

14:30-16:10, 5 July

[Room 102] 14:30-16:10, 5 July

Panel Title	Revolution Unborn 2 -Why Not from Sporting Fields? 革命未だならず 2 - スポーツ・フィールドからなぜ革命は生まれないのか？
Language	English, Japanese
Abstract	<p>Why isn't revolution likely to occur from sporting fields? Even the Live Aid type media event doesn't seem realistic in sport. Global capitalism, nationalism, commoditisation and semiotisation of athletes' body and consumerisation of audience stand side by side with the transgressing movements of supporters, de-territorialisation of the body and the exposure of the uneven asymmetry of the world. With this ambivalence of the world sport, we set up two topics;</p> <p>1. Is the alternative public sphere made possible by sport activism? Or Is sport merely reducible to economic phenomena inevitably bound to industrialisation and commercialisation?</p> <p>2. Is it possible to activate the right-here-right-now multitude in sport?</p> <p>With reference to some historical as well as on-going case, mainly drawn from football, panellists exchange opinions with floor audiences and we (hopefully) aim to propose a multitudinesque sport activism.</p>
Panelist 1	Hiroki Ogasawara (Kobe University)
Title	Abstracting Sport, Embodying Sport
Abstract	To provide a possible strategic matrix of intersection between activism and the-not-yet-fully-conceptualised concept of multitude.
Panelist 2	Toshifumi Jin'no
Title	Rebel Sport-Music and Icons
Abstract	Many iconic images and chanting, signs of 'rebel' and 'resistance' and a variety of counter-cultural signs appear in the form, they are often seen in football stadium. Why should it be football when those visual and auditory gestures are displayed?
Panelist 3	Atsuhisa Yamamoto
Title	Labour, Play and Sport
Abstract	From alienation of the body to the 'play theory' of the body. This is the way forward to more precisely understanding the transforming process of athletes' body. The question is as to how those bodies can be a collective potential for change.
Panelist 4	Rage & Football Collective
Title	A Year after the Toya-ko Summit
Abstract	It's been a year since the Anti-G8 W-Cup was played and enjoyed in Toya-ko by the multi-national, multi-ethnic 'football dafts'. This is an opportunity to reflect on how to organise an uncertain, irregular and codeless sport activism.

[Room 103] 14:30-16:10, 5 July

Panel Title	Reality, Locality, and Gender: New Horizon for Media Representations in the Era of "Reality TV" リアリティ / ローカリティ / ジェンダー——「リアリティ TV」時代における映像メディア表現の変容と(不)可能性
Language	Japanese, English
Abstract	Nowadays, the prominence of new digital technologies such as "Youtube" or other video/file sharing websites have drastically changed the condition for media representation. While they enable the users to

	<p>create and send videos to “the world,” it also creates the infringement of privacy by encroaching the boundary between the private and the public. From another direction, the recent popularity of “Reality TV” shows and “Mocumentary” accelerates the blurring between reality/ fiction. As an introduction, Nakagaki will outline the current popularity of “Reality TV” shows and documentary TV works in relation to the development of digital technology. Then, Sugita, an independent film maker, will talk about the actual use of digital technology in order to explore her own long-term themes in her films: locality, creativity and reality. Third presenter, Sugawa-Shimada will turn to the fictional works to see how to visualize the reality of information age with an interest of gender issues. The last Presenter, Monica Wang will examine how current digital technology generates and transforms the ways of communication and consumption ion and consumption for and by the virtual community, focusing on “E-maps” from the viewpoints of locality and mobility. As a whole, this panel session will explore the (im)possibility of creating/visualizing reality in the age of digital media by exploring several different fields such as documentary, independent films, anime, and media studies.</p> <p>Youtube やニコニコ動画に代表される動画配信媒体の普及、「リアリティ TV」の手法により、映像メディアを取り巻く状況が大きく変容しつつある。Google Street View により、プライバシーと公共圏をめぐる問題が問い直されている昨今、はたして表現活動においてリアリティを現出させることはどのようにして可能であるのか。まず中垣が導入として「リアリティ TV」/ドキュメンタリーをめぐる状況について導入を行った後、四国・愛媛を舞台に自主映画制作を続ける傍ら、若年層向けに映像ワークショップを展開し、メディア教育にも力を注ぐ杉田このみが、製作者・教育現場の立場から報告を行う。続いて須川報告では、技術が飛躍的に進歩し、情報量が加速的に増したアニメの領域において、リアリティを演出する表現がいかに変容してきているのかを、メディア/ジェンダー研究の観点から探る。最後に、Monica Wang (王思涵) が「E マップ」と称される、ヴァーチャル・コミュニティの現況を通して、ローカリティとモビリティの問題を考察する。表現活動、表象文化研究、メディア研究を通じて、現代社会がいかに「リアリティ」を表象しつつあるのかを展望したい。</p>
Panelist 1	Kotaro Nakagaki 中垣 恒太郎 (Daito Bunka University、大東文化大学)
Title	In Search for the “Real ” World: Post -Documentary and Locality / Gender Perspectives 「リアル」な世界を探して——ジェンダー、地域性の問題から見たポスト・ドキュメンタリー/「リアリティ TV」の状況
Abstract	<p>This paper examines the question: how will the current media trend such as “self camera”/“reality TV” affect the expression of documentary films? In recent years, the definition and concepts of documentary has been reexamined with the rise of new genres such as “Reality TV” and mocumentary (pseudo-documentary). I will provide the brief outlook about the transformative media representations by focusing on “Reality TV” genre. My paper will focuses on how is “reality” created in the era of post documentary by examining the subject/object positions, locality, and the issue of gender.</p> <p>「リアリティ TV」に代表される、今日の「セルフ・カメラ」を主体とした表現方式の流行は、ドキュメンタリー表現にはたしてどのような影響を及ぼしうるのか。「モキュメンタリー」(擬似ドキュメンタリー) 形式への注目もあわせて、「アイデンティティの探求」という古くて新しい実存主義的な問い、「メディア・リテラシー」の問題、そしてそもそも「ドキュメンタリーとは何か」という根源的な問いに対する再検討の気運が高まっている。「リアリティ TV」の観点から、ドキュメンタリー表現の可能性を再吟味し、今日のメディア状況における「リアリティ」のあり方について状況を展望することで本パネル・セッションの導入としたい。とりわけ映す側/映される側の地域性およびジェンダーの問題に注目する。</p>

