

9:30-11:10, 5 July

[Room 102] 9:30-11:10, 5 July

Panel Title	Re-thinking ‘the Popular’ in the Contemporary Chinese Cultural Context
Language	English
Abstract	The notion of the ‘popular’ is losing its multiple meanings and potentials. Under ‘soft’ capitalism and amid the worldwide trends in cultural/creative industries portfolio in public policy, this panel re-activates the effectivity of the concept for understanding contemporary culture. We approach it as cultural discourse, practice and policy, with reference to cases and situations in mainland China and Hong Kong. Issues range from community-based local culture and heritage to different stances and creative classes in cultural production. We examine these on the theoretical, historical and practical levels, to see popular culture as a people-oriented, ordinary source of meaning, value and identity; as mediated representations made for consumption in the process of generating and circulating taste, style, power and profit; and as complex forms of everyday struggle, negotiations and mutual appropriations between the various forces concerned. We hope to put into perspective the institutional dynamics conducive to people’s making of culture and cultural citizenship, as this pertains to the shaping of strategies meeting the challenges of the “knowledge economy”.
Panelist 1	Stephen C. K. Chan (Lingnan University, Professor) chingkiu@netvigator.com
Title	The Question of the Popular Revisited: Cultural Policy and Politics Today
Abstract	As the local people witness the collapse of “consultative politics” ten years after the formation of the Hong Kong SAR, a bottom-up approach underscores the thrust of postcoloniality – with heritage, creativity and the call of citizenship serving as key to <i>culture as a people-oriented, ordinary source of meaning, value, and identity</i> . Viewed contextually, industry in the ‘soft’ modality articulates with the process of culture as an ordinary way of meaning-making and identity-formation for the people. Re-visiting the popular in the light of a cultural “public” that engages the community in developing local creativity serves to command the ordinary take on our cultural commons by putting in place the process of civic participation for cultural citizenship. This approach to popular cultural engagement is co-extensive with a system of dialogues with ‘stakeholders’ in the changing field of <i>glocal</i> cultural production and consumption. I explore such possibilities of culture with reference to the dilemma in sustaining local popular cultural formation amid the global challenges.
Panelist 2	Huang, Weizi (Lingnan University, PhD Candidate) dongnanzi@hotmail.com
Title	Uses of ‘the People’ in the Making of Contemporary Chinese Cultural Celebrities
Abstract	The peculiar phenomenon of cultural celebrities in China today represents the easy though ambivalent crossover between the highbrow and the lowbrow, and underscores the uneasy tension between enlightenment and entertainment. This paper examines how multiple discourses of ‘the people’ operate in the field of cultural production to generate significant images and impacts of the contemporary celebrities. Three discourses of ‘the people’ are identified. The first sees ‘the people’ as mass and the object of enlightenment, a feature of the May-Fourth era rejuvenated during the ‘neo-enlightenment’ of the 1980s. The second sees ‘the people’ as a source of value, in a Maoist approach dominant during the state-socialist period of 1950s-1970s. The third discourse takes ‘the people’ as the consumer-subjects, earning fast currency in Chinese market economy since the early 1990s. These divergent discourses were then mixed and matched by a variety of agents who use them to claim legitimacy through the communication of prevalent values, meanings as well as consumerist tastes.

Panelist 3	Carol Chow, Pui Ha (The Chinese University of Hong Kong, PhD Candidate) carolbeings@gmail.com
Title	Creative Class and Popular Culture: Image-making practices at Hengdian World Studios
Abstract	Through an ethnographic study of different image-making practices at Hengdian World Studios, I examine the notions of creative class and popular culture at the junction of creative economy and democratization of technology. Four categories of image-making practices are: television/film production by incoming and local cultural labors, studio tourism production by studio managerial class and tour-guides, tourism consumption by tourists, and video-making by amateur extras. The first three practices represent popular culture as an industry for capital accumulation and pleasure seeking. Creative class refers usually to such “talents” who create meaningful new form for the economy of signs. However, I argue that it is the fourth kind of video-making by below-the-line labours with minimal resources for meaning making and negotiation that reveals contradictions in the making of the so-called creative class. The paper argues that policies need to be developed to better engage grassroots creative talents.

[Room 103] 9:30-11:10, 5 July

Panel Title	Sensing Urban Cultures in Asia
Language	English
Abstract	Due to the high population density, cities operate as zones where people’s sensory comfort zones are likely to be challenged. In our current late modern societies, the visual seems to predominate not only our everyday life, but also drives most academic analyses. Cities like Hong Kong and Tokyo are time and again represented in popular culture as visual spectacles. The danger of this centrality of vision – coined by Jay as occularcentrism - has been critiqued by French philosophers ranging from Debord and Foucault to Lyotard and Baudrillard. This panel seeks to challenge the occularcentrism that permeates both popular and academic discourse and reclaim the other senses through distinct empirically grounded case studies. We will explore how cities can be perceived as zones that impact strongly upon our senses, not only the visual, but also – and probably often more so – other sensory experiences: smell, touch, hearing and taste.
Panelist 1	John Nguyet Erni (Lingnan University, Professor)
Title	Smelling the Postcolony
Abstract	This paper attempts to examine the sensory effects of law. Law compels social action that is undergirded by sensory experiences. The case examined in this paper concerns the Protection of the Harbour Ordinance of the Hong Kong Special Administrative Region. Victoria Harbour, on which the historical and iconic force of "Hong Kong" ("Fragrant Harbour" in Chinese) is rested, has been severely damaged through repeated assaults of harbour reclamation policies taken in the name of economic advancement since the 1960s. The Harbour Ordinance of 1997 attempts to halt unreasonable reclamation projects that cause irreversible environmental and social damage. What is the relationship between senses and law? How does the Harbour Ordinance construct the water, wild life, and the built environment of Hong Kong, as urban sensations that could translate into legal activism? That is, to what extent has it been able to galvanize environmental practices qua sensory politics?
Panelist 2	Gladys Pak Lei Chong (Amsterdam School of Cultural Analysis, PhD Student)
Title	Sensing the City – Taxi in Beijing 2008
Abstract	The 2008 Beijing Olympic Games were a global media spectacle to showcase a grand China to the world and to its citizens. Taxi’s serve as a symbol of the city and taxi drivers are the representatives of the city and the country. In this paper, I examine how Beijing taxi drivers have been disciplined into civilized and modern subjects that carry the burden of (re)presenting and embodying a grand civilized China to the citizens and the

	world. The regulation of sensory experiences plays a pivotal role in this disciplinary project In the run-up to the Beijing Olympic Games, taxi drivers have been asked to learn and master English, take manner courses, be familiar with the road of Beijing, clean their cars, wear uniforms, etc. My analysis divides these disciplining strategies according to the five senses: sight (visual), smell (odor), hearing (voices/language/tones), taste and touch.
Panelist 3	Jeroen de Kloet (University of Amsterdam, Assistant Professor)
Title	A Visual Celebration of Chinese Progress and its Sensory Discontents
Abstract	This paper takes the Beijing 2008 Opening Ceremony choreographed by Zhang Yimou as its starting point to illustrate how the visual predominates to sell and market a new yet rooted China to its citizens as well as to the world. In my paper, I will compare this visual spectacle with Wang Bing's 9-hour long documentary <i>West of the Tracks</i> . This spectacle not only forcefully confronts us with the flip side of China's march into global capitalism, it simultaneously presents a critique on the occularcentrism that predominates contemporary societies. Wang Bing forces us to question the narrative of progress that is deeply complicit with a global capitalism in which the visual reigns. It critiques the occularcentrism that turns objects, peoples and ideas into images that operate as commodities that can travel seamlessly and be consumed globally.

