

RESEARCH SYMPOSIUM
2 JUNE 2007

Representing Asia Remaking New Zealand

This special one-day symposium on Saturday 2 June 2007 explores the ways in which the concepts *Asia* and *New Zealand*, *Asian* and *New Zealander* are being challenged and modified in contemporary art, music, literature, theatre, television, and film. The seminar addresses both the role that Asian New Zealanders are playing in contemporary New Zealand culture and the increasing importance of Asian culture and representations of Asia in New Zealand arts and literature as a whole.

A Special Edition of the *New Zealand Journal of Asian Studies* (to be published in June 2008) will be devoted to selected papers from the symposium, as well as those by invited contributors.

SPEAKERS

Diana Bridge (Independent Scholar and Writer), Hilary Chung, Shuchi Kothari, Daniel Malone (all University of Auckland), William Farrimond (University of Waikato), Jack Body (NZ School of Music), Ouyang Yu (Wuhan University, China), David Bell, Jacob Edmond, Henry Johnson, Jacqui Leckie, Paola Voci (all University of Otago)

LOCATION

Burns 3 (ground floor) for sessions and Humanities Common Room (1W9, first floor) for refreshments,
Arts Building,
Albany Street,
University of Otago,
Dunedin
9.30–5.30 (SATURDAY 2 JUNE)

ATTENDANCE IS FREE

For catering purposes, please RSVP Liz Lammers (Departmental Administrator, Department of English) by 28 May: liz.lammers@stonebow.otago.ac.nz
For further information, contact Dr. Jacob Edmond (convenor), Department of English, University of Otago, Dunedin.
Tel: (03) 479 7969; Email: jacob.edmond@otago.ac.nz

Kindly supported by the Asia:NZ Foundation; the Dunedin Public Art Gallery; the Asia-New Zealand Research Cluster, Asian Studies Research Centre, Department of English, Department of Music, and Department of Languages and Cultures, University of Otago.

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2 JUNE 2007

Representing Asia Remaking New Zealand

Friday 1 June 2007

12.30-1.30: Presentation by Daniel Malone, artist involved in The Long March Project, at the Dunedin Public Art Gallery

5.00-7.00: Poetry Reading, featuring Diana Bridge, Hilary Chung reading translations of Yang Lian, and University of Otago student poets, in the Humanities Common Room, 1W9, First Floor, Arts Building

Saturday 2 June 2007

9.00-9.20: Coffee

9:20-9:30: Welcome

9.30-11.00: *First Session* (Chair: Paola Voci)

Jacob Edmond

Jack Body

Henry Johnson

11.00-11.30: Morning tea

11.30-1.00: *Second Session* (Chair: Henry Johnson)

Paola Voci

Shuchi Kothari

Jacqui Leckie

1.00-2.00: Lunch

Kindly supported by the Asia:NZ Foundation; the Dunedin Public Art Gallery; the Asia-New Zealand Research Cluster, Asian Studies Research Centre, Department of English, Department of Music, and Department of Languages and Cultures, University of Otago.

2.00-3.30: *Third Session* (Chair: Jacob Edmond)

Diana Bridge

Ouyang Yu

Hilary Chung

3:30-4:00: Afternoon tea

4.00-5.30: *Fourth Session* (Chair: Jacqui Leckie)

David Bell

William Farrimond

Daniel Malone

6:00: Conference Drinks and Dinner

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Sessions

First Session 9.30-11.00

9.30-10.00

Policing the Borders in New Zealand Culture and Tze Ming Mok's Borderline Poetics

Jacob Edmond, University of Otago

What are the boundaries of New Zealand literature and culture? Who polices these boundaries and why? How does the policing of terms such as *New Zealand* and *New Zealandness* and *Asia* and *Asianness* relate to the policing of boundaries in literature and art in New Zealand/Aotearoa? This paper explores these questions by examining the deployment and complication of ethnic, cultural, and national identity in the work of Tze Ming Mok and her use of multiple genres and media, including newspaper columns, essays, poetry, fiction, autobiography, websites, blogs, and various editorial projects.