Panelist 2	Konomi SUGITA 杉田このみ (Independent Film Director / Hitotsubashi University)
Title	Locality, Orality, Past Memories: Creating Visual Images for Digital Media Contents 地域性を生かした映像デジタルコンテンツの創出——朗読ドラマ『ふと木歩をおもう』の制作を通して探るリアリティ、ローカリティ、声の記憶
Abstract	<p>Sugita Konomi is a filmmaker who has made six films so far. She is currently working on the project of independent film making about her birthplace, Matsuyama, Ehime Prefecture. In the year of 2008, a reading drama, <i>Suddenly I remember the name of Moppo</i>, which was directed, wrote, and edited by Sugita, was published. That was produced and sponsored by Asahi Art Festival 2008 Inter-Regional Exchange Program: Mukaijima, Tokyo=Mitsuhama, Matsuyama (sponsored by ART NPO QaCoA). Moppo TOMITA, who was Haiku poet in Taisho era, was featured and his life was depicted focusing on current sights of Tokyo and Matsuyama.</p> <p>Under the strict conditions that making independent film restricts budgets and human resources, how can creators keep their works quality and create “reality”? What is the meaning of making regional films for creators? Based on her experiments, this presentation will explore the possibility of creating visual contents.</p> <p>2000年より故郷・愛媛を舞台にした映画の自主制作（企画、脚本、演出、編集、上映）に取り組んでいる。これまでに6本の作品を制作、上映してきた。2008年は、「アサヒ・アート・フェスティバル2008地域間交流プログラム見つけ合う地域～『東京・向島＝松山・三津浜』交流編～（主催：ART NPO QaCoA）」の一環で制作された朗読ドラマ『ふと木歩という名をおもう』（作・映像・演出・編集/25分）を発表した。この作品は、富田木歩という大正時代の俳人を主人公にした朗読ドラマである。現在の東京と愛媛の風景の中に、語りを中心にして木歩の生涯を描いている。</p> <p>自主制作という限られた予算と人脈の中で表現の質とリアリティを確保したが、地域をテーマに制作することは、作家にとってどのような発見と創造をもたらすか、それは地域にどのような効果を還元させるか、経験的に語っていきながら、今後の映像コンテンツの創出の可能性を探っていく。</p>
Panelist 3	Akiko Sugawa-Shimada 須川亜紀子 (University of Warwick, Graduate Student)
Title	Visualisations of ‘Reality’ in a Gendered Space: A study of <i>Ghost in the Shell 2, SAC, and Coil A Circle of Children</i> 現代アニメにおける「リアリティ」表現の変容——『攻殻機動隊 SAC』と『電脳コイル』にみるリアル、リアリティ、ジェンダー
Abstract	<p>‘Reality blurs’. This felicitous phrase is often used to depict our society in the Information Age. In popular TV animation series, <i>Ghost in the Shell 2, SAC</i>, (2002-3) and <i>Coil A Circle of Children</i> (2007), through the deft use of gender images, detailed realistic expressions, in turn, obscure our perception of ‘reality’. In this presentation, I will explore the way in which the visualisations of ‘reality’ in two animated works correlate with a gendered high-tech space within the texts and with Japanese current social situations around the young.</p> <p>情報化が発達し、様々な視覚メディアから得る映像に晒されている現在、我々の認知するリアリティ感は、ますます希薄で曖昧なものとなっている。フィクション表現で多彩な可能性を持つアニメーションという媒体においても、近未来高度情報化社会の物語作品のリアルなものとのリアリティ感の表現に、近年大きな変化が見られる。本発表では、ジェンダーの視点を入れながら、『攻殻機動隊 SAC』（2002-3年）と『電脳コイル』（2007年）における物語構造と情報の視覚化の分析を通じて、リアルとリアリティ感を考察する。</p>
Panelist 4	Monica Wang 王思涵 (National Chengchi University, Taiwan, Graduate Student)
Title	Yearning for what Locality and Mobility?: E-Maps and Virtual Communities in Taiwan ローカリティとモビリティを求めて？——台湾におけるEマップとヴァーチャル・コミュニティ

Abstract	<p>This paper aims to explore the problems of locality and mobility which are brought up by the emergence of electronic maps (E-Maps) and its many adoptions due to the development of Web 2.0. Nowadays, E-Maps is not only a tool for checking destinations, or the bases of consumer society going online. It becomes the new media forms for virtual community to communicate and networking especially through dynamic visual representations. This new cultural practice can be realized as turning to locality from virtual world. However, what kind of locality and mobility that virtual community is yearning for? This paper examines the discourses primarily and conducts the in-depth interviews with users secondly. It reports that locality is co-constructed by maps providers, stores, and narrative of unknown mass users while mobility is transformed into technological and exhibitivite.</p> <p>本発表では、Web 2.0の発達によりもたらされた電子地図(Eマップ)およびその他の応用によって生み出されたローカリティとモビリティの問題について考察を試みる。今日、「Eマップ」は目的地を探し求める手段としてだけでなく、オンライン上の消費社会の基盤になっている。また、ヴァーチャル・コミュニティとしての新しいメディア形態となっているのみならず、とりわけダイナミックな映像表象を通じたネットワークを形成しつつある。この新しい文化実践はヴァーチャルな世界からローカリティへの転換として実現されうるだろう。しかしながら、ヴァーチャルなコミュニティが求めているのはどのような種類のローカリティであり、モビリティなのであるか？ 本論はまずこの領域におけるディスコースをたどった後、ユーザーへの詳細なインタビュー調査の実践について分析していく。モビリティが変容しつつあると同時にローカリティが作り上げられている現状について報告を試みたい。</p>
Discussant	Shige (CJ) Suzuki 鈴木繁 (University of Colorado at Boulder, Instructor)

[Room 105] 14:30-16:10, 5 July

Panel Title	<p>Rethinking S/He: Gendered Imaginations in Korea and Japan 想像されるジェンダー—日韓大衆文化における女/男性像を再考する</p>
Language	English, Japanese, Korean
Abstract	<p>Under intense media and cultural traffic globally and regionally in East Asia, notions of masculinity and femininity have multiplied and become more complicated. This phenomenon can especially be gleaned from commercially motivated and trend-setting cultural texts like magazines, popular fiction, manga, advertisement, television drama, film, celebrities, etc. This panel will inquire into some of the gendered fantasies that have emerged in the Korean and Japanese popular culture in the 1990s and 2000s, paying special attention to the national, transnational, and trans-local references that have entered the production and consumption processes. The panel will also consider the cultural politics surrounding such gendered images and narratives by contextualizing them in the proper cultural histories as well as the location of desire. Finally, the participants on this panel will engage in a more collaborative style of presentation in order to identify inter-connected problematics amidst Inter-Asia's fast-shifting boundaries of gender and sexuality.</p> <p>東アジアにおけるメディアと文化のグローバル、ローカルな流れが活発な状況の下で、男性性、女性性という概念は多様化し複雑化してきている。こうした現象はとりわけ大衆小説、マンガ、広告、TVドラマ、映画、有名人といった文化テキストの傾向設定や商業的動機からもうかがい知ることができる。本パネルでは、1990年代から2000年代の日本と韓国におけるジェンダー化されたファンタジーについて、生産と消費のプロセスを含めた、ナショナル、トランスナショナル、そしてトランスローカルなテキストの分析を試みるものである。また、欲望の位置や文化史のなかにそれらを位置づけることにより、ジェンダー化されたイメージやナラティブをとりまく文化</p>