[Room 104] 9:30-11:10, 5 July

Panel Title	Interrogating New Media: National Pastimes in a Global Village
Language	English
Abstract	If print media have brought forth, as Benedict Anderson argues, the nation-states as imagined communities, what roles do new media play in the postmodern conditions of globalization? Do they create a "global village" that undercuts national boundaries, or strengthen the bond of the communities with their more encompassing power? This panel examines how new media on one hand help assimilating heterogeneous global cultures into the production of a "national culture," on the other hand generate multi-versioned national identities and images that render implausible the idea of "one" homogeneous nation-state. Moreover, media industry is also an entertainment enterprise. Do their entertainingly "light" forms such as parody and farce distract audience from the "grave" issue of national identities, or put forth a cynical, postmodern aesthetic, which proclaims that politics is entertainment in and of itself? Or, as Jameson commented: during a new historical phase of the postmodern, the dialectic movement could be between the Cynical and the Utopia?
Panelist 1	Xiao Liu (University of California, Berkeley, PhD Student)
Title	Politics of Cynical Laughter: a Spoof of "007"
Abstract	Online spoof videos become very popular with Youtube and other video sharing websites. This paper will focus on an online DV "007 vs. Man in Black" that came out in 2007. A parody of the Cold-War ideologically inflected James Bond film series, the video clip depicts that a secret agent 007 of a fictive socialist country Jisi Liba comes to China for a secret task but encounters a mysterious enemy- a man in black, who later turns out to be George W. Bush. The seemingly ideological fight slips into a farce when 007's secret task turns out to be getting a bottle of cognac for his king. A pastiche of revolutionary images from the 1960s China, Hollywood images as well as Michael Jackson MTV, the video actually says more about the historical cleft between China's communist past and its now deepening involvement into the global system of capitalism. In this sense, the seemingly lighthearted presentation of political issues is replete with ambiguity and anxiety to bridge the traumatic experience of the historical rupture in

	postsocialist China.
Panelist 2	Kim Jung-eun
Title	Inter-mobility of East Asian Popular Culture: On transnational distribution and consumption of the pop culture of Korea, China and Japan
Abstract	It is hard to deny the fact that Korea, China, and Japan, the three East Asian countries, are closely connected with each other in terms of economical and, especially, cultural communication. In the meantime, a variety of new media and the advent of an information society strengthen the cooperation among the three countries. Particularly, the pop culture of the three countries flows across national boundaries through transnational distribution and consumption, which is immensely facilitated by the internet. For example, Japanese animations are adapted into soap operas and movies not only in Japan but also in Taiwan and Korea, and they have got popularity through TV and the Internet. Another example is that Korean soap operas are distributed in China and Japan and have made a great hit, just as Hong Kong and Chinese films are becoming a fashion in Korea. To sum up, in East Asia, especially in Korea, China, and Japan, the contents of pop culture are circulated in defiance of geographical and political barriers between nations. This paper will focus on the transnational distribution and consumption of the pop culture inside the East Asian area, bringing forth discussions on issues such as cultural universality and identities.

[Room 105] 9:30-11:10, 5 July

Panel Title	Neoliberalism in East Asia: politician performance, social movements and stratum change
Language	Japanese
Abstract	With the acceleration of economic globalization, neoliberalism has gradually become the dominant executive thought of those in power in the western countries, exerting a far reaching effect in East Asia. This panel is intended to discuss about neoliberalism in East Asia from the three main viewpoints: politician performance, social movement and social stratum change. As exploring issues such as 'Koizumi Theater', the new trends in Japan 's labor movements, the change of Chinese social stratum structure and media etc., we will analyze these present problems and attempt to investigate the effect of neoliberalism upon East Asia.
Panelist 1	Zhou Qian (The University of Tokyo, Graduate Student)
Title	Neoliberalism in contemporary China: Social stratum structure and media's change
Abstract	Since China implemented the policy of reform and openness to the outside world, China began importing western economics and used it to serve China's modernization cause. Simultaneously, however, neoliberalism found its way into China. The aim of this presentation is to clarify the effect of neoliberalism on China by analyzing the social class structure and changes in the media. This presentation will reveal that the Chinese media and Chinese social stratification were transforming, intertwining Socialism and the Market Economy, and were composing a characteristic structure in Chinese society, both before and after the Chinese transition to a Market Economy. In this presentation, the unique style of neoliberalism spreading in China will be indentified.
Panelist 2	Jung you-jung (The University of Tokyo, Graduate Student)
Title	Melancholy under Neoliberalism
Abstract	Since 1980, the equal employment opportunity law and the worker-dispatch law have been enacted in Japan almost at the same time. That means the flexibility of labor law and capital system is specially influenced the fluidity of womans labor under the name of neoliberalism. The hypothesis of this study is that the fluidity of womans labor is related to making gender's melancholy under neoliberalism. The purpose of

	this study is clarify what gender’s melancholy is about womans labor and how melancholy is perform to make the gender’ labor movement. My investigation intend to show the possibility of alternative labor trends and is a critical attempt to suggest new labor opportunities against neoliberalism in Japan.
Panelist 3	Kazuki Goto (The University of Tokyo, Graduate Student)
Title	The meaning and its transition of “Koizumi Theater” on newspaper
Abstract	How did media represent politics of the Koizumi Administration by using coinage “Koizumi Theater”? This presentation analyzes the characteristics of “Koizumi Theater” that newspaper described and follows the transition of the meaning of “Koizumi Theater” on newspaper. This study will explain the relationship between media representation and social drama related to neoliberalism.

[Room 106]

Panel Title	Gaming Cultures and Place in the Asia-Pacific
Language	English
Abstract	Housing key locations for global gaming production and consumption such as Japan, South Korea and China PRC, the Asia-Pacific region provides diverse examples of the role of digital gaming as a socio-cultural phenomenon. The study of these gaming cultures not only provides fresh insights into the region’s evolving techno-cultural prowess and how this has been variously translated into global soft power; it also illuminates the many different connected—and contested—gaming communities, both local and transnational, within the region. Via three presentations respectively focusing on female gamers in <i>PC bangs</i> (PC rooms) in South Korea, the intra-regional dynamics of consuming and localising Japanese combat games in Hong Kong SAR, and the modalities of in-game mass protests in Chinese online spaces, this panel on gaming cultures in the Asia-Pacific offers a critical snapshot of the highly divergent and yet interconnected nature of regional game cultural paradigms and practices.
Panelist 1	Larissa Hjorth (RMIT University, Australia) larissa.hjorth@rmit.edu.au; Bora Na (Yonsei Graduate School of Communication & Arts); and Jun-Sok Huhh (Seoul National University of Korea)
Title	Games of Gender: A Case Study on Females Who Play Games in Seoul, South Korea
Abstract	As a country lauded with the highest broadband rates and with the best IT policies in the world, South Korea (henceforth Korea) provides a fascinating picture of twenty-first century postmodernity. Central to this vignette is the image of turbo-capitalism in which new media—such as mobile and Web 2.0 technologies—has been deployed within Korea’s own version of technoculture. Indeed one of Korea’s most famous industries is online gaming and its attendant industries such as e-sports that have enamoured the global gaming industry as a possible future model. However, within this often-utopian image of gaming’s successful integration into mainstream public preoccupation, the issue of gender is overlooked. Drawing from a case study of 30 young females gaming in the “third” space of <i>PC bangs</i> , this paper considers the ways in which notions of masculinity and femininity are configured through gaming practices for female players in Korea.
Panelist 2	Benjamin Wai-ming Ng (Chinese University of Hong Kong, Professor) waimingng@cuhk.edu.hk
Title	Consuming and Localizing Japanese Combat Games in Hong Kong
Abstract	This paper examines the consumption and localization of Japanese combat games in Hong Kong through a case study of <i>Street Fighter</i> (SF) and <i>The King of Fighters</i> (KOF), two of the most popular arcade games as well as combat games in the world. Both games have had a strong impact on Hong Kong popular culture and the Hong Kong entertainment industry. Hong Kong artists and players have been selectively and creatively incorporating elements of Hong Kong commercial movies, martial arts novels and comics, as