Biography

Jacob Edmond teaches modern and contemporary poetry in the Department of English at the University of Otago. His recent publications include *Russia*, special issue of *Landfall* (213 [2007]), co-edited with Gregory O'Brien, Evgeny Pavlov, and Ian Wedde; *Unreal City: A Chinese Poet in Auckland* (Auckland UP, 2006), by Yang Lian, co-edited and co-translated with Hilary Chung; and articles in *Poetics Today*, *The China Quarterly*, *Russian Literature*, and *Avant-garde Critical Studies*. He is currently writing a book on cross-cultural encounter in contemporary poetry.

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First Session 9.30-11.00

10.00-10.30

New Packaging for New Music: A Report on the Asia Pacific Festival (February 8-16, 2007, Wellington)

Jack Body, NZ School of Music

The recent **Asia Pacific Festival and Composers Conference** was the 26th Festival in a series of such festivals organised under the auspices of the **Asian Composers League**, an institution that was established in 1971 by a group of leading Asian composers as a forum for new music in the region. Current member countries/regions are Australia (Melbourne), China/Hong Kong, Israel, Japan, Korea, New Zealand, Philippines, Taiwan, and Thailand. Countries with memberships pending include Azerbaijan, Indonesia, Malaysia, Singapore, and Vietnam. New Zealand joined in 1981.

ACL Festivals and Composer Conferences are held every 10-18 months, hosted and financed by member countries in turn. New Zealand has hosted two previous festivals/conferences, in 1984 and 1992. Each of the NZ festivals was called "Asia Pacific" to distinguish it from festivals which take place within Asia. I have been the initiator and artistic director of all three Asia Pacific Festivals.

The effective programming of material that is unusual and unfamiliar to audiences requires imagination and care. Various factors impact on the choices made, including the need for equitable representation of all the member countries, a balance between submitted scores and scores sourced from elsewhere, prioritising music that is perceived to convey Asian aesthetics or values, the selecting and appropriate presentation of traditional music and consideration of its relationship to new music.

This paper reviews the various styles of presentation and concert content of the 2007 Asia Pacific Festival, and the reasons behind the various programming decisions.

Biography

Since 1980, Jack Body has lectured at the School of Music, Victoria University of Wellington (now the NZ School of Music). His music covers most genres, including solo and chamber music, orchestral music, music-theatre, music for dance and film as well as electro-acoustic music. A fascination with the music and cultures of Asia, particularly Indonesia, has

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been a strong influence. He has also worked in experimental photography and computer-controlled sound-image installations. As an ethnomusicologist, his published recordings include music from Indonesia and China.

He has been commissioned by the NZ String Quartet, the NZ Symphony Orchestra, Auckland Philharmonia, and many other groups, and has written three works for the Kronos Quartet. His opera "Alley", based on the life of Rewi Alley, premiered at the 1998 NZ International Festival of the Arts. He has been a featured composer at the San Francisco Other Minds Festival (2003), the NZ International Festival (2004), and the Buenos Aires Encuentros International Festival (2004). Important recent commissions include Songs of Nostalgia (for the Altena Ensemble, Amsterdam), Saetas (for the NZ String Quartet), Palaran (for the Altas Ensemble, Amsterdam), Tribute to the Blues and Waiata Maori (both for the New Music Works, Santa Cruz), and Intimate History No.1 (IMEB, Bourges).

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First Session 9.30-11.00

10.30-11.00

Composing Asia: Asia in the Creative Lives of New Zealanders

Henry Johnson, University of Otago

This paper presents a case study from recent research on contemporary New Zealand composers who have engaged with Asian musics in their own creative lives and musical works. It aims to show how and why musics from Asia have influenced some modern-day New Zealand composers, and to explore the place and significance of such influence in contemporary New Zealand culture.

In music research, especially historical musicology, the use of a biographical approach has long been an established method for portraying the life of a notable musician (i.e., composer, performer, or conductor). What characterises such studies is that the person under investigation is usually no longer living. Such an approach has recently become more prevalent in ethnomusicological discourse with biographical research on living musicians in non-Western cultures. However, while ethnomusicology strives to study the multifarious spheres of people making music, the biographical study of musicians themselves is only now starting to impact on the discipline.

One musical medium from Asia that has had a profound effect on music-making for many New Zealanders is gamelan. With a history in New Zealand of around 30 years, this predominantly percussion ensemble from Indonesia has been established mainly at tertiary education institutions in Wellington, Auckland, Christchurch, Nelson, and Dunedin, with many students learning how to play or write for the instruments. Each of the composers under study has either learned to play gamelan or has been inspired by the ensemble in some other way, and each has represented such Indonesian sounds in their creative works in one way or another.