	政治について考察を行う。最後に、不確実で急速に変化を続けているインターアジアのジェンダーとセクシュアリティの境界の位置を探るため、各発表はより協力的なスタイルをとる。
Panelist 1	Yerim Kim (Sungkonghoe University, Research Professor)
Title	The Ethnography of Metropolitan and Its Cultural Politics: Contextualizing Chick-lit
Abstract	<p>This paper analyses the cultural politics of taste, desire and fantasy of young women and the role of transnational cultural exchange in constructing and inventing new sense and images of urbanness, women, or consumption. For this work, this paper focuses on the Chick-lit culture at the level not only of representation but also of market mechanism. Chick-lit is a kind of cultural expression of socio-economic circumstance and at the same time that of identity politics conducted by diverse agency through 'consumption' and 'differentiation'. Moreover, Chick-lit as problematic 'place' has deep relationship with transnational cultural exchange between American Metropolitan and Asian metropolitan. In the case of Korea, Chick-lit culture began to be constructed and popularized especially under the overall influence of American Drama, films and novels. The cultural gap between American Metropolitan and Asian metropolitan (for example Seoul) gives rise to the local differences in urban culture and the imagination of Chick-lit mirrors such local characteristics.</p> <p>本発表では、若い女性の趣向、欲望そしてファンタジーの文化政治と、都市、女性、消費の新しい意味とイメージを構築することにおけるトランスナショナルな文化の流れの役割を考察していく。とりわけ、表象のレベルだけでなく、経済的な面におけるチック・リット(Chick-lit)文化に焦点を当てる。チック・リットとは、社会経済的な環境の文化的表現の一種であり、「消費」と「区別」を通じた多様な主体によって実践されるアイデンティティポリティクスのものである。さらに、「場所」としてのチック・リットはアメリカの都市とアジアの都市間におけるトランスナショナルな文化の流れと深く関係している。韓国の場合、チック・リット文化はとりわけアメリカのドラマや映画、小説の影響のもとに形成されはじめ、広まっていった。アメリカの都市とアジアの都市の文化的ギャップが都市文化の地域的差異を生み出し、チック・リットの想像が、そうした地域の特徴を映し出す。</p>
Panelist 2	Eva Tsai (National Taiwan Normal University, Associate Professor)
Title	Male Desire and Subjectivity in Ren'ai Dorama: Nojima Shinji's Male Melodrama
Abstract	<p>Ren'ai dorama is often assumed to be made-for-women fantasies. But would a cultural production approach change such an assumption? This paper considers Japanese male subjectivity and desire using ren'ai dorama as an active site of negotiation. Specifically, I focus on Nojima Shinji, a scriptwriter well known for his tireless interrogation of "love" across commercially successful dramas spanning over the last two decades (1988-2009). The paper pays particular attention to the central fantasy in Nojima's drama series, which revolves around the male protagonist's eternal search for salvation from the shōjo (pure, young girl) who often doubles as a mother figure. The shōjo figure is an indispensable element through which Nojima constructs love stories as well as his theory of love. Nojima's "male melodrama" and its gender politics, however, must be understood within the melodramatic tradition in Japanese television culture and his collaboration with other male television creators.</p> <p>恋愛ドラマはしばしば女性のためのファンタジーとして想定される。しかしながら、文化生産の方法は、そうした前提を変化させてはいないだろうか？</p> <p>本発表では、日本の男性主体とその欲望を、恋愛ドラマを通して考察していく。ここでは恋愛ドラマを、ネゴシエーションの能動的な現場として捉える。とりわけ、1988年から2009年までの20年間にわたり商業的成功を収めた、「愛」への不断な探求をテーマとしたドラマの脚本家として有名な、野島伸司に焦点を当てる。野島伸司のドラマシリーズにおいて中心となっているのは、</p>

	男性主人公が永遠に探し続ける、しばしば母親の姿と重なる少女による救済である。本発表では、その救済を軸としたファンタジーに特に注目する。少女像は、野島の愛の論理であり、野島がラブストーリーを構成する際に不可欠な要素である。野島の「男性的メロドラマ」とそのジェンダー政治は、日本のテレビ文化のメロドラマ的な伝統と、他の男性クリエイターとの協力という枠において解釈されなくてはならない。
Panelist 3	Yukie Hirata (Dokkyo University, Lecturer)
Title	Ambiguous Masculinity- The Representation of Japanese in Korean Pop Culture
Abstract	<p>This study describes a framework for analyzing the recent interest in Korean popular culture in gendered image of Japan. I would like to analyse Japanese perception of masculinity represented in Korean popular culture. There are many studies about Korean or Japanese image which has focused about the diplomatic or historical issues. I, however, focus on masculinity which is emerging in the postcolonial situation by analysing the representation of Japanese characters, which is reflecting postcolonial desire and commercial interests.</p> <p>インターネット文化の広がりや、2004年から段階的に行われてきた日本文化の開放により、韓国において「日本製」ドラマや映画は以前に比べてずっと身近で接近しやすいものとなった。そうした状況の変化にともない、近年、ドラマや映画、バラエティー番組をはじめとする韓国大衆文化においては、しばしば「日本」や「日本人」が登場/表象される。ドラマや映画においては、いわゆる「日本の」俳優が演じたものもあれば、そうでないものもあるが、そこに共通して見られるのは、ある一定のジェンダーの特徴である。本発表は、韓国大衆文化における日本人の登場/表象の仕方に関心をもち、韓国における「異文化」表象のうち、「日本製」とみなされる人々が登場する場面における異文化表象について考察していく。異文化表象におけるジェンダー的側面は、近年の文化の流れや社会状況の変化が脱植民状況にある程度の影響をもたらしたことをふまえた上で、そうした状況を映し出すものとして考察されるべきであろう。</p>