	well as lower-class slang and behavior into these two Japanese combat games. Examining the history of SF and KOF in Hong Kong, the making of new rules and jargons by Hong Kong players, and the adaptation of these two games into Hong Kong comics from historical and ethnographic perspectives, this study aims to deepen understandings of the dynamic force of localization and transnational cultural flows in forging Asian popular culture.
Panelist 3	Dean Chan (Edith Cowan University, Australia, Lecturer) d.chan@ecu.edu.au
Title	Beyond the “Great Firewall”: The Case of In-Game Protests in China
Abstract	This paper focuses on in-game protests and virtual world mass mobilisations that have taken place in China since 2005. The two chosen case studies under discussion involve mass protests that have been prompted by and revolve respectively around the themes of patriotism and public morality. The first case concerns the mass protest triggered by the sighting of a Japanese military flag in the Chinese online game <i>Fantasy Westward Journey</i> ; and the second relates to the mass mobilisation following the public condemnation of a <i>World of Warcraft</i> player thought to be having an affair with another married player. Both these cases highlight the present magnitudes of online-offline sociality among Chinese gamer-netizens. The aim of this study is to obtain a better understanding of these in-game protests as an emergent facet of online gaming culture and, in particular, to gain insight into the specific Chinese techno-cultural context in which they occur.

[Room 107]

Panel Title	Memories of War 戦争の記憶
Chairperson	Iwasaki, Minoru 岩崎稔 (Tokyo University of Foreign Studies, Professor)
Language	Japanese
Panelist A	Kenji Hasegawa, khasegawa@gmail.com (English)
Title	Modern Reversion in 1950s Japan
Abstract	This paper examines the neglected connections between two catchphrases that marked Japan’s 1950s: “reverse course” and “end of postwar.” In the popular imagination, the former, introduced in the early 50s, conjures a reactionary trend toward the dark past. In contrast the latter, introduced in the mid 50s, is associated with the overcoming of the past and the start of rapid economic growth. In fact however, there were multiple strands to both terms and significant overlap between the two. Most significantly, early 1950s critiques of “reverse course” targeted not only the “reversion to the dark wartime past,” but also the “revival of an imperial future.” The original version of the “end of postwar” introduced in an essay by Nakano Yoshio repeated this latter theme, before the phrase was successfully coopted by the 1956 Economic White Paper signaling the beginning of what can be termed mainland Japan’s “modern reversion movement.”
Panelist B	Taeko Teshima 手島妙子 (Independent Scholar) tteshima@yahoo.com (English)
Title	The Revival of Japan’s Wartime Ideology in the 1998 Nagano Olympics
Abstract	This paper discusses how myth represented in Opening Ceremonies of the 1998 Nagano Olympics was used to support militaristic nationalism in Japan. Extending Roland Barthes’ arguments about myth and bourgeois culture to a consideration of nationalism, I show how hakkō ichiu ideology (unifying the world under the emperor) was revived in Opening Ceremonies of the 1998 Nagano Olympics. Hakkō ichiu ideology was established in the Meiji era as a Pan-Asian ideology, which legitimized Japanese colonial rule and its claim for hegemony in East Asia. This ideology was fully developed in the late 30s and was presented to the nation in the 1940 Ceremony of the 2600th Anniversary of the Accession of Emperor Jinmu, an event staged by fascists to mobilize the Japanese for total war. As Barthes argues, bourgeois culture is myth which appears to

	<p>be innocent, natural, and eternal, but in reality is ideology which attempts to integrate people into the roles of bourgeois society. Likewise, I find that nationalist culture in the Opening Ceremonies of the 1998 Nagano Olympics employs the seeming “innocent,” “natural,” and “eternal” to integrate people into the roles of nationalist society. Gender and national identity are important to both this fascist revival and to Opening Ceremonies of the 1998 Nagano Olympics. The 1990’s economic and political crises have strengthened nationalist interpretations of gender and national identity especially regarding the “military comfort women” and “textbook reform” issues. Nationalists felt that both Japan and Japanese male identity have been feminized by the postwar history of semi-colonization and defeat. The Opening Ceremonies of the 1998 Nagano Olympics gave them an opportunity to symbolically overturn this feminization.</p>
Panelist C	Greg Dvorak (University of Tokyo, Researcher) dvorak@iii.u-tokyo.ac.jp (English and Japanese)
Title	Ghosts of the Empire: Re-membering Japan's Pacific Past in Micronesia
Abstract	<p>This presentation is an exploration of Japanese prewar and postwar popular cultural narratives related to Japan's former "South Seas" Nanyō Guntō colonies in the Pacific Islands of Micronesia, with a particular focus on the Marshall Islands. From the 1930s Japanese tropical fantasy of the Marshallese "Chieftain's Daughter" to the postwar apocalyptic visions of Godzilla inspired by US nuclear testing in the Marshall Islands, this paper is a journey through history to re-articulate the very tangible links not only between Japan and Oceania, but also between Japan and the United States. By looking at the very important but forgotten role that the Pacific Islands have served in this relationship between two superpowers, I hope to draw attention to the "ghosts" of Japanese empire-- both literally in the form of all of the lives sacrificed, and symbolically in terms of a Japanese presence in Oceania that lingers in the present-day.</p>
Panelist D	Franz D. Hofer (Cornell University, PhD Candidate) fdh3@cornell.edu (English)
Title	Time-Capture: Photographic Imaginings of Warfare and Aerial Bombardment in Japan and Germany
Abstract	<p>Photographs index something that has passed or been posed before the camera. Ishiuchi Miyako's hauntingly back-lit photographs exhibited in Hiroshima (2008) insist, ever so quietly, that these personal effects had been worn by someone who was there on 6 August 1945. The photographs collected in Jörg Friedrich's <i>Brandstätten</i> (2002), on the other hand, render testimony of past events in an entirely different, strikingly visceral fashion. One kind of photograph is of the event itself, captured during its unfolding, while another kind of photographic image delivers its affective charge more slowly and purposively. The differential temporalities of experience as captured by these various modes of photographic representation raise interesting questions for studies of history and memory. As those with immediate experience of past events pass on, diverse media are increasingly called upon to transmit experience. This paper explores how a cultural studies-inflected historiography might engage with issues of affect, experience, and the visual.</p>

