

CULTURAL GLOBALISATION IN HISTORICAL PERSPECTIVE: ACTORS, ARTS & ARTEFACTS

12TH-13TH MAY 2010

Paul Bailey

Biography

An honours graduate in Chinese at Leeds University, he taught at Lingnan College, Hong Kong (1973-5) before completing an MA in East Asian History & Politics at the School of Oriental and African Studies (University of London) and then a PhD in Chinese history at the University of British Columbia, Canada, during which time he spent a year at Beijing University, China (1980-1) as a British Council postgraduate scholar. He held a lectureship in Chinese at the University of Durham before being appointed lecturer in East Asian history at the University of Edinburgh in 1985. He was promoted to Reader in 1997. A recipient of a Leverhulme Scholarship to do archival research in China (1990), he has been a Visiting Research Fellow at Taiwan National University (1997) and the Centre of Asian Studies, University of Hong Kong (2000), and has twice been a British Academy Exchange Scholar in China (1995, 2000). He has been editor of the *Bulletin of the British Association of Chinese Studies*, and has served as External Examiner for taught postgraduate courses in East Asian languages, history and politics at the Universities of Newcastle and Durham. He is course director for the taught postgraduate MSc in Gender History (in the School of History & Classics), and contributes a core module on Chinese society and culture to the taught postgraduate MChS (Master of Chinese Studies) in the School of Literatures, Languages and Cultures, and an optional module on Chinese cinema to the taught postgraduate MSc in Film Studies (also in the School of Literatures, Languages and Cultures). He was awarded a Personal Chair in Modern Chinese History in 2007.

Title of Paper

‘Transnational Diasporas’: The Case of Li Shizeng in China and France 1902-1928

Abstract

Li Shizeng (1881-1973) was one of the most intriguing political and cultural figures in twentieth century China. Son of a late Qing court official, he studied in France in the early years of the twentieth century and became the most prominent member of a group of Francophile Chinese radicals who enthusiastically advocated Chinese overseas study in France and Sino-French cultural interaction. This paper explores Li Shizeng’s role in this interaction to illuminate the ways in which Chinese intellectuals such as Li, far from being the passive recipients and imbibers of ‘superior’ western knowledge, actively engaged with, and participated in, global knowledge and connections. In his transnational educational initiatives and ability to operate in different socio-political circles transcending domestic and national boundaries, Li Shizeng enacted (and embodied) a type of cultural ‘deterritorialisation’ that facilitated the imagining of multiple ‘spaces’. As such, the paper concludes, Li Shizeng represented a new and modern kind of intellectual.

CULTURAL GLOBALISATION IN HISTORICAL PERSPECTIVE: ACTORS, ARTS & ARTEFACTS

12TH-13TH MAY 2010

Robert Bickers

Biography

Robert Bickers is Professor of History at the University of Bristol. Recent books include *Empire Made Me: An Englishman adrift in Shanghai* (2003), and *May days in Hong Kong: Riot and emergency in 1997* (2009). He has just completed *The Scramble for China, 1832-1913* (2011), and an edited volume for OUP, *Settlers and Expatriates: Britons over the seas* (2010). As well as developing work on the lighthouses of the Chinese Maritime Customs and their place in global networks of communications he has been running the 'Historical Photographs of China' project (<http://chp.ish-lyon.cnrs.fr>) and is a Co-Director of the British Inter-university China Centre.

Title of Paper

Linked by light: The Chinese Maritime Customs and the Lighting of the China Coast

Abstract

In the 50 years after 1860 new lights networks lit Ottoman and Indian coasts, Southeast Asia, China and Japan, providing a key element of the infrastructure of nineteenth-century globalisation. In 1868 Robert Hart, Inspector General of the Chinese Maritime Customs announced an ambitious plan to light the maritime highways along the China coast, a project that was deemed substantially complete by 1911. Allied to the programme were other endeavours, notably the establishment of a meteorological network providing data for research and for weather forecasting. This paper examines the rationale behind the lights initiative and where it stood in global terms, and its impact on communications. The project became a key aspect of the presentation internationally of the work of Robert Hart's Service, at international exhibitions for example, and in Customs publications. Modern French and British technology was secured and shipped to sites across the Chinese coast from Manchuria to the border with French Indo-China, which were staffed by European and local Chinese personnel. But as this paper also shows these beacons of technological modernity were also local colonial sites with an impact on marginal maritime communities as well as their local environments

CULTURAL GLOBALISATION IN HISTORICAL PERSPECTIVE: ACTORS, ARTS & ARTEFACTS 12TH-13TH MAY 2010

Sebastian Conrad

Biography

Sebastian Conrad is professor of history at the European University Institute, Florence. His fields of interest include modern Japanese history, the history of colonialism and postcolonialism, and global history. Recent publications include *Globalisation and the Nation in Imperial Germany*, Cambridge (Cambridge University Press) October 2010; *The Quest for the Lost Nation: Writing History in Germany and Japan in the American Century*, Berkeley (California University Press) 2010; and the edited volume *Competing Visions of World Order: Global Moments and Movements, 1880s-1930s*, New York (Palgrave Macmillan) 2007 (with Dominic Sachsenmaier).