[Room 106] 14:30-16:10, 5 July

Panel Title	Fan Culture Studies in East Asia 東アジアにおけるファン・スタディズ 迷研究在東アジア
Language	English, Japanese, Chinese
Abstract	<p>Within this panel, we intend to discuss about the behavior, the interactions and the significance of fandom of different media text in East-Asia. SHI will show how Chinese fans interpret 'Doraemon' and connect it to their local culture. KAWAZU will explain how SATC fans interpret the drama and connect the interpretation to their personal life experiences. FUKU will discuss about the significance of Johnny's fans from the angle of public sphere, while PANG questions the underground economy within Johnny's fan community.</p>
Panelist 1	Ge Shi (The University of Tokyo, MA Student)
Title	The localization of Japanese Mass Culture in China: The cultural reception represented by Doraemon
Abstract	<p>The condition in which the mass culture exists is an industrialized, urbanized social context with the marketed economy policy. But in China, these prerequisite conditions haven't appeared until 1980s' Reforming and Opening-up Policy, and the social circumstances which mass culture depends began to form from that era.</p> <p>At the same time, Chinese government opened the door to the intercultural texts. At a result of the special social and historical backgrounds, the mass culture from the other nations has been afresh decoded</p>

	in China. This is the process of cultural localization. I would like to focus on this phenomenon and demonstrate the process of cultural localization through the analysis of a cultural text named “Doraemon”, which has gained great popularity both in Japan and China. The original cultural text “Doraemon” was localized by Chinese people’s values and appeared as the mass culture with “Chinese Characteristics” .
Panelist 2	Takahiro Kawazu (The University of Tokyo, Doctoral Student)
Title	“Sex And The City” and its Female White-Collar Audience in Tokyo
Abstract	This study aims to understand the signification process that viewers privately experience through watching television. The American TV series “Sex And The City(SATC)” and the practices of viewing performed by its female white-collar audience in Tokyo have been taken up in this study as a subject of research. SATC audiences extract a type of “realism” from the textual world of SATC, signify their own private meanings, and refer to their life experiences. Watching SATC is regarded as a signification process which refers to the viewer’s life story, as well as something that reflexively updates the viewer’s self identity. In the gender bias of Japanese society, the female white collar audience often find themselves in a state of ambivalence between “autonomy and cohabitation”. In such circumstances, they develop a strategy called “looking for a loophole/way out” which aims to reconcile both of these goals. Obviously, the strategy synchronizes with the representations of SATC.
Panelist 3	Hirimitsu Fuku (The University of Tokyo, Doctoral Student)
Title	Japanese Media Public Sphere and Popular Culture: Japanese media public sphere and Beautiful Boys
Abstract	In my presentation, I examine the politics between the Japanese media public sphere and popular culture in the case of Johnny and Associates, a powerful talent agency responsible for the majority of male pop idols in Japan. It is almost impossible to turn on the TV in Japan and not see a member of the Johnnys family. Many critics and journalists point out that Johnny and Associates has tremendous power in the Japanese mass media and it is taboo for the Japanese media to broadcast scandals involving Johnnys idols. I will examine this phenomenon in order to understand larger problems in the Japanese public media sphere.
Panelist 4	Huichieh Pang (The University of Tokyo, Doctoral Student)
Title	Underground economy within fan community: A case study on Johnny’s fans
Abstract	This study intends to explore the significance of the underground economy within Johnny’s fan community. The underground economy within Johnny’s fan community arose because of the shortage of concert tickets and the defective ticket allocation procedures controlled by Johnny & Associates, Inc. Fans holding more social and economical capitals may get tickets easily and use them to win higher hierarchical positions within fan community. The underground economy is also considered as a “tactic” of fans. Fans may break the rules set by Johnny & Associates, Inc. to show their discontent with the ticket allocation system and to exploit the weak point of the system to make profits for themselves. Johnny’s fans would not try to overthrow Johnny & Associates, Inc. because of the affection toward their idols. However, the rise of the underground economy shows that they never give up any chances to challenge the company to express their grievance.

[Room 108] 14:30-16:10, 5 July

Panel Title	アトミックサンシャインの中へ in 沖縄展の検閲問題 The Censorship in the Exhibition ‘Into the Atomic Sunshine in Okinawa’
Language	日本語 JAPANESE
Abstract	沖縄県立博物館・美術館で今年4月11日から5月17日まで開催された展覧会「アトミックサ

	<p>ンシャインの中へ in 沖縄：日本国平和憲法九条下における戦後美術」において、参加作家の一人である大浦信行が天皇をコラージュして作った作品「遠近法を超えて」が、「教育上の理由で」展示を拒否されるという事件が発生した。この検閲事件を受けて、作家を交えて「表現の自由」「検閲」「憲法」をめぐって、緊急のディスカッションを行う</p> <p>In the art exhibition entitled 'Into the Atomic Sunshine in Okinawa: Post-War Art Under Japanese Peace Constitution Article 9,' the Okinawa Prefectural Art Museum barred a series of collages by Nobuyuki Oura, featuring the photo of the Emperor Hirohito from the exhibition held between 11 April and 17 May 2009. Following this censorship case, the panel urgently discusses 'Freedom of expression,' 'Censorship,' 'Japanese Constitution' with the artist.</p>
Panelist 1	小倉利丸（富山大学） Toshimaru OGURA
Panelist 2	大浦信行（作家） Nobuyuki OURA
Panelist 3	古川美佳（韓国文化研究・キュレーター） Mika FURUKAWA
Panelist 4	井口大介（作家） Daisuke IGUCHI
Panelist 5	清水知子（筑波大学） Tomoko SHIMIZU
Chair	毛利嘉孝（東京芸術大学） Yoshitaka MOURI

[Room 109] 14:30-16:10, 5 July

Panel Title	<p>Sociology 'between' Tourism & Environment, Culture & Nature: through the Fieldwork in Yaeyama Islands, Okinawa</p> <p>観光と環境、文化と自然の社会学 ~ 沖縄・八重山諸島のフィールドワークから ~</p>
Language	Japanese
Abstract	<p>Our seminar implemented a 2-year successive fieldwork project in Yaeyama Islands, Okinawa. The members of the seminar 2008 will have a session on the report of this fieldwork, just as the members of last year did in Sendai.</p> <p>Last summer we implemented a research in several islands of Yaeyama, including Ishigaki Island, Iriomote Island, Taketomi Island and Kohama Island, supplementarily Okinawa Main Island and Tokyo. Each of the members had an individual subject, such as tourism, immigration, accomodations, cafes, textile agents, souvenir shops, landscape, environmental movement, diving and ecotourism, and researched on them by interviews and participant observations.</p> <p>What we found from the fieldwork is a situation that the elements which are conceptually devided, including tourism & immigration, locals & immigrants, the inside & the outside of the islands, tourism & environment, and also culture & nature, are compoundly and ambiguously connected together in such small islands. It is necessary that we should have the perspectives and works to stand among the individual disciplines and connect them in face of the complex reality of actors of the islands. We expect a fruitful discussion in this session. (Coordinator: Osamu Tada)</p> <p>一橋大学多田治ゼミナールでは、2年続けて沖縄・八重山諸島のフィールドワークを実施した。昨年の仙台に続き、今回は院生と学部生の報告によるセッションを行う。</p> <p>昨夏、我々は石垣島・西表島・竹富島・小浜島（補足的に沖縄本島・東京）で調査を行い、各自が観光・移住・宿泊・カフェ・織物・土産店・景観・環境運動・ダイビング・エコツーリズムなどの個別テーマを探究し、インタビューや参与観察を行った。</p> <p>そこからトータルに浮かび上がったのは、観光と移住、地元民と移住者、内と外、観光と環境、文化と自然など、概念上は区別される諸要素が、小さな島の中では分かちがたく、複合的・多義的に結び合う事態であった。観光・環境・文化・自然の個別ディシプリンの間に立ち、ゆるくつなく視点と作業が、島の諸アクターの営む現実の複雑さから要請されている。「観光と環境、文化</p>