[Room 108] 9:30-11:10, 5 July (Two consecutive panels)

Panel Title	Cultural Typhoon とクロスボーダー：軌跡の総括と未来の構想
Language	日本語（英語での whispering あり）
Abstract	<p>2003年7月、第1回が早稲田大学で開催されて以来、Cultural Typhoonは、現代日本で Cultural Studies と批判的文化実践を志す人々の最も活気ある大会であり続けた。この会議は、早稲田に続いて04年には沖縄・琉球大で、05年には京都・立命館大で開催され、06年以降は会場を大学キャンパスから都市のただ中に移し、06年に東京・下北沢、07年に名古屋・ウィメンズプラザ、08年に仙台・メディアテークで開かれて、周囲の街々や文化施設での活動との連帯を模索してきた。これらの会議は、いずれも僅かな予算にもかかわらず、500名を超える参加者を集め、知的運動としての Cultural Studies の重要性を再確認する機会ともなってきた。今回、東京外大で開催される Cultural Typhoon と Inter-Asia Cultural Studies との合同大会は、こうした7年間に及ぶ Cultural</p>

	<p>Typhoon の活動の一つの締めくくりとなる。だが、現在の Cultural Typhoon の開催形態は、各開催地の実行委員会に多大な負担がかかり、このままの形態で継続するのは限界に達している。今回、この第7回の大会が最後になってしまうのか。それともこの知的運動を続けるには、どのような組織化が可能なのか。これを機会に、過去の大会を企画・運営した中核メンバーが集まり、継続的に Cultural Typhoon と関わり続けた人々と共に、我々が何を達成し、何が課題として残り、今後いかなる方向に向かうべきなのかを議論したい。</p> <p>本パネルは、2つのセッション枠を通して実施されるため、前半と後半に分けられる。前半では、これまでの Cultural Typhoon に共通する最大の特徴としてクロスボーダー性に焦点を当てる。ここでいう「クロスボーダー」とは、教師と学生のクロスボーダーであり、異なる分野のクロスボーダーであり、研究と表現、運動のクロスボーダーであり、大学（キャンパス）と都市（ストリート）のクロスボーダーであり、東京と地方のクロスボーダーであり、異なる文化、言語の間のクロスボーダーである。我々は、このようなクロスボーダー性が、Cultural Typhoon の生命線であり、この圧倒的な風通しの良さ、何でもありの気楽さを、決して失ってはならないと考えている。パネルの第1部では、早稲田、沖縄、京都、下北沢、名古屋、仙台の各主催者から、それぞれの大会で、クロスボーダーの実験としての Cultural Typhoon がどこまで実現され、また何が実現できなかったのかを振り返ってもらおう。これまで各主催者は、その大会を完遂することに必死で、各回での企図と達成について広く議論する機会がなかった。今回、このパネルにおいて、各々の主催者側でどのような議論がなされていたのかを再検証したい。</p> <p>その上で、パネルの第2部では、Cultural Typhoon のクロスボーダー性を、より持続可能なものにしていくための戦略を議論する。現在の仕組みは毎回の出来事性を重視しているため、各回の担当者の負担が大きく、将来への継続性が見えにくい。Cultural Typhoon を開催し続けていくためには、開催方法のルーティン化や省力化、そのための組織化が必須である。他方、多くの大学院生からは、Cultural Typhoon で発表したものが何らかの学問的なプロダクト（業績）の形になっていくことが期待されている。必要最小限の事務局負担で大会を開催し、毎回、何らかの出版物の刊行を定例化していくこと。それは一面で、Cultural Typhoon が、通常の「学会」的な要素を取り入れることを意味する。Cultural Typhoon は、どうすれば「学会」の機能的な面を取り入れつつ、クロスボーダー性を維持し、多くの日本の「学会」とはまったく異なる雰囲気のものであり続けられるのか。さらには、Cultural Typhoon が批判的な意識の強いアクティブな学生たちの集まりにとどまらず、「ぼんやりとした」意識のまま大学に通っている平均的な学生の興味をも引き出せるようになるにはどう発展していくべきなのか。パネルの後半では、そんな将来に向けての可能な組織化の方式について具体的に話し合っていきたい。</p>
Panelist 1	伊藤守 Mamoru Ito + 田中東子 Toko Tanaka + 山本敦久 Atsuhisa Yamamoto
Title	Cultural Typhoon in Waseda の試みと課題、そして未来への提案
Abstract	2003年に東京・早稲田大学で開催された Cultural Typhoon in Waseda について報告する。 We will report about the experience of Cultural Typhoon in Waseda in 2004.
Panelist 2	多田治 Osamu Tada
Title	文化の科学と政治性のクロスボーダー Cultural Typhoon 2004 in 沖縄から The Cross-Border between Science and Politics of Culture: from Cultural Typhoon 2004 in Okinawa
Abstract	<p>2004年の沖縄大会で私が直面した難問の一つは、「文化」の名において政治性とポピュラー性をいかに両立させるか、という点であった。それは以後の拙著『沖縄イメージの誕生』『沖縄イメージを旅する』にも通底し、近年のブルデュー再読作業にもつながるテーマだ。果たしてアカデミックな研究者が、固有に産み出せる現実とは何か？タイフーンの未来に向けて経験を伝え、再び根源的に問い直したい。</p> <p>One of the problems that I was faced with in Cultural Typhoon 2004 in Okinawa was how politics and popularity could be compatible in the name of "culture". Since then, this theme lasts through my two books "The Birth of Okinawa Images", "Touring Okinawa Images", getting to my recent re-reading Pierre Bourdieu. What is the reality an academic researcher can inherently construct? For the future of Cultural Typhoon, I would like to raise the radical question again by communicating my experience.</p>
Panelist 3	中川成実 Shigemi Nakagawa + 鳥木圭太 Keita Toriki
Title	カルチュラル・スタディーズ実践の場としての Cultural Typhoon in Kyoto
Abstract	2005年に京都立命館大学で開催された Cultural Typhoon in Kyoto では、他の開催地同様、開催にあ