Title of Paper

Reworking the "Enlightenment": Actors, Appropriations, and Concepts

Abstract

The Enlightenment has secured itself a pivotal place in the standard narratives of world history. Typically, these are narratives of uniqueness and diffusion. The assumption that the Enlightenment was a specifically European phenomenon remains one of the foundational myths of Western modernity, and of the modern West. This perspective has recently been challenged under the impact of postcolonial studies on the one hand, and of the multiple modernity paradigm on the other. In my presentation, I will challenge these approaches, and then propose an alternative reading of the history of the Enlightenment in a global perspective. If the Enlightenment had a global impact, it was not because of the universal aspirations of the Parisian philosophes, but because it was itself a global phenomenon. On the one hand, cultural transformations in eighteenth-century Europe were not the work of Europeans alone and need to be understood as specific responses to global conjunctures. On the other hand, the global character of the Enlightenment was due to the work of social actors around the world who appropriated, modified, and re-articulated what they saw as its core.

CULTURAL GLOBALISATION IN HISTORICAL PERSPECTIVE: ACTORS, ARTS & ARTEFACTS

12TH-13TH MAY 2010

Arif Dirlik

Biography

Arif Dirlik is Knight Professor of Social Sciences (History and Anthropology), University of Oregon, Retired. He is a Distinguished Visiting Fellow, the Peter Wall Institute for Advanced Studies, University of British Columbia, and has held honorary appointments at China Center for Comparative Politics and economic, Central Compilation and Translation Bureau, Beijing, the Center for the Study of Marxist Social Theory, Nanjing University, and Northwest Nationalities University, Lanzhou, PRC. He has taught at Duke University, 1971-2001, and the Chinese University of Hong Kong, 2007-2009. He presently has been appointed visiting scholar at the Academy of National Studies, Tsinghua University, where he will deliver the Liang Qichao Memorial Lectures in October/November 2010. He serves on the editorial boards of over ten periodicals in Chinese, Asian and Cultural Studies, and is the editor of two book series, "Studies in Global Modernity," with the State University of New York Press, and "Asian Modernities," with the Chinese University of Hong Kong Press. His most recent book-length publications are "Selected Works of Arif Dirlik" (2010, in Turkish), "Snapshots of Intellectual Life in Contemporary China" (2008, special issue of boundary 2), "Pedagogies of the Global" (2007), and "Global Modernity: Modernity in the Age of Global Capitalism." He has recently completed two edited volumes, "The Formation and Indigenization of the Disciplines in China: Sociology and Anthropology," and, "The End of the Peasant? Global Capitalism and the Future of Agrarian Society."

Title of Paper

Revisioning Modernity: Modernity in Eurasian Perspectives

Abstract

This presentation offers a reflection on our conceptualization of modernity, using the case of Ming China as an illustration. Intellectual developments associated with globalization have called into question the identification of modernity with Euro/America. There is much discussion presently concerning 'multiple' or 'alternative' modernities. As a consequence, 'modernity' appears increasingly as a floating signifier. I argue that the disassociation of modernity from Euro/America has implications not just for the present but also for the past. The discussion will pursue these implications to the period from the 16th to the 18th century, to the period that has been described conventionally as 'premodern'.

CULTURAL GLOBALISATION IN HISTORICAL PERSPECTIVE: ACTORS, ARTS & ARTEFACTS 12TH-13TH MAY 2010

Andreas Eckert

Biography

Professor of African History at Humboldt University Berlin and Director of the International Research Centre "Work and Human Life Cycle in Global History". Editor of the "Journal of African History"; Chair of the "Working Group of Modern Social History"; Current research interests: Decolonization in Africa, the history of colonialism, Global Labour History

Title of Paper

Varieties of the Black Atlantic: Africans in Europe in the early 20th century

Abstract

Paul Gilroy's groundbreaking study on the 'Black Atlantic' (1993) has revitalized scholarly interest in the connections between Africans, African-Americans and generally people of African descent on both sides of the Atlantic. This paper builds on Gilroy's analysis by systematically including the ideas and activities of Africans in Europe during the first decades after 1900. It focuses on the UK, France and, to a lesser extent, Germany, and will mainly look at three groups: a) African students in the UK; b) the Négritude movement in Paris; and c) African political activists in Berlin and Hamburg. The different trajectories represented by these groups stood for the rising mobility of colonized Africans and the emergence of politically active and at least partly well connected African diaspora groups. Especially after World War I, European powers regarded this development as a dangerous threat to their order of the world. The African analysed in this paper often combined a critique of Western politics and culture and European claims to superiority with nationalist and/or Pan-Africanist visions and, more generally, with a modernization project that - although conceptualized as an alternative modernity - included many elements of the dominant Western modernity.