While building on recent studies on biography in ethnomusicology, this paper presents a person-centred study that reveals new challenges for the researcher and also raises questions about the approach. “Who is telling the story?” “Where is the ‘field’ in the study?” “What links the researcher and informants/collaborators?” These questions and others help show not only how Asia is represented and modified in contemporary New Zealand music, but, more broadly, how Asia is of increasing importance for New Zealand.

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Biography

Henry Johnson is Associate Professor at the University of Otago, where he teaches and undertakes research in ethnomusicology, Asian studies, and performing arts studies. He lectures and performs on a number of Asian instruments, including the Japanese koto and shamisen, gamelan from Java and Bali, and Indian sitar. His recent publications include *The Koto: A Traditional Instrument in Contemporary Japan* (Hotei, 2004) and *Tsugaru: Regional Identity on Japan's Northern Periphery* (Otago University Press, 2005).

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Second Session 11.30-1.00

11.30-12.00

How They Look, What We Are: Documenting and Remaking China and New Zealand

Paola Voci, University of Otago

This article focuses on documentary representations of the encounters between China and New Zealand. I argue that documentary film/videomaking has been a privileged location for the development of new narratives about the two communities' past, present, and possible future connections. Even though documentary filmmaking's claim to the real has been long contested and re-evaluated by film scholars, its visual representations are still *perceived* as more authentic than those of its fictional counterpart. Documentary movies thus have been the ideal media for promoting cultural understanding or uncovering unsolved cultural tensions.

In this study, I look at documentary films produced by large commercial enterprises and/or government sponsored institutions as well as independent or amateur filmmakers and analyse how they have explored and mediated both countries and cultures, from a multiplicity of perspectives. By capturing the life of Chinese people in New Zealand, making known Chinese culture to the NZ audience and NZ's natural beauty to the Chinese one, many of these films have encouraged cross-national tourism and fostered commercial ties. On the other hand, some of these documentaries have also exposed unhappiness and discrimination and thus complicated the official rhetoric of multicultural inclusiveness, equal partnership, and serene friendship by offering alternative and, at times, dissenting and provocative counternarratives on both unflattering similarities and clashing cultural values.

Biography

Paola Voci completed a B.A. in Chinese Language and Literature, Venice University 1991; a Diploma in Film Theory and Practice, Beijing Film Academy 1991; a M.A. in East Asian Studies, Indiana University 1997; and a PhD in Chinese, Indiana University 2002. Her area of study combines East Asian Studies (in particular, Chinese language and culture), film and media studies, and visual culture. In particular, her recent research has focused on documentary film/videomaking in contemporary China and the media of the Chinese diaspora. She has published in *Modern Chinese Literature and Culture* and *Senses of Cinema* and has contributed to the

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Encyclopaedia of Chinese Cinema. Her work is also included in several edited collections of essays. She is currently writing *China on Video* (working title), a book that analyses movies made and viewed on smaller screens (i.e., the DV camera, the computer monitor—and, within it, the Internet window—and the cellphone display).

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Second Session 11.30-1.00

12.00-12.30

Small Films Large Anxieties: Telling My Stories in New Zealand

Shuchi Kothari, University of Auckland

New Zealand is one of the few countries whose national film commission regularly funds short films. For the last decade, a sum of \$1 million is disbursed annually to fund short film production. A further \$200,000 is set aside for post-production of shorts that have not initially been funded by the New Zealand Film Commission but have been selected by international "A-list" film festivals. The NZFC considers it an almost mandatory training ground for directors who will eventually move into making feature films. For a country that makes 3 to 4 features in its best years, the 9-12 NZFC-funded shorts make a significant contribution to the visualization of New Zealanders.

To access this pool of funds, we are strongly encouraged to tell New Zealand stories. Yet Asians remain largely absent from the national imaginary. My paper explores this historical exclusion and examines the three short films I have written and co-produced in New Zealand in relation to the official call for "New Zealand stories."

Biography

Shuchi Kothari is an academic (Department of Film, TV, Media Studies, University of Auckland), screenplay-writer, and producer. She writes screenplays for the film industries in New Zealand, USA, and India. The short film *Fleeting Beauty* was her first foray into producing, followed by *Clean Linen* and, more recently, *Coffee & Allah*. Her recent commissioned feature screenplays were *Bollywood Bride*, for Los Angeles based Jag Mundhra Films, and *In Such Times* (co-written with Nandita Das).