	<p>たりさまざまな困難に行き当たった。新自由主義的傾向を推し進める大学改革の渦中であって、いかにラディカルな発言の場としてカルチュラル・タイフーンの間を設けるのか。それは大学との折衝から、参加者との交渉、実行委員会内部での葛藤といった、具体的かつ日常的問題として立ち現れてきた。今回の報告ではそうした問題を、まさにカルチュラル・スタディーズの実践ととらえ、そこから生起するさまざまな課題を、われわれ自身の日常性に引きつけ、交叉させることの重要性和困難さについて報告したい。 I will report about the experience of Cultural Typhoon in Kyoto in 2005.</p>
Panelist 4	周東美材 Yoshiki Shuto
Title	カルチュラル・タイフーンと下北沢：新たな試みとその困難 Cultural Typhoon and Shimokitazawa: New Attempts and Difficulties
Abstract	<p>2006年のカルチュラル・タイフーンは、大学という既存の組織に依ることなく、下北沢という街、北沢タウンホール、そして下北沢成徳高校を舞台に展開された。本会議は、研究者のみならず、市民運動や高校生をも巻き込み、大学を離れることの可能性を模索した。本報告では、本会議の試みの成果とその問題や困難について論じる。</p> <p>Cultural Typhoon in 2006 was held in the city of Simokitazawa, not in University's facility. We tried to involve the movement named "Save the Shimokitazawa" and Seitoku high school's students in our conference. This report discusses the results and problems of our conference.</p>
Panelist 5	鶴本花織 Kaori Tsurumoto + 阿部亮吾 Ryogo Abe
Title	名古屋 Cultural Typhoon の試みと課題、そして未来への提案
Abstract	<p>2007年に名古屋・ウィメンズプラザで開催された Cultural Typhoon in Nagoya について報告する。</p> <p>We will report about the experience of Cultural Typhoon in Nagoya in 2005.</p>
Panelist 6	坂田邦子 Kuniko Sakata + 笹島秀晃 Hideaki Sasajima
Title	クロスボーダーを誘発する「空/間」：カルタイ仙台の試み "Inter/Space" Inducing Cross-border
Abstract	<p>「空/間」をメインテーマに、すきま（空）とあいだ（間）の可能性について模索した 2008年の Cultural Typhoon in 仙台における新たな試み、またその過程で生じたいくつかの課題について報告する。</p> <p>We will make a report of some new attempts as well as some problems in Cultural Typhoon in Sendai 2008 that groped for possibilities of "empty" space and space "between things" under the main theme of "Inter/Space."</p>
Panelist 7	岩淵功一 Koichi Iwabuchi
Title	Cultural Typhoon とクロスボーダー：未来への提案
Abstract	本パネルを司会しつつ、Cultural Typhoon の将来的な組織形態について提案を行いたい。
Panelist 8	吉見俊哉 Shunya Yoshimi
Title	Cultural Typhoon とクロスボーダー：未来への提案
Abstract	本パネルを司会しつつ、Cultural Typhoon の将来的な組織形態について提案を行いたい。

[Room 109] 9:30-11:10, 5 July

Panel Title	Representation of Gender and Labor in Okinawa . 沖縄におけるジェンダーと労働の表象
Language	Japanese
Abstract	The proposed panel session of ours will be mainly concerned with the cultural representation of gender in Okinawa after 1945 in which the U.S. military occupation has been the dominant political factor to this day. Taking as an example the series of books published last year "Okinawa, the Site of Raising Questions", we

	will be focusing upon how the literature and the discourse in and around Okinawa have tackled the questions of gender, history, labor and violence in contemporary Okinawa. The participants will include the authors of the series and the students and scholars of Okinawan studies.
Panelist 1	Doi, Tomoyoshi
Title	About the discourses of the immigrants on Okinawa.
Abstract	An anti-foreign principle to the immigrants (ijusya) has been made visible through the Okinawa boom. This principle has come to the surface from the middle of 2000, but it now has come to end from last year in which the immigrant-boom has been calmed down. The word of immigrants (ijusya), which is only used to the immigrating people from the mainlands of Japan (yamtu), has tended to imply the "naicyaa". However, we could not accept the statements of "Stealing our jobs" and "industrial wastes" against the poor of immigrants, even if the historical discrimination against Okinawa from Japanese society has been existing. I believe it is necessary to analyze this matters as the one of the frequent xenophobia in a globalized world. In my report, taking account of the colonial situation on Okinawa, I am going to consider the social background of the hatred against immigrants and also consider why the people of Okinawa and Japan have not argued this matter.
Panelist 2	Murakami, Yoko
Title	A look to the silence. Rape and Law of a novel "cocktail party" written by Tatsuhiro Oshiro.
Abstract	The novel "Cocktail Party" written by Tatsuhiro Oshiro (the 57th Akutagawa Literary Award in 1967) is a notable text, because the text has represented voices of rape victims as to be taken away, and it also has disclosed that Law itself has performed violence of rape. But this text has been concealing that we, trying to represent pains of rape victims, have had vulnerable bodies. To talk about victims of others without our vulnerabilities has been using victims in political discourses after all. In my report, I try to reach the silence on violent representations of others, and also try to discuss problems of Law and rapes in the novel.
Commentator	Tokuda, Masashi (The University of Tokyo) Masashi.Tokuda@mb3.seikyoku.ne.jp
Commentator	Watanabe, Eri (Commentator)

[Room 212] 9:30-11:10, 5 July

Panel Title	'History, Memory and Transnational Cultural Studies'
Language	English
Abstract	History-writing is intimately connected with nation-building and the construction of narratives of national identity. However, there are some histories which can not be contained within the boundaries of one nation-state. These include histories of military conflict and of terrorism, concerning traumatic events which necessarily include the experiences, memories and stories of individuals from diverse national backgrounds. In this panel we consider some memory texts and sites of memory in the Asia-Pacific region which reference traumatic histories in a transnational frame. While these events may have been shared, in the sense of having been experienced in one time and place by individuals from diverse backgrounds, the meanings of these past events are not so easily agreed upon. Dialogue is necessary in order to come to a shared understanding among individuals from diverse backgrounds. Mark Pendleton discusses the practices of memorialisation engaged in by victims of the sarin gas attack and the 9/11 terrorist attack, and the transnational links which have been forged between the two groups. Erik Ropers conducts a historiographical analysis of debates within Japan on the history of sexual slavery and enforced labour,

	debates which, although conducted within Japan, have been shaped by transnational political conflicts. Vera Mackie considers questions of naming in the historical discourse on the issue of military sexual slavery.
Panelist 1	Mark Pendleton (Tokyo U. of Foreign Studies/ U. of Melbourne) m.pendleton@pgrad.unimelb.edu.au
Title	Scarred Cities: Commemorating sites of terrorism in Tokyo and New York City
Abstract	In 1995, 12 people were killed and thousands affected when religious sect Aum Shinrikyô released toxic sarin gas in the Tokyo subway system. In 2001, thousands were killed and many more impacted as multiple planes were flown into buildings in New York City and Washington. While in scale these two incidents are incomparable, both created grieving families and injured survivors connected by their contact with something labelled 'terrorism'. This connection has resulted in physical contact in the intervening years, with victims and survivors coming together around commemorative occasions and events in both cities. This paper compares the sites of memory and commemoration in Tokyo and New York. In Tokyo, this includes underground sites of toxic exposure, hidden, subterranean and yet familiar and everyday, and the aboveground entrances to stations, sites of televisual witnessing and representation. In New York, the gaping hole in lower Manhattan exists as a scar on the earth, a hole in the sky and an absence in the popular image of New York City. In exploring these commemorative sites, I seek to explain how place and space impact on the grieving processes of victims and survivors, and discuss how transnational collaborations between victims imbued both sites with greater meaning.
Panelist 2	Erik Ropers (University of Melbourne) h.ropers@pgrad.unimelb.edu.au
Title	Writings About the Past: Japan's Struggle With Wartime Sexual Slavery and Forced Labor
Abstract	For nearly two decades, writings dealing with so-called 'comfort women' have been an ideological minefield, attracting international and interdisciplinary commentary from hundreds of scholars and writers. There are still sharp divides over whether the Japanese military played a role in the recruitment and day to day operations of these facilities - nowhere more evident than in Japanese writings on the subject. While the debate transcends national boundaries, writings from Japan are distinctive in that denialists, wartime sympathizers, and Japanese nationalists are extremely prolific and influential and play prominently in the public discussion and debate. Similarly, writings and research in Japan dealing with forced laborers during the war continue to be controversial, but are not publicized to the same extent. This paper will examine the complex and varying historiographical perspectives surrounding the issue of Japanese wartime sexual slavery and forced labor in Japanese-language discourse, concentrating on the ways in which evidence is used and presented. First, the paper examines the different interpretations of Japanese historians, demonstrating appreciable differences in the use of evidence and testimony in their arguments and work. Second, it analyses and compares the work of these historians to treatments of the subject by non-historians, particularly the politically conservative and nationalist-leaning commentators and critics who have approached and injected themselves into this debate. Finally, it addresses the specific approaches and differences used in addressing issues pertaining to these two similar and controversial topics.
Panelist 3	Vera Mackie (University of Melbourne) vmackie@unimelb.edu.au
Title	Questions of Naming in Transnational Feminist Discourse
Abstract	It is now twenty years since a group of elderly women came into international focus as survivors of the wartime military sexual slavery system, although the issue had been known of in East Asia for much longer. As the women's testimonials were circulated and translated in international circles, and campaigns were mounted on their behalf, questions of terminology, naming and translation came to the fore. In the English language, terms such as 'comfort women' 'military sexual slavery' or 'enforced military prostitution' may be used, depending on the political orientation of the writer or speaker. There are also differences in the nuances