CULTURAL GLOBALISATION IN HISTORICAL PERSPECTIVE: ACTORS, ARTS & ARTEFACTS 12TH-13TH MAY 2010

Michael Facius

Biography

Michael Facius is Research Fellow and PhD Student at Freie Universität Berlin, East Asian Seminar. He is currently writing his doctoral thesis with the working title "Translating Asia: Chinese knowledge in late 19th century Japan" as part of the DFG (German Research Council) sponsored project "Actors of cultural globalization 1860-1930".

Title of Paper

Globalizing knowledge: The Japanese Tōa dōbun shoin in Shanghai

Abstract

The Japanese Tōa dōbun shoin, or East Asian Common Culture Academy, in Shanghai has been characterized as a spearhead of Japan's "informal empire" in China. This presentation attempts a different perspective on this important institution, without losing sight of its political entanglements. It situates the Tōa dōbun shoin at the endpoint of the transformation of the order of knowledge that took place in Japan in the course of the nineteenth century. One major effect of this transformation was the allocation of a new meaning and role to "Chinese knowledge". The paper discusses aspects of this new role that relate to 19th century globalization. It argues that, paradoxically, the generation of knowledge about "living China" was in fact encumbered by the globalization of Japan that set in with the Meiji period (1868–1912) and became an option only after China's end as Japan's political enemy, i.e. after the Sino-Japanese war. Exploring the curious tension between the Academy's stress on fact-finding and its entanglement with political issues, the paper argues that the latter were in fact a necessary precondition for the establishment and success of Tōa dōbun shoin.

CULTURAL GLOBALISATION IN HISTORICAL PERSPECTIVE: ACTORS, ARTS & ARTEFACTS 12TH-13TH MAY 2010

Harald Fischer-Tiné

Biography

Harald Fischer-Tiné is Professor of History at the ETH Zürich (Swiss Federal Institute of Technology, Zurich); He specializes in modern South Asian History and the History of the British Empire and has published widely in these fields. His English publications include the monograph Fischer-Tiné, Harald, *Low and Licentious Europeans': Race, Class and White Subalternity in Colonial India*, New Delhi (Orient Longman) 2009 and three co-edited volumes: Tambe, Ashwini/ Fischer-Tiné, Harald (eds), *The Limits of British Colonial Control in South Asia: Spaces of Disorder in the Indian Ocean Region*, London (Routledge) 2008, Fischer-Tiné, H./Gehrmann, Susanne: *Empires and Boundaries. Rethinking Race, Class and Gender in Colonial Settings*, New York-London (Routledge) 2009 and Fischer-Tiné, Harald/ Mann, Michael (eds): *Colonialism as Civilizing Mission. Cultural Ideology in British India*, London (Anthem Press) 2004.

Title of Paper

Resistance in Interaction: Indian Exiles in Europe and the Emergence of Anti-imperialist "Terrorism", 1905-1914

Abstract

In the decade preceding the First World War a small circle of Indian revolutionaries in exile grouped around the key figure of Shyamji Krishnavarma (1857-1930) and mostly based in London and Paris was at pains to establish anti-British networks with a variety of European and extra-European allies. Next to close contacts with Irish (or Irish-American Fenists) and Russian anarchists, Krishnavarma and his entourage also established close relationships with socialist activists in Britain, France and Germany. There were also attempts to forge alliances with the representatives of other anti-colonial national movements (such as the Egyptian one) and capitalize on the sudden popularity of pan-Asianism in the wake of Japan's triumph over Russia in 1905.

Crucial in the protracted debate between the Krishnavarma group, its multifarious allies and the public back in India was the question as to whether or not "Russian methods" (or 'terrorism', as the British preferred to call it) constituted a legitimate means of resistance against imperialist aggression. After providing a sketch of Krishnavarma's world-wide web of anti-imperialism, the presentation will focus on an analysis of this key debate.

CULTURAL GLOBALISATION IN HISTORICAL PERSPECTIVE: ACTORS, ARTS & ARTEFACTS

12TH-13TH MAY 2010

Natascha Gentz

Biography

Natascha Gentz studied in Germany at Heidelberg University, where she took her MA (1994) and PhD (1998) degrees. Her studies included residences at Fudan University, Shanghai (1988-1990), People's University, Beijing (1995-6), and Tokyo University (1997). After her PhD she was engaged in various funded research projects and in teaching in the Chinese Departments at Heidelberg and Göttingen University. In 2002 she became Junior Professor at Frankfurt University, from where she came to Edinburgh. Her publications include a monograph on the history of Chinese journalism and two edited volumes, on transcultural knowledge transfer in Late Qing China, and on how global media are shaping cultural identities. She has also published a book on contemporary Chinese historical drama as well as dozens of articles on Late Qing and contemporary Chinese drama, literature and media. She has also translated a novel and two volumes of short stories by the Chinese nobel laureate Gao Xingjian.