	と自然の社会学」を志向し、実りある報告と議論を行いたい。（コーディネーター：多田 治）
Part 1 Tourism, Immigration & Culture 第1部 観光・移住・文化	
Panelist 1	Yoshimitsu Hayashi 林 良光
Title	The Actual Situation of Tourism in Yaeyama Islands 八重山地区における観光の現状
Panelist 2	Michihiro Akiyama 秋山 道宏
Title	Emerging of a New Style of Living in Recent ‘Yaeyama Boom’ 「移住ブーム」「観光ブーム」から見える地域・住まい方の変容
Panelist 3	Shu Hatakeyama 畠山 高
Title	Why Does ‘Urban Cafe’ Come into Vogue in Ishigaki Island?: in Terms of Snuggness of Ishigaki and Flexibility of Café 石垣でなぜカフェが流行するのか —石垣の適度性、およびカフェの柔軟性という視点からの検証—
Panelist 4	Michiko Saito 西東 美智子
Title	The Dyeing and Weaving of Yaeyama: What is ‘the Tradition of Shima’ ? 八重山の染織をめぐる現在 —「島」の「伝統」とは何か—
Panelist 5	Ryo Omata 小股 遼
Title	Reconsideration of the Relationship between Immigrants and Local People in Ishigaki Island: in Case of Gift Shops お土産屋さんから見る石垣の現在 ~地元民と移住者との共通点と相違点~

[Room 212] 14:30-16:10, 5 July

Panel Title	Translating Regions: Aesthetic Movements, Labour Regimes, Cultural Geographies, Electronic Waste Economies
Language	English (with Chinese and Japanese translation, if needed)
Abstract	This panel investigates how geocultural scales are constituted through practices of translation. The panel questions dominant understandings of the region as a territory exclusive to the patchwork of political-economic interests that manifest in the form of intra- and inter-regional trade agreements and macro-regional production blocs. The panel identifies a range of strategic sites – the university, the museum and art studio, electronic waste economies – that operate as mediating devices that foreground the region as a space of mutable scales. Our focus is on how aesthetic movements, labour regimes, cultural geographies and the processing of e-waste translate regions as geocultural and political spaces whose trans-scalar borders serve as technologies of 'division and multiplication' (Mezzadra and Neilson, 2008). The panel pays special attention to how China is positioned within these practices of translation, which further complicate sovereign borders of the nation-state.
Panelist 1	Jon Solomon (Graduate Institute of Future Studies, Tamkang University, Associate Professor)
Title	The Biopolitics of Translation Between Global English and Biocultural Diversity: Reappropriating the Neoliberal University for a New <i>Putonghua</i>
Abstract	This paper combines the sketch of an alternative history about linguistico-cultural development since the colonial encounter with a discussion about the subjective technology of language and education in the context of globalization. Its concrete aims are: 1) to summarize an alternative framework to the understanding of world history in terms of geocultural units and thus articulate a critique of culture as the ideology of capital (a summary of our previously elaborated project in a ‘biopolitics of translation’); 2) to argue for the advantages of humanistic knowledge and pedagogy in the transition to a global society at a moment when quantitative social science methodologies, central to the current restructuring of higher education, are being mobilized in a wholesale ‘trivialization’ of the Humanities, particularly acute in

	second- and third-tier educational markets; 3) to examine the social implications of contemporary linguistic transformations and reductions in 'biocultural diversity'; 4) to consider how the neoliberal University sits at a crucial nexus between linguistic value, border controls, and intellectual property regimes; and 5) to propose that Qu Qiubai's notion of a non-national, non-imperial 'common language' (<i>putonghua</i>) be taken as a figure for the reappropriation of Global English with the eventual aim of a radical restructuring of the Humanities.
Panelist 2	Gao Shi Ming (China Art Academy, Hangzhou, Professor)
Title	Flourishing Ruins: A Historical Reflection on Chinese Art in the Present
Abstract	Flourishing Ruins relates to the concept of 'Development' and its spectacle. It denotes an age of turbulence that comes hand in hand with development. The flourishing ruins are continuously growing. The representation of development by 'Flourishing Ruins' intends to represent the chaos of discourse and symbols in the contemporary condition of existence-knowledge: After a century of estrangement and homelessness in Modernity, the visual faculty and consciousness of human beings are filled with conflicting symbols, meanings and forms; Chinese modern experience is the overlapping and disturbances of different world views, and a site of ruins and countless fragments within conflicting civilisations and media-consumer culture. I am going to show the complex scene of Chinese art in the present and try to unpack the historical and social roots of 'Contemporary Chinese Art'.
Panelist 3	Paul Gladston (University of Nottingham, Ningbo, Associate Professor)
Title	China's Artistic Diaspora(s) and the Uncertain Aesthetic Regionalism of Contemporary Chinese Art
Abstract	The general displacement and dispersal of the Chinese population in recent decades – as a consequence of the adoption of Deng Xiaoping's policy of 'Openness and Reform' – has not only contributed to the expansion of China's existing international artistic diaspora (including individuals based in contested spaces such as Taiwan), but also to the emergence of new internal artistic 'diasporas' that serve to amplify China's historically persistent status as a site of multi-cultural diversity and hybridity. In this paper I shall argue that China's growing external and newly emerging internal artistic diasporas significantly complicate an already diverse patchwork of differing – though overlapping – regional attitudes toward aesthetic feeling whose shifting traces have persistently informed the historical production and reception of Chinese art. In light of this argument, I shall go on to propose a reworking of present art-historical discourses relating to the production and reception of contemporary Chinese art to encompass a wider conception of contemporary Chinese art not simply as the product of a hybridisation of Eastern and Western cultural influences, but, in addition, a pervasive 'diasporisation' (deterritorialising) of an always-already uncertain Chinese aesthetic regionalism.
Panelist 4	Ned Rossiter (University of Nottingham, Ningbo, Associate Professor)
Title	The Toxic Life of Electronic Waste: On the Borders of Creative Industries in Ningbo, China
Abstract	Electronic waste is an enormously toxic by-product of the Creative Industries, and one that is rarely considered in policy-making or academic research. The health risks for workers exposed to e-waste recycling are considerable and long-term. The current global financial crisis has extended to the economy of the waste industries, with reports of many workers and smaller businesses facing substantial declines in trade and employment. How can we trace the transnational flows of waste products and how are these industries organized locally in Ningbo? What are the working conditions for those on the frontline of waste recycling, where have the workers come from and what are the instances of deteriorating health? Is there a relationship between the routes and locations of the waste industries and new urban developments – are they proximate to or at a distance from each other? This paper addresses the question of regions as they figure