	and associations attached to apparently equivalent phrases in different languages. In this paper, I will survey some of the debates around terminology, and will argue that we need to go beyond looking simply at vocabulary, but rather subject the language of such debates to a critical discourse analysis. There may be no 'right word' to be chosen, but rather a shifting set of vocabularies, depending on the local cultural, temporal, political and discursive context.
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[Room 213] 9:30-11:10, 5 July

Panel Title	Gendered Modernity: Exploring Different Faces of Women in the Makings of Korean Modern Society
Language	English
Abstract	<p>In most Asian societies that have experienced compressed modernization, women are often interpolated as a herald of globalization. However, such pioneering images are simultaneously drawn into the traditional domain both by grounding them as literal bearers of the national tradition and by confining them within a traditional female gender role.</p> <p>This panel examines the ambivalent position of women in the makings of Korean modern society by exploring how the public has been projecting different faces of females. Apparently, some of these faces seem to enact a pioneering spirit, fully in charge of the nation's modernizing process, they also remain within a realm of the tradition. Problematically, such double-bound positions are meant to disregard the status of women as well as other minorities in the process of national development/modernization in South Korea, as they actually tend to reproduce patriarchal system and are quite distant from improving women's actual conditions.</p>
Panelist 1	Park, Ji-Young (Seoul National University, PhD Candidate) catsin@naver.com
Title	Changing Gender Norms in Contemporary South Korea: "20-30 Women" Discourses in Korean Mass Media
Abstract	<p>This study examines the ways in which the growing attention to women in their 20s and 30s is related to changing gender norms in contemporary South Korea. As the increasing number of "20-30 women" entered the labor market over the last decade, they have emerged across a range of social and cultural spaces not only as a symbol of socio-political changes, but also as subjects highly worthy of market investment. In particular, this paper analyzes major Korean newspapers' portrayals of "20-30 women" and life advices addressed to them in self-improvement books that were on <i>Kyobo</i> bestseller list for the last a few years. Ultimately, this paper shows how women in different life conditions are interpolated as different types of consumers and offered different ways to form femininities, while they are given contradictory directives to guide the conduct of life and for self-formations.</p>
Panelist 2	Choi, Yisook (Seoul National University, PhD Candidate) socio21@snu.ac.kr
Title	Gendered Labor Market in South Korea: Women's Entry into Journalism and Their Career Paths during the Industrializing Periods (1961-1987)
Abstract	<p>This paper explores the gendered characteristics of Korean press during the modernization period. For this purpose, this study analyzes the structural features of new journalists as well as their career developments with a focus on gender dynamics in Korean press. During the industrializing periods (1961-1987), journalism field has been one of the most popular areas for inspiring graduate women. Women's entry into the Korean press increased, however, but the continued patriarchal practices of news production inevitably resulted in sexually differentiated career trajectories. Mostly, women were facing not only gendered division of labor in their assignments, but also the tardiness in promotion. While Korean press has</p>

	been heavily influenced by the social upheavals, its changes in terms of women's participation have played crucial roles of embodying the characteristics of gendered professionalism in modern Korean society.
Panelist 3	Cho, Jaehan (Seoul National University, MA Student) saboten_cho@hanmail.net
Title	Representation of the Bodies in Consumer Culture: Focus on the Women's Magazines in the 1950s-1960s in South Korea
Abstract	This study analyzes women's body images represented in monthly women's magazines during the 1950s and 60s in South Korea. By contextualizing the women's images in the magazines, this study suggests three dimensions of body representation as follows: 1) healthy and beautiful women's bodies on the basis of sanitation and cleanliness; 2) sexualized women's bodies; and 3) women's bodies in domestic and family lives. Thus, I suggest that these dimensions consist of major discourses of consumer culture in defining women's body in the early modern Korean society. It is no longer surprising to witness the similarities between the bodies visualized in the media of 1950s and 60s and those of the new millennium. In this vein, such an historical approach to the preceding media texts in the early stage of consumer culture contributes to a better understanding of the contemporary body discourse in South Korea.
Panelist 4	Kim, Bohyeong (Seoul National University, MA Student) mychagall@hanmail.net
Title	The Formation of Women's Subjectivity in Postwar Radio Drama in South Korea, 1956-1961
Abstract	This study examines the formation of women's subjectivity in the case of radio serial drama during the post-Korean War period. Considering the national efforts toward postwar reconstruction, this study looks into various radio dramas, focusing on representation of women in terms of sexuality, economic problems and romantic love. Here, I ask: What are the characteristics of female figures in radio serial dramas and what are some of the key differences between male characters and traditional womanhood? This study hypothesizes that postwar radio dramas often portray women as an active subject who keeps their lives positive and pragmatic with more individualized consciousness in contrast to men who fall into a sense of loss and helplessness. Also, this work anticipates that the conservative characteristics of radio make women more positive figures by avoiding over-sexualization and extreme punishment.
Panelist 5	Kim, Jungyoung (Seoul National University, MA Student) magnetic24@naver.com
Title	Bathroom as a Gendered Public Space: An Analysis of Women's Talk at Bathhouses in South Korea
Abstract	This study examines women's talk in bathhouses in contemporary South Korean society. By taking an ethnographic approach, I aim to illustrate the meanings of their talks and its roles in their daily lives. My analysis of women's talk at a bathhouse will reveal that women's talk has more significant implications than just to spend time or to have fun in their daily lives. In particular, this study focuses on the correlations between public vs. private within the space of a bathhouse when women share their domestic experiences as mothers, wives and daughters-in law. By sharing their private experiences in the public space of the bathhouse, their talk allows them to turn their private experiences into public events. Finally, I suggest that women's talk at a bathhouse contributes both in transforming their private experiences into public events and, consequently, transforms the bathhouse as a gendered-public space in South Korean society.