Title of Paper

Early Chinese Student Migration and the Politics of Maintaining Boundaries

Abstract

Politics of identification remains the core problem in studies of migration, transnationalism and diaspora. Key features of the migration experience, as exile and nostalgia and the triadic relationship between the boundaries of diaspora, the homeland and hostland are expected to produce new forms of consciousness, collectivity and individual identity in an ever ongoing process. The triadic dimension of the migration experience is not confined to the state of migration itself, but has a continuous impact on the homeland through the steady return of migrants. China makes an appropriate case study. It has not only developed one of the largest student migrations across the world, but also produced very controversial debates about the local agency of returned students. While international experience is commonly accepted as a positive asset in individual biographies, students returning to China are confronted with negative stereotypes, the emergence of which can be traced back to the beginning of the past century. Ironically, the students themselves often contributed to the formation of negative images about returned students in their polemics among themselves. While they might display a cosmopolitan habitus on the international stage, personal identifications after their return are very much restricted by or related to boundaries of their host country. The paper will look at this formation of local discourses among the returnees from the beginning of large scale student movements in the late 19th and early 20th century and analyse the stereotypes produced about the foreign countries and their students, as well as their repercussions on the positioning of these countries within a "new" world hierarchy. Overall, the debates also point towards potentially different perceptions and/or alternative approaches to processes of globalisation.

CULTURAL GLOBALISATION IN HISTORICAL PERSPECTIVE: ACTORS, ARTS & ARTEFACTS

12TH-13TH MAY 2010

Jeesoon Hong

Biography

Jeesoon Hong is a lecturer in Chinese culture at the University of Manchester, UK. Before joining the University of Manchester, she taught in the Department of Media Studies and Film at the New School, New York and in the Department of Comparative Literature at Korea University, Seoul. She completed her PhD in Chinese Studies at the University of Cambridge, UK and carried out post-doctoral research at J.W. Goethe-Universität Frankfurt, Germany and Columbia University, USA. Her publications include works on stereotypes and martial arts films.

Title of Paper

Building Desires, Selling Spaces: Department Stores in Early Twentieth Century

Abstract

This paper examines department stores in Berlin, Tokyo, Seoul and Shanghai focusing on questions related to class, body, space and imperialism. The main question of this paper will be the way department stores contributed to the construction of modern man. Unlike the common view of linking department stores with the public space crystallizing *flânerie*, many German cultural critics like Karl Krauss, Walter Benjamin and Siegfried Kracauer observe the end of *flânerie* with the emergence of department stores. Beginning from Kracauer's analyses of the transformation of the Kaisergalerie, this paper will move on to Mitsukoshi department store in Nihonbashi, Tokyo. Tokyo Mitsukoshi will be compared with its branches in the colonial cities of Seoul and Taipei. In Shanghai, this paper will focus on the department stores on Nanjing Road such as Sincere, Wing On and Sun Sun. It will examine bodily experiences in the spaces. Spaces such as rooftop gardens and arcades will be analysed as well as the locations in the cities, in particular in the foreign settlements in Seoul, Taipei and Shanghai. It will also explore questions such as the way urban temporality is reshaped by the seasonality of the department stores and the way they mark festivities.

CULTURAL GLOBALISATION IN HISTORICAL PERSPECTIVE: ACTORS, ARTS & ARTEFACTS 12TH-13TH MAY 2010

Maria Moritz

Biography

Maria Moritz is a Ph.D.-candidate in the Intercultural Humanities - Program of Jacobs University, Bremen/Germany. Additionally, she is a member of the research group 'Agents of Cultural Globalization around 1900' which is funded by the German Research Foundation and based in Berlin. Before joining Jacobs University she completed her M.A. in Modern South Asian Studies and German Literature at the Humboldt University in Berlin. She has recently conducted extensive fieldwork in India and Sri Lanka and will finish her thesis by the end of next year.

Title of Paper

A South Asian cosmopolitan: Bhagavan Das and the critique of the Theosophical Society, (1913-1914)

Abstract

A key aim of *The Theosophical Society* was to found a 'Universal Brotherhood of Humanity' based on a cosmopolitan agenda which allowed everyone into its global network of branches 'irrespective of race, class, creed or gender'.

Rather than focusing on the organisation as a unit of analysis, however, the paper offers the case study of an Indian affiliate thus empirically substantiates the perspective of an individual in a global network of belonging.