She publishes in the field of South Asian popular culture and is currently developing a pan-Asian sketch comedy show for national television broadcast in New Zealand.

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Second Session 11.30-1.00

12.30-1.00

Snap! Self and Community: Representing Diaspora and Indian Settlers in Aotearoa/New Zealand

Jacqui Leckie, University of Otago

This presentation explores images that Indian settlers in New Zealand have selected to be considered in a book I am writing on Indians in New Zealand. I concentrate on the period from around the 1890s-1970s.

I will explore how Indian immigrants and settlers represented self and community through photographs such as passports, studio photos, work and leisure images. This also contrasts with images that newspapers selected as newsworthy and for publication.

There are consistent tropes but also surprising interventions in this. A theme I shall explore is how these images locate representation of Indian settlers within “mainstream” narratives of New Zealand history and cultures—or indicate that those narratives need to consider more diversity within Asian histories in New Zealand.

Biography

Jacqueline Leckie is a Senior Lecturer in Social Anthropology, at the University of Otago. She has taught there for many years and at Kenyatta University and the University of the South Pacific. She has published extensively on the Indian diaspora to the South Pacific and on ethnicity, gender, politics, and labour relations in Fiji. Currently, a book, *Indian Settlers in New Zealand*, is in press with the University of Otago Press. She is also working on a project on a history of “madness” in Fiji.

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Third Session 2.00-3.30

2.00-2.30

O to be a Dragon

Diana Bridge, Independent Scholar and Writer

This paper works, with reference to both the scholarly and creative sides of my own work, from the 'representations of Asia in New Zealand literature' side of the topic.

I examine some of the issues which confront a contemporary writer writing 'about' Asia with reference to my own body of poetry. This draws heavily, across four books and a new manuscript, on Asian topics, repertoires, and locations; some of the poems also reflect certain broadly East Asian approaches to poetry. I consider such aspects as the problem of obscurity, which the representation of Asian themes and topics entails for a non-Asian New Zealand audience, and the dilemma this poses for the writer who is impelled to make use of an Asian repertoire but requires a connection with her local audience.

Drawing on the research I did for a recent essay on Robin Hyde's China-based poems, I employ insights and some resonant, and still pertinent, language culled from Hyde's China writings to structure the presentation. I also use these to explore themes that continue to confront us, such as 'what is it makes the stranger', the conditions in which a certain kind of creative response may occur, the effect of the acquisition of distance on a writer's work. These are considerations which seem likely to apply to the psychology and work of any non-Asian NZ writer involved in the process of reflecting Asia in her writing.

Biography

Diana Bridge is a New Zealand poet who began writing while living in India in the nineties. She has had four collections of poetry published, the most recent being *Red Leaves* (AUP, 2005). Her poems make frequent use of Chinese and Indian locations, topics, and artistic repertoires. They have been published in the UK, Australia, and India and recently in journals with a transcultural focus in the UK, *World Literatures in English*, *Moving Worlds*, and *Wasifiri*. She has a Ph.D. (from the Australian National University) in Chinese classical poetry and has taught in the Chinese Department of Hong Kong University and, on an occasional basis, at Victoria University. Her essay on the China-based poems of Robin Hyde will appear in a book of essays on Hyde forthcoming from OUP.

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Third Session 2.00-3.30

2.30-3.00

The Axis of Exiles: Writing and Teaching between China, Australia, and New Zealand

Ouyang Yu, Wuhan University

This paper focuses on Ouyang Yu's recent experience as a poet writing in Australia and China in both English and Chinese as well as his experience in China teaching diasporic writings in English by Chinese writers from Australia, New Zealand, and other English-speaking countries. It discusses issues of racism, multiculturalism, and cultural identities by drawing on Ouyang's past experience directly related to New Zealand and Australia as impossible options for employment before he returned to China on a temporary contract. By making reference to the shadows of the "White Australia Policy" and the "White New Zealand Policy" that underlie this contemporary anomaly deeply affecting migrant Chinese intellectuals, a point will be made about the axis of exiles either resident in one of the three countries or who prefer to live in transit.