[Room 214] 9:30-11:10, 5 July

Panel Title	サブカルチャー、地域意識、ジモトつながり：郊外の現在 Youth subcultures, local identity, and jimoto tsunagari : suburbia at the moment
Language	Japanese
Abstract	典型的なベッドタウンであり、「何もない郊外」と言われてきた千葉県柏市では、2000年ごろから、古着店、美容院、カフェ、ライブハウスやクラブなどが多数立地して多くの若者を吸引している。

	<p>また、ストリート・ミュージシャンをはじめとした若者サブカルチャーを取り込んだ「まちづくり」も進行し、文化のシーンと呼ぶべきものが形成されつつあるように見える。それらのシーンの形成は、どのような人々に担われ、どのような社会経済的な状況の中で可能になって（あるいは限界を抱えて）いるのか。そしてそれらは、近年の社会学で指摘されるようになった若年層における「ジモトつながり」意識の上昇や、地域アイデンティティとはどのような関係にあるのか。筑波大学社会学類「社会調査実習」で行われたフィールドワークや定量調査からの学部生や院生の報告と、それを受けた社会学者・北田暁大および柏の若手起業家の問題提起を起点に、多面的に議論していきたい。</p> <p>Kashiwa, Chiba Prefecture, is a typical commuter town and has long been told “suburbia without any amenity”. However, from around 2000’s, many used closing stores, beauty salons, cafés, live houses and night clubs came to be opened at Kashiwa and they came to attract youth eople. In addition, town development project utilizing youth subculture such as street performances begun, and it seems that a kind of cultural scene is arising in Kashiwa nowadays. Then, what kind of people this new cultural scene of Kashiwa is created by? What kind of socio-economic situation makes this scene possible, or makes a limitation for this? And how this scene concerns local identity and the rise of <i>jimoto-tsunagari</i> (naighbourhood fellowship among youth), which recent Japanese sociological researches have indicated. In this session, we discuss these topics from various points of view, featuring several under graduate and graduate students’ reports based on the field works and the quantitative research conducted by Tsukuba University, and commentaries from sociologist Akihiro Kitada and young cultural entrepreneur from Kashiwa.</p>
Panelist 1	<p>富井久義（筑波大学大学院人文社会科学部研究科） 堀越清孝（筑波大学大学院教育研究科）</p>
Title	「地域への愛着」とは何か
Abstract	<p>近年、三浦展の「ファスト風土」批判に代表されるように、空虚で均質な空間を生み出す郊外化という現象に対する風当たりが強い。またそれを反転させた形で、地域の固有性を発掘もしくは創出して、住民の地域への愛着を醸成するとともに、住民間のコミュニケーションを促進するような場の形成をめざす「まちづくり」の運動も盛んである。しかし、ジェイコブス～ニュー・アーバニズム的な前提からの「まちづくり」においてゴールとされてきた、「固有性」「地域アイデンティティや愛着」「コミュニケーション」といった目指すべき「まち」の要素は、常に一つのセットとして捉えられるものなのだろうか。報告者は、柏の複数の市民イベントに参加する人々に対する数量調査から、これといった固有性はなくとも機能的で便利な都市を求めつつ、同時に柏への強い愛着を抱いているボリュームゾーンの存在を明らかにし、「ファスト風土」のただ中に「ジモト」を形成する機制について考察したい。</p>
Panelist 2	山本起一郎（筑波大学社会学類）
Title	柏の音楽シーン？
Abstract	<p>柏には現在、ライブハウス・クラブあわせて音楽事業者が大小9店舗存在し、またほかにも定期的に音楽イベントを行うカフェなども数店存在するが、これは人口30万人規模の郊外都市としては異例の数である。それらを巻き込む大型イベントなども行われるようになった近年では、「音楽の街・柏」といった言葉も聞かれるようになった。しかし、それぞれのライブハウス等がメインとしている音楽ジャンルは多岐にわたるため、街の名を冠したひとつの音楽シーンを形成するには困難を抱えており、一般市民への訴求力にも限界があるように思われる。また、それぞれの店舗が企図する音楽ジャンルによって、集客・営業戦略がかなり異なるため、各店舗に形成されるコミュニティはかなり様相の異なるものになり、同時に「柏の音楽シーン」形成に向けての意欲も大きく異なっている。こうした問題をインタビュー調査から明らかにしながら、郊外都市に</p>

	おける文化シーンの形成の困難と可能性について報告したい。
Panelist 3	大西愛子（筑波大学社会学類） 冲山京（筑波大学社会学類）
Title	アートスペース M が生み出すもの
Abstract	報告者は、千葉県柏市のアートスペース M を事例として、月一回行われていたセッションで参与観察をしながら、コミュニケーションの空間を提供する人々とその提供された場に集まる人々を対象にインタビュー調査を行った。これまでの若者論では、地元の地方都市で活動する人たちのコミュニティの閉鎖性と同質性——すなわち島宇宙化——が語られてきた。しかし調べていくうちに、一見そのような「ジモトにたまる若者たち」のように見える M のコミュニティが、多様な社会的背景を持つ人々の集まりであることがわかった。本報告では、M に集まる人々のうちの数人を取り上げて、彼らの社会的背景とそれぞれの M のコミュニティへの意識を詳しく考察する。更に、そういった空間を提供している側の動機を取り上げ、今まで明かされてこなかった彼ら「場を作る側」の地元意識について議論する。
Panelist 4	郡山智子（会社員）
Title	裏カシに集まる若者たちとショップ経営
Abstract	2000 年代前半にブームを迎えた裏原宿の隆盛は、メディア上で喧伝された裏原宿のファッションリーダーたちのコミュニティに、「つながり」たい若者たちの欲望に支えられていたという指摘がなされてきた。2003 年ごろから「裏カシ」と呼ばれてきた柏の古着屋街でも似たような現象が見られ、「原理主義的」に柏への愛着を口にし、ショップ界隈に「たまる」若者たちの存在（するというイメージ）自体が、ある吸引力を持っていた。閉鎖性を備えた「つながり」を志向する彼らは、メディア上で「裏カシ」の言葉が独り歩きしていくことを嫌うが、そもそも「裏カシ」に集まる若者たちのごく一部に過ぎない彼らのみをターゲットにしていたのでは、古着店や飲食店の経営は立ち行かない構造にある。本報告では、さまざまな経緯で「裏カシ」に関わるようになった若者たち 10 数人からの聞き取り調査をもとに、「裏カシ」をめぐるさまざまな語りと現実の経営の浮沈について、多角的に議論したい。

[Room 223] 9:30-11:10, 5 July

Panel Title	A Postcolonial Taiwanese Film: Wei Te-sheng's Cape No. 7
Chairperson	Motohashi, Tetsuya 本橋哲也
Language	English
Panelist A	Iping Liang 梁一萍 (National Taiwan Normal University, Professor) lip@ntnu.edu.tw (English)
Title	The Japanese Colonial Complex: Wei Te-sheng's Revision of the Romance Comedy in Cape No. 7
Abstract	What does Wei Te-sheng have to do with Japanese colonization? His 2008 hit Cape No. 7 is a romance comedy. Stylized in the chic sensation of When Harry Met Sally (1989) and You've Got Mail (1998), the movie features the transnational romance between a Taiwanese rock singer Ah-chia and a Japanese musical PR agent Tomoko. While Ah-chia and Tomoko find love in each other, they are the modern version of a Japanese officer and his Taiwanese lover during the Japanese Occupation. The colonial address "Cape No. 7" signifies the colonial history of Japanese colonization of Taiwan, which is however marginalized in the stylish genre of romance comedy. In this paper, I argue that the commercial success of the movie is based on Wei's conscious and skillful adoption of the genre, as well as his notable critique of US hegemony in Asia. A highly expert mixture of rock music, trans-Asian pop culture, and the genre style of romance comedy, Cape No. 7 is the "cultural typhoon" of 2008 Taiwan, which deserves our critical attention.
Panelist B	Chianing Su (Temple University, PhD Student) misia_misia@hotmail.com (English)

