumb, nymphomaniac middle-aged women. While we notice that there are signs of the emergence of sensitized publics toward Asian issues by means of the boom of 'Winter Sonata', we find dominant social groups inside Japan who prefer highly sensational, gendered, nationalistic and reactionary discourses and try to define the phenomenon from their own perspective. Interestingly, this dominant national discourse on the audience of the Winter Sonata in Japan shows a sharp contrast to that in South Korea. Lee analyzed major national newspapers published in the year 2004 and the first half of 2005 in South Korea and found out that gender aspects are rarely mentioned in terms of the popularity of Korean drama boom in Japan. Opinion leaders in Korea are, according to Lee, mostly reluctant to mention that the boom is driven by middle-aged women in Japan. These two extreme stances in depicting the popularity of the Korean drama elucidates that gender bias is immanent in the discourse of national media events. In this sense, the 'Winter Sonata' boom has been already highly politicized at multilayered levels both in Japan and Korea. The boom is interwoven in the politics between Japan and Korea, between men and women, between market and civil society, between mass media and personal media. Each clique has been trying to make use of 'Winter Sonata' for its own ideology and interests, for 'Winter Sonata' is one of the first products from South Korea with a potential to appeal and mobilize the popular opinion.

15:40-16:10

The Korean Wave on Japanese Shores: Will Winter Sonata Bring About a Thaw in Japan-Korea Relations?

by
Professor Alison Tokita and Ms. Alexandra Hambleton
School of Languages, Cultures and Linguistics
Monash University

Japan-Korea relations carry a heavy legacy from Japan's colonial occupation of Korea from 1910 to 1945. Liberation was followed by the destructive Korean War (1950-53), which ironically was a major factor in Japan's economic recovery. Japan's collective amnesia combined with deep Korean mistrust of Japan have kept relations bad to the present, despite diplomatic normalization in 1965. Since the Seoul Olympics in 1988, hopeful signs of improvement include the loosening of the ban on Japanese cultural products by Kim Dae Jung in 1998, the co-hosting of the World Soccer Tournament in 2002, and most recently the phenomenal popularity of the Korean television drama *Kyoul yonga* (*Fuyu no sonata*, *Winter sonata*) in Japan. This paper concentrates on the latter phenomenon. There have been many popular explanations put forward by media, academic critics, and just about everyone in the general public for the popularity of this TV drama in Japan. These explanations include the appeal of the lead male actor, the characters, locales, music, and fashions. The story is one of so-called "pure" love, always proper, whose fulfillment is indefinitely postponed, indeed prevented by myriad plot twists, over 20 one-hour episodes. Most commentators argue that Japanese female viewers are attracted by a nostalgia for this pure type of love, which is no longer possible in Japan. This is the kind of view often described as a feeling of "cultural proximity", but "based on a refusal to accept that it [Japan] shares the same temporality as other Asian nations" (Iwabuchi 2002: 159). This paper presents original data obtained through extensive interviews of Japanese fans of the drama, which will challenge many of the above claimed causes, most of which tend to be dismissive of the fan experience in various ways. Analysis of the data will throw new light on these questions: what was the actual fan experience of the drama; will the boom last long enough to have a positive effect on attitudes engendered towards Korea; will the attitudes extend towards greater understanding of the long-term Korean residents in Japan; and will the boom have any lasting effect on Japan-Korea relations.

16:10-16:40

Music in *Fuyu no sonata*: the Piano as a Bridge to European Culture in Borderless Musical Modernity

by
Professor Alison Tokita
School of Languages, Cultures and Linguistics
Monash University

One of the frequently mentioned reasons for the popularity in Japan of the Korean television serial drama *Winter Sonata* (*Kyoul Yonga*, *Fuyu no Sonata*) was its soundtrack. This paper analyzes the music in this twenty hour series, and from that will explore the role of the piano as a symbol of musical modernity in East Asia. The pivotal role of the piano in the drama, as both a plot device and as a pervasive element of the sound track, is analyzed. The analysis will reveal the phenomenon of the ubiquitous modernity of (western) musical culture, which is represented in the drama as globally shared: it contributes to the formation of a modern identity which is accessible to all who aspire to it. Korea's significant cultural Other is no longer China, but the West and Japan. However, in this drama, there is no sense of the West as a visible Other: western music is thoroughly localized and internalized; it has become an internal referent. Korea / the past / tradition is represented by memorial services and photos, but never musically. Japan too is not represented as Other, but as a seamless field of modernity, in which music functions as a cultural bridge, with the piano as a common cultural denominator in a shared modern high culture. Frequently dubbed "close yet distant" neighbours, Korea and Japan in this drama share a common identity, expressed in a common (western) musical culture.

16:40-17:00

Break

Session 5
Chair: Robert Irving

17:00-17:30 **'National Presentation' and Cultural Identity**

by
Dr. Hiroko Hashimoto
School of Languages, Cultures and Linguistics
Monash University

This paper is a part of an empirical study examining the impact of intensive multicultural experiences on young people's views of their culture and identity. The participants of this study took part in 'The 15th Ship for World Youth Program', a Japanese government project in 2002. 225 young people were invited to the program from 13 different countries, and traveled on a cruise ship for about 40 days. This intensive multicultural experience was significant in enabling these young people to reflect on their culture and their intercultural interactions, because they were separated physically and technologically from their comfortable social networks and were forced to interact with different cultures. I was on board as an academic advisor and conducted participant observation and semi-structured interviews with 35 young people from Australia, New Zealand, Fiji, the USA, Canada, Venezuela, Spain and Japan. This paper focuses on the most important official activity on board, 'National Presentation', in which the delegates from each country had to introduce their own country. Interesting tensions between the idea of representing a national culture and the participants' own cultural backgrounds and their identity are examined with reference to theories of globalisation, multiculturalism and cultural identity.

17:30-18:00 **Mirror's Edge and Distant Gamelan: Constructing Bridges across the Rifts between the Bahasa Malaysian Population and the Nanyang Chinese in Malaysia**

by
Dr. Annette Van den Bosch
School of English, Communications and Performance Studies, Faculty of Arts
Monash University

The artists Ahmad Zakii Anwar and Chong Siew Ying are both painters of the human figure but their experience of life as Malaysians, and as artists are different, and so are their audience. Ahmad Zakii Anwar is an older artist, whose rapport with the culture of Bali is represented in the paintings of masks and dancers exhibited as 'Distant Gamelan' in Kuala Lumpur. Chong Siew Ying is a young Chinese woman artist who studied art in Paris and represents the naked human figure, singly or as couples in ways that are ambiguous. The figures convey a sense of displacement due to their lack of context. Although Anwar's masked dances and female dances are located securely in the rituals of Bali, the artist is repeating the journeys made by Nanyang Chinese artists to Bali, in the 1950s, and the ways that their art was influenced by the cross-cultural approach to art by Indonesian artists. I will compare these artists' representations of the human body and the ways in which they bridge the rifts in Malaysian cultural identity.