Biography

Ouyang Yu graduated from La Trobe University with a doctoral degree in Australian literature and has had 37 Chinese and English books published in the field of fiction, poetry, literary translation, and literary criticism since his arrival in Australia in 1991. His 1st English novel, *The Eastern Slope Chronicle* (Brandl & Schlesinger, 2002), was short-listed for the 2003 NSW Premier's Awards and won the Festival Award for Innovation in Writing in the 2004 Adelaide Bank Festival of Arts. His 5th book of English poetry, *Foreign Matter* (Otherland, 2003), won the 2003 Fast Books Prize for Best Poetry in the self-published category in NSW. His 7th book of English poetry, *Listening To*, was published by Vagabond Press in early 2006. His 8th book of English poetry, *The Kingsbury Tales: a novel*, is forthcoming with Brandl & Schlesinger. His 14th book of translation, in Chinese, of Robert McCrum et al.'s *The Story of English* was published in 2005 by Baihua Publishing House in China, and his 6th book of English poetry, *New and Selected Poems*, was published by Salt Publishing in London in 2004. His 4th book of Chinese poetry, *xiandu* (The limit), was published in 2004 in Beijing. His 5th book of Chinese poetry, *er du piao liu* (Second Drifting), was published in Beijing in late 2005.

His other published translations (17 of them) in Chinese include *The Female Eunuch* (Lijiang, 1991, and Baihua, 2001) and *The Whole Woman* (Baihua,

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2002) by Germaine Greer, *The Shock of the New* (Baihua, 2003) by Robert Hughes, *Capricornia* by Xavier Herbert (Chongqing, 2004), and *Corpsing* by Toby Litt (Shanghai Literature and Arts, 2006).

Ouyang's new book, *On the Smell of an Oily Rag: speaking English, thinking Chinese and living Australian*, is forthcoming in late 2007 with Wakefield Press, and his second full-length novel, *Loose: a wild history*, is forthcoming in the UK with Bluechrome Publishing.

He is now professor of Australian literature and director of the Australian Studies Centre in the English Department, Wuhan University, China, as well as visiting professor at the Institute of Comparative Literature and Comparative Culture, Nanjing University, China.

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Third Session 2.00-3.30

3.00-3.30

Yang Lian – A Chinese New Zealand Poet?

Hilary Chung, University of Auckland

This paper explores the mechanisms at work in the allocation and appropriation of cultural affiliation. Yang Lian is a poet of international stature who has been based in London since 1993. After having become exiled in New Zealand where he was a temporary visitor during the aftermath of the events of Tian'anmen Square, 1989, he became and remains a New Zealand citizen. The first years of exile which he spent based in Auckland were pivotal in the development of his poetics. In *Yang Lian: Unreal City: a Chinese Poet in Auckland* (Edmond & Chung 2006), we explore how Yang Lian's creative engagement with the environment of the city of Auckland enabled the emergence of his 'poetics of exile'. New Zealand was both the place of multiple dislocations in Yang Lian's life and the central point of orientation within that dislocation. His New Zealand poetry is at once specifically located in Auckland and other New Zealand landscapes and abstractly dislocated from them. In his exploration of the complexities of location and identity, we argue that Yang Lian's New Zealand poetry resonates with aspects of New Zealand's own poetic tradition and the uncertainty surrounding the term 'New Zealand poetry'. Interestingly, the suggestion that Yang Lian might be read as a New Zealand poet was considered preposterous by a number of overseas reviewers of the book.

Yang Lian writes in Chinese, his Chinese-reading audience both within and beyond the PRC are extremely important to him, but he has no formal affiliation with China. At the same time, he is read internationally in English translation, revels in his supranational following, and acknowledges the significance of his New Zealand sojourn in his poetic development.

Biography

Hilary Chung is Senior Lecturer in Chinese and Comparative Literature in the School of Asian Studies, University of Auckland. Her recent publications include *Yang Lian: Unreal City: A Chinese Poet in Auckland* (2006), which she co-edited and co-translated with Jacob Edmond, and *Displacement and Creativity: Homes Ruptured, Homes Remade*, co-edited with Leonard Bell (forthcoming).