Title	Beyond South of the Border: A Textual Analysis of the Taiwanese Blockbuster Cape No. 7
Abstract	Cape No. 7 (2008) is the most successful Taiwanese film in Taiwan box office history. This paper attempts to understand why a movie like Cape No. 7 became such a cultural phenomenon in Taiwan at this particular time and its sociocultural implications on Taiwan and other societies marked by Chinese culture. Based on textual analysis, this paper examines Cape No. 7's narrative and characters to see how they symbolically represent the memories of Taiwan's colonial past, Taiwan's collective anxieties, the longings of her people, and how the film juxtaposes colonizer and colonized, as well as Taiwan's dominant and subordinate ethnic groups. This article argues that the success of Cape No. 7 not only demonstrates a paradigm shift within Taiwan's film market, it can further serve as a mechanism for Taiwanese and their Asian counterparts to reconsider and redefine themselves in this era of post-colonization and globalization.

[Room 224] 9:30-11:10, 5 July

Panel Title	Spectral Bodies and Musical Elaborations スペクトラルな身体と音楽作品
Chairperson	Hama, Kunihiko 浜邦彦
Language	Japanese
Panelist A	Chico Masak マサキチトセ (International Christian University, Undergraduate Student) chicomasak@gmail.com (Japanese)
Title	Kayokyoku and Women in Showa 40's (1965 to 1974): Karaoke as Musical Practice/Resistance
Abstract	<p>This paper will look at some of the popular hit (kayokyoku) songs sung by female singers in Showa 40's (1965 to 1974) Japan, and compare them musicologically in terms of harmony, structure, melody and lyrics. Theories offered by Susan McClary are used for analysis. Although critical perspectives on the sexist tendency of the songs being studied are offered along the way, the paper ultimately aims to illuminate how karaoke machine and its growing popularity (specific to class and region) in Showa 40's shaped the consumption patterns of music by non-singer women and offered them a place of resistance and negotiation.</p> <p>昭和40年代日本において女性歌手によって歌われた歌謡曲をいくつか取り上げ、音楽理論的な類似性や相違点を抽出したのち、和声・構成・旋律・歌詞などに注目し、スーザン・マクレアリ他の理論を参考に音楽表現の男性中心的な慣習と比較しながら分析対象曲を分析する。分析の結果結論づけられた当該歌謡曲の特徴とそこにある性差別的なあり方を批判しつつ、日本におけるカラオケマシンの部分的普及がどのように一般女性による音楽の消費パターンを変化させ、更に彼女たちにネゴシエーションの機会を与えていたかを検討する。</p>
Panelist B	Charlie Parkes (University of Melbourne, PhD Student) cparkes@unimelb.edu.au (English)
Title	"Hikikomori: Ghosts in the machinery of banality."
Abstract	This paper focuses on the <i>hikikomori</i> phenomenon, whereby thousands of young Japanese have withdrawn themselves from education, employment and social participation. The dystopian space in which they exist as near-spectral presences is simultaneously central to and yet far removed from the functioning of society. I identify a void at the heart of Japanese life, a space hewn from banality that is seemingly devoid of purpose, feeling or hope. Using Murakami Haruki's <i>Underground</i> as a nexus of art and scholarship, I explore the links between artistic representation and authentic depictions of reality, particularly in relation to traumatic experiences. This paper introduces a methodology of informing creative perspectives through academic research to produce a unique narrative that is enriched by the complexities of cross-disciplinary analysis without losing sight of the individual experiences of <i>hikikomori</i> .
Panelist C	Miwako Hibi 日比 美和子 (Tokyo University of the Arts, PhD Candidate) clown-de-dieu@hotmail.co.jp

	(Japanese)
Title	Politics and culture in the world of music theory: two kinds of political paradoxes of scientific music theories in the U.S. since the 1970s 音楽理論における『文化的政治性』——1970年代以降のアメリカ合衆国における科学主義的な音楽理論の2面性
Abstract	<p>This presentation discusses politics and culture in music theories. That “nature of politics” in music theories is indicated by three facts: the division between the Society for Music Theory and the American Musicological Society, the development of scientific music theories as the pitch-class set theory, and the educational institutions’ strategy to popularize the theories. These facts are caused by two opposite political directions. First, there were conflicting thoughts: the competition with “traditional-historical musicology” and longing for European-elitist musicology. Second, there were opened and closed aspects: the opened aspect is that part of the scientific music theories was easily accepted, even in a multiethnic country like the U.S. The closed aspect can be seen in the fact that only wealthy-white-elite-males in educational institutions on the East Coast can use the theories. With these paradoxes, Americans, unlike Europeans, tend to divide musicology into two different study fields: historical musicology and music analysis.</p> <p>1978年のアメリカ音楽理論学会(SMT)とアメリカ音楽学会(AMS)との分裂、そしてピッチクラス・セット理論のような科学主義的な分析理論の発明と教育機関における組織的な展開は、音楽理論における矛盾する政治的特性のせめぎ合いから生じたと考えられる。第一の相反する特性は、西欧の音楽学への憧憬と伝統的な西欧の歴史的音楽学への対抗意識である。第二の相反する特性は受け入れられやすさの提示と排他性である。表面的には客観的な科学主義的理論は、社会的背景やコンテキストの多様な人々にもある程度一般化して受け入れられる特性を持っていた。他方で科学主義的な理論は経済的に豊かな白人かつその多くが男性によって構成される北米の東海岸の教育機関で盛んに用いられたため、エリート意識の高い排他的な側面を見せていた。これらの矛盾する政治的特性と相まって、音楽学の中で一領域にすぎなかった音楽理論・分析は、今日見られるような独特な領域として確立されたのである。</p>
Panelist D	Kikuchi, Minako (Hitotsubashi University, Doctoral Student) minako_kikuchi@hotmail.com (Japanese)
Title	Is Self-Mutilation a Form of Art: Self-Mutilation as a Sign and Representation of Trauma
Abstract	<p>Wrist cutting and other forms of self-mutilation have received a great deal of publicity in Japan from the 1990s onwards and are now recognized as a social problem. Self-mutilation has often been the target of sensationalist publications and generally considered to be a kind of mental disorder or bizarre deviation in traditional medical science and psychology, probably as a result of a lack of sufficient understanding on the part of previous generations of observers. Meanwhile, depictions of pain in the form of self-mutilation and body-modification have been a frequent motif in modern art, with noteworthy examples such as Marina Abramović’s “Lips of Thomas” (1975) in which the artist slices a star into her stomach with a razor blade among other self-injurious acts. This presentation examines self-mutilation as a sign of trauma from the perspective of modern art and discusses the difficulties and hopes behind its symbolic representation.</p>