	within the toxic life of electronic waste. The paper locates the rural migrant worker as the subject multiplied across social, urban and discursive divisions that comprise the creative industries in Ningbo.
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[Room 213] 14:30-16:10, 5 July

Panel Title	(トランス) ナショナリティ / (トランス) ローカリティ (Trans)Nationality / (Trans)Locality
Chairperson	Narita, Ryuich 成田龍一
Language	Japanese
Panelist A	Makita Yoshiya 牧田義也 (Hitotsubashi University, Ph.D. Student) riis2007@yahoo.co.jp (English)
Title	Children of Pity: The Transplantation of American Ideas on Mental Disability in Japan at the Turn of the Twentieth Century
Abstract	This paper examines the transpacific transmission of ideas on mental retardation from the United States to Japan at the turn of the twentieth century through an analysis of the philosophy of Ryoichi Ishii, the founder of the first Japanese school for the mentally retarded. In this period, the American medical profession gradually reached an agreement on the incurable hereditary nature of mental retardation and insisted on the permanent incarceration of the mentally retarded at public institutions. Establishing in 1897 the Takinogawa-gakuen School for Feeble-Minded Children in Tokyo on the basis of his own research in the United States, Ishii modified this American medical understanding by advocating “rehabilitation” of the mentally disabled in society at large. This paper argues that social control of the mentally disabled in modern Japan went on to take a different form from its American counterpart as a result of this modification by the pioneering practitioner.
Panelist B	Hiyama Katsuhiko 桧山勝彦 (Independent) hiyamambo@yahoo.co.jp (Japanese)
Title	The escaping way from Rocals to make own spacial tales. "The bridge to asia at Fukuoka and The Nothern at Hokkaido" 福岡県における「アジアの架け橋」、北海道における「北方」～地域の周縁からの脱出のための物語の創出～
Abstract	Fukuoka ,north Kyushu`s big city,have identified her as the gate bridge regeon to Asia from Japan these 20 years from Asia pacifico expo. The city spent mutch money to international exchange and making Asian art musium. But it looks there is no prayer who did it or being interested in Asia really. Because they just want to make a another tale distinguishing from Tokyo centered regeonal cognition system. I prepare the other example to compare,Hokkaido,north side of Japan,they often talked their culture and life rinking The Northerns "Hoppou". I may offer avairable anarize about rocal identity`s forms in Japan. アジア太平洋博覧会以来一貫して福岡市/県は、日本とアジアとの架け橋としての福岡地域をスローガンに据えている。また、戦後の北海道では、「北方」をキーワードに国境を越えた文化的つながりを、大切にしてきた。両者に共通するのは、東京を中心とする空間的階層性とは別の空間軸を創出していることである。両地域ともに日本の周縁にあるが故に、他国との結節点を自認したり、ユニークな自然環境を他国との共通文化圏と捉える別な空間軸を表現しやすいとも言える。この新たな空間軸が生み出す「地域の物語」では、その地域は主人公になることが可能である。その結果として、地域に自信とエネルギーが付加されているのかもしれない。しかし地域に生まれ育つことに、誇りを持つためには、常にこうした空間の物語の創出が必要なのであろうか。そうした素朴な疑問に答えるためには、両地域で行われていることや、市民の考えを精査する必要がある。本発表では、聴者が判断できるよう多くの事例と事実を提供したい。
Panelist C	Selvaraj Velayutham & Amanda Wise (Amanda.wise@mq.edu.au, Selvaraj.Velayutham@mq.edu.au) - English
Title	Co-Ethnic Exploitation and resistance in a transnational social field.

Abstract	<p>This paper explores discourses of exploitation and cultural resistance to national borders among co-ethnic employers and migrant workers from India working in Australia. While Australia's migrant worker visa stream has been successful in meeting growing labour shortages it has also been open to abuse by unscrupulous employers (such as unpaid wages and exploitative work conditions), as well as 'creative' forms of resistance to barriers posed by Australian migration regulations. We found that the exploitation was characterised by trans-nationalised social hierarchies and prejudices from the homeland and other migration destinations, and we argue that these exploitative practices are made possible through the abuse of intra-ethnic trust networks deployed to control fellow ethnic migrant workers. We also examine some of their discourses surrounding border resistance and the creative entrepreneurial practices deployed to resist and circumvent the complex matrix of Australian migration legislation.</p>
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[Room 214] 14:30-16:10, 5 July

Panel Title	Culture Reform: Production Mechanism in Contemporary Chinese Culture
Language	English, Chinese
Abstract	<p>After the 1990s, along with comprehensive market-oriented movement, both the dominant culture in Mainland China, and the production mechanisms have undergone tremendous change. This change is reflected in the transformation in urban as well as rural cultures. It is also manifest in the Middle-School educational mechanism and the transformation of the university system. The three presentations discussed in this panel propose to explain and critically analyze another cultural 'revolution' that has happened in Mainland China.</p>
Panelist 1	Luo Xiaoming (Shanghai University, Assistant Professor) manmandu@163.com
Title	The Cultural Imagination with the Key words of 'Social Life': A case on high school curriculum in Shanghai
Abstract	<p>After two decades of reform and opening up, a new round of basic education reform with the core of curriculum is the one launched by the Chinese government which aims to sort out or even settle the above-mentioned problems arising in the social cultural production. During this reform, 'social life' becomes the key word in the production course. A cultural imagination extending by 'social life' becomes an important text in the process of basic education after the curriculum reform and implements the function of educating the next generation. However, whether this basic form of cultural imagination conforms to the need of social cultural problems which China should deal with urgently and what kind of role does the state machinery play in constructing this cultural imaginary approach are the topics which the article attempts to go further discussion.</p>
Panelist 2	Zhu Shanjie(Shanghai University, Assistant Researcher) zhushanjie@vip.163.com
Title	Transplanting and Articulation: Contemporary Rural Cultural Transformation ----A Survey on the Wedding Ceremony in countryside
Abstract	<p>In the autumn of 2008, I went to S village of J county in Hubei Province to do an investigation, during which the story about the wedding in that country inspired my reflection. The culture embarrassment in S village is more a result of the current pervasive mechanism of culture production in China's society rather than a coincidence. What is produced by such a mechanism is "amusement" with a distinctive feature of "transplantation", one of the important details of cultural imagination. Only after the process of suffering from the loss of the traditional culture, returning to absorb its essence, and combining the traditional culture and the modern one, can rural culture explore a new-style culture to meet the requirement of present production and life style, finally pulling through the cultural transplanting embarrassment.</p>

Panelist 3	Sun Xiaozhong (Shanghai University, Associate Professor) sunnyxiaozhong@vip.163.com
Title	The Two Style of Urban Culture Reforms
Abstract	The two urban cultural reforms refer to the two large-scale culture reform which happened in the 1950's and the 1990's in China. The two urban cultural reforms embodied the unique imagination of culture and the unique modern program of city plan. If we have no words about socialist urban reform and the process of development in the past three decades, we would simplify the solution of Chinese problem when we discuss the culture development of China's 30 years reform and opening up. In short, the opposition of cultural reform between the 1950's and the 1990's is the opposition between producer city and consumer city, as well as the opposition between the revolutionary China and the revolutionary China and the modern China. The worldwide success of capitalism in 20th century and the internal contradiction of China caused by the revolution decided modernized culture progress of China in the 1990's. The way of reformation is a way of desertion of nationality or politic. And in the respect of urban cultural development, this is a way of giving up the culture leadership to consumer market which is a hand of God we cannot see but always dominate our fate. If we agree with Raymond-Williams's idea about that culture is the whole life style of human being, we could say that it is the new culture that decides our understanding of life meaning, it is these new city decorations under the coat of culture that changes our feeling structure softly and changes our imagination of the modern metropolis at the same time.

[Room 223] 14:30-16:10, 5 July

Panel Title	Consuming participation: localised case studies of engagement and media literacy in the region
Language	English
Abstract	As Web 2.0 highlights new forms of creativity, distribution, community and collaboration we are in need of reconceptualising notions of consumption, production and participation. Heralding the rubric of "participatory culture" (Jenkins 2006) and new hybrid models of "producers" (Bruns 2005), we must ask questions about just how empowering or exploitative these new paradigms and practices are and to what extent these are indeed new. How are these dynamics making us rethink transnational fandom and transmedia consumption? In this panel we provide some case studies focusing upon the consumption and "produsing" of trans-regional culture within various contexts. From the rise of emoticon (<i>emoji</i>) vernacular and emotional labour deployed in the region's Social Networking Systems (SNS) to recession-defying brandscapes in Tokyo, this panel considers new transnational models of "produsing" transnational commodity cultures of the Asia-Pacific region in an age of participatory media.
Panelist 1	Shinji Oyama (University of London, Birkbeck College, Research and Teaching Associate)
Title	Brand 2.0?: how brand makes your work
Abstract	Abstract: Web 2.0 draws attention to a new and potentially empowering relationship between consumption and production marking a shift away from the old relationship that is more or less exploitative or at best complex. But to what extent are these paradigm and practices new and unique to the culture of new media? Even in old paradigm, characteristic of Web 2.0, or reliance on relatively autonomous productive forces external to producers, has always been the main source of value in wider area of global cultural economy. Branding is a quintessential platform that organises and systematically put to work the social and affective productivity in the creation and maintenance of brand value, which for growing number of businesses is the single largest asset. Using a case study of Japanese brands, I look at the ways in which brand value is produced in/through a great number of machine and human, analogue and digital interfaces between the brand and consumers — products, blog, face2face conversation, various mass media, SNS — majority of

	which are outside the control of brand owners.
Panelist 2	Yuk Hui (Goldsmiths College, PhD Candidate)
Title	Theory and Method: The problem of the symbols
Abstract	The idea of social networking system in computing is based on the operation of digital objects, which is a new form of industrial objects, the concept of user generated content in Web2.0 is not able to capture this peculiarity. Technology itself is not questioned compares to the social participation as one of the possibilities of the web. In contrast to the previous industrial objects, they are tending to be symbolic rather than physical, associative rather than merely functional. These symbols of computing are deterritorializing the symbols of our culture into homogeneous globalized phenomenon. For example, in facebook, the symbolic meaning of an invitation is giving way to the sense(sinn) of "an invitation" in a Fregean sense, a conceptualization and its extension intrinsic to the idea of predicative representation and logic. According to Bernard Stiegler, the technological milieu of industrialization and consumptive capitalism jeopardizes the psychic and collective individuation, i.e. the question of the I and the We, and necessarily constitutes a They. In the context of Asia-Pacific and SNS, this deterritorialization of the cultural symbols is resulted from the direct adaptation of the technology qua capitalism, i.e. software design, business model, etc. We are witnessing another symbolic misery which is a corruption of the social through the consumption of the new industrial objects, i.e. the relation of existence is giving way to a relation of signification of the new industrial objects. It also points to an urgency of rethinking the relation between social and technology, which we can trace through the problem of the symbols.
Panelist 3	Yeran Kim (Kwangwoon University, Korea, Assistant Professor)
Title	Politics 2.0: a case study on women, user created content (UCC) and participation in Web 2.0 in South Korea.
Abstract	Abstract: South Korea, as one of the most broadband countries in the world, has provided many examples of innovative and political UCC in the technoscape of Web 2.0. From online journalism such as <i>OhMyNews</i> , the dominance of online multiplayer games (MMOs) to the ongoing significance of social networking system (SNS) Cyworld for over one third the population, South Korea evidences many instances of participation in Web 2.0. But how does gender shape forms of engagement and customisation? What kind of agency is this gendered performativity presenting? This paper moves beyond the binary empowerment versus exploitation model of "participatory media" to discuss the gendered realities in some case studies.

[Room 224] 14:30-16:10, 5 July

Panel Title	Korean Gender Subjectivity in-between Nationalism and Americanism: New Perspectives in Korean Film and Cultural Studies
Language	English
Abstract	Dichotomy of South Korean nationalism and Americanism (as the influential localized USA-originated structure of knowledge followed by life-style choices and bodily practices, and by western standards in production, aesthetic and critical appreciation of various representations, including those bound in media texts) is re-proposed here as crucial for understanding the formation and nature of South Korean gendered subject-positions. In order to grasp the overall meaning of apparent and dubious struggle of "Koreanism" vs. "Americanism" in empowering/disempowering voices of Korean subalterns, especially voices of women engaged in man-serving industries, we gathered six authors from four countries, affiliated to three different Korean and one non-Korean university with five presentations. Authors belong to three generations of researchers (from

	<p>the young voices of graduate students to the broadly published and experienced authors).</p> <p>Presentations and papers will offer a broad range of perspectives on gender, nationalism, Americanism, globalization etc. in cultural studies and neighboring fields of film studies and literary studies, with strong emphasis on developing critical and comparative cultural studies' methodologies.</p>
Panelist 1	Suk Koo Rhee (Yonsei University, Seoul, Dept. of English, Associate Professor)
Title	Nostalgia for <i>Oppa</i> and Postmodern Politics in <i>A Petal</i>
Abstract	<p>Director Jang Seon-Woo's <i>A Petal</i> was received as a highly controversial movie when it was first released in 1996. It was the first movie set in the May 18th riot of Gwangju. <i>A Petal</i> is a multi-layered text which not only attempts at exorcising the Korean liberals' guilt related to the events but also, to quote the director's own words, appeasing the embittered spirits of those civilians who were clubbed, stabbed and shot to death by the national army. This paper intends to examine what other "hidden" agenda lies behind this seemingly half-documentary, exorcist movie and what "unacknowledged" desire operates in, or pushes forward, the narrative. In so doing, this paper plans to focus on how a female body is represented in the text and what purposes this representation serves. The representation of a female body in this movie is problematic not just because it is used as a metaphor of the nation in distress but also because it serves to reinforce the symbolic value and power of <i>Oppa</i>, the Korean word for an elder brother. What this paper ultimately aims at is to reveal the operation of a reactionary politics in this supposedly radical, expose literary work by showing that the exorcism of guilt is after all achieved through what I call a postmodern politics of blurring the boundaries between the victimizer and the victim.</p>
Panelist 2	Jungkyu Suh (Yonsei University, Department of English)
Title	Beyond the Dichotomy of Mother and Prostitute: A Study of <i>Silver Stallion</i>
Abstract	<p>The issue of <i>Yanggongju</i>, Korean prostitutes around the U. S. military camps during the Korean War, has long been absent from the official discourse of Korean society because any criticism against the United States, an ally and a 'liberator', has been tabooed. Yet anti-U.S. movements alone have not been sufficient to recover the voice of <i>Yanggongju</i> because of nationalist and patriarchic discourses which appropriate them as a symbol of national suffering. Thus, feminist critics have been criticizing literary works that reproduce the stereotype of <i>Yanggongju</i>. However, most of this critics have been unsuccessful in recovering the voice of <i>Yanggongju</i>, unintentionally conspiring with the patriarchal perspectives. In the debate surrounding the ending of the novel, the majority of feminist critics claim that the novel reproduces the dichotomy of mother and prostitute by depicting female character Olye coming back to her 'right' place. However, Olye's identity is not either mother or prostitute; rather, she embodies both and even creates a new identity that overcomes the dichotomy. Therefore, this paper asserts the emergence of a new identity, which has the power to reevaluate the world. In sum, although <i>Silver Stallion</i> to a certain degree reproduces the existing discourse about <i>Yanggongju</i>, it should also be appreciated that the novel acknowledges the agency of <i>Yanggongju</i>, the subaltern.</p>
Panelist 3	Roberta Silva (Hanyang University, Seoul, Department of Korean Cinematography)
Title	The American utopia in the "Address unknown"
Abstract	<p>The narrative of the Kim Ki Duk's <i>Address unknown</i> from 2001 is set in a small Korean village that has been a military base for several years during Korean War. Still, this movie is not about Korean War per se but about specific emotionality imposed to the survivors and future generations: half of the century after the War, that historical drama has still a very strong impact on the Korean community in terms of physical and cultural spatiality, in terms of knowledge structure and in terms of collective and singular identity. North and South, Communism and Capitalism, the American dream: all of that is strongly depicted in "Address</p>

	unknown". While Kim Ki Dok tries to analyze Korean society still living in the shadow of the Korean War he is not touching political discourse but indirectly: through the anger, frustration and dreams of three teenagers whose lives are somehow connected with such an imposing background. The main purpose of this paper is to analyze this connection, especially in terms of underlying Americanism. The author's intentions and the changing social context will be approached in order to understand the (non)survival of "American utopia" in contemporary South Korean culture.
Panelist 4	Ji Yun Sul (Yonsei University, Department of English)
Title	The Controversy of Orientalism versus Postmodernism in Park Chan Wook's <i>Old Boy</i>
Abstract	The recognition the so-called New Korean Cinema lately received overseas has generated bi-polar responses among the Korean scholars and movie reviewers. On the one end, the warm overseas reception of certain Korean movies has been regarded as a celebratory occasion whereas on the other end, it has been criticized as a result of catering to the Western Orientalist preconceptions. Interlocking with this later view is the issue of the US distribution agency's marketing strategies, such as labeling Asian movies as "Asia's Extreme Film." Park Chan Wook's <i>Old Boy</i> is a case in point. The lurid images in the movie of dismembered body parts and incest, which have made the movie famous on the global stage, seem to support the Western view of it as an "extreme" kind. This paper is premised on the idea that not only the Western reception of the movie but also Korean scholars' criticism actually reproduces and reinforces the existing dichotomy of the civilized West versus the wild East. This paper proposes to prove this by pointing out how far the subjectivity and locality of the movie are removed from Korea and also by revealing them to be a postmodern subjectivity and ambience.
Panelist 5	Chantal Cornut Gentille D'Arcy (Hankuk University of Foreign Studies, Seoul)
Title	The cinematic gaze in Korea and Spain: a comparative view of complex gendered realities
Abstract	If the normative gaze is prevalently the male gaze, the question we ask ourselves is whether cinema today, in both Korea and Spain, tends to follow the globalizing haul of Hollywood exportations and its ongoing portrayal of imbalanced power relations between men and women, or whether, on the contrary, the national output in one and the other country seeks to offer alternative forms of gendered subjectivity. The aim of this presentation is to re-approach some of the theoretical tools used for understanding the nature and dynamics of the cinematic gaze through a comparative analysis of a selection of contemporary Korean films and Spanish films with special emphasis on women subjectivity in relation with nation building processes. The analysis of Americanism as a phenomenon present in both cultures, either as structural ingredient of globalization or as a colonially-flavored hegemony is needed to fully understand these complex articulations. The merging of textual analysis and theoretical insight will show how many examples from Spanish and Korean cinematography are comparable in terms of broader social context (nation-bounded transitions from authoritarian dictatorship), in terms of important non-dominant but rising space of production (the global expansion relying on local references and contexts) and in terms of challenges they pose to dominant, patriarchal petrifications of gaze.