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Fourth Session 4.00-5.30

4.00-4.30

Ukiyo-e in New Zealand

David Bell, University of Otago

Assumptions of insularity in New Zealand's cultural history have often failed to recognise a long engagement in international affairs. Asian art works, including examples of the Japanese ukiyo-e ('floating world picture') woodblock prints, have been acquired by a surprising range of people. The collections they have assembled suggest less parochial attitudes than might have been thought and indeed confirm an active interest in the East. This paper examines collections of ukiyo-e in New Zealand, the motives that may have provoked their formation, and the legacy that remains.

Biography

David Bell's key teaching focus lies in the area of art education, embracing teaching and learning in the visual arts with a special interest in art history and theory. His doctoral study examined the conditioning factors contributing to the pictorial character of *ukiyo-e*—the 'floating world pictures' of eighteenth- and nineteenth-century Japan. His publications in this field include *Chushingura and the Floating World: The Representation of Kanadehon Chushingura in Japanese Prints* (Curzon); *Ukiyo-e Explained* (Global Oriental); and *Hokusai's Project: The Articulation of Pictorial Space* (Global Oriental). His new work on Utagawa Kunisada's pictorial series *Seichu gishi den* is currently in preparation for publication, and his longer-term research project examines the issue of sensibility in Japanese art.

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Fourth Session 4.00-5.30

4.30-5.00

Transcultural Dialogues in Contemporary Theatre Practices: Imitation of Form or Assimilation of Principles

William Farrimond, University of Waikato

This paper discusses the ways in which certain performative behavioural principles, central to classical Asian theatre, have been identified and used to inform non-Asian theatre practices, including the pedagogy and artistic practice represented in New Zealand theatre.

Imitation of form often brings with it the accusation of cultural theft, revealing an absence of artistic integrity demonstrated by the desire to add exotic “colour” to a jaded art form. The relatively recent identification of “behavioural” principles *common* to the established and varied forms of classical Asian theatre obviates any such need to imitate.

Practical dialogues between master practitioners and performers, structured by The International School of Theatre Anthropology (ISTA), have revealed for the non-Asian/Western performer a body of what Stanislavski called “useful bits of information”.

Through the presentation of ISTA-inspired research, examples of assimilation models are discussed and illustrated in the context of transcultural dialogue. This includes discussion of

- A report on research which seeks to identify how *kata* (Japan) may be used as a structural and analytical tool in actor-training and performance composition
- *Lokadharmi* and *Natyadharmi* (India) as a way of considering the nature of performance behaviour
- *Keras* and *manis* (Indonesia/Bali), the employment of the principle of opposition in corporeal expression

Biography

William Farrimond trained in the UK as a teacher of Drama, Art, and English. He has Undergraduate and Postgraduate degrees in Theatre Studies from the University of Copenhagen and conducted Post-doctoral studies at Bristol and Leyden Universities. His European residence (12 years) included collaboration with Eugenio Barba and Odin Teatret and involvement as director in International School of Theatre Anthropology

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programmes, which included work with Jerzy Grotowski and Dario Fo, among others. Farrimond returned to Aotearoa/New Zealand in 1996 as an independent theatre director (Journeyman Theatre Company, Le Mata Theatre). He is currently Chairperson of the Department of Humanities and Convenor of Theatre Studies at the University of Waikato. His research interests and publication fields focus on Theatre Anthropology, Asian Theatre, Eurasian Theatre, Mask Performance, Solo Performance, and New Zealand Theatre.

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Fourth Session 4.00-5.30

5.00-5.30

The Long March to No Chinatown

Daniel Malone, University of Auckland

Daniel Malone presents a discussion of “No Chinatown,” a contemporary art project created for the 3rd Auckland Triennial in collaboration with the international, Beijing-based collective The Long March Project and Kah bee Chow. The discussion will reflect on how the “No Chinatown” campaign engaged with notions of self-determined identity, local histories of protest culture, and Asianness and Chineseness in New Zealand’s particular geopolitical context

Biography

Daniel Malone is an artist currently living and working in Auckland where he teaches at the Elam School of Fine Arts and co-runs the artist-run dealer gallery Gambia Castle and the itinerant curatorial collective Cuckoo, and is represented by Sue Crockford Gallery. Recent exhibitions include *Transversa* in Santiago, Chile, the 2006 Singapore Biennale, *Local Transit* at Artists Space, New York. In 2008 he will present a solo project at The Long March project space in Beijing responding to and coinciding with the Olympic Games to be held there.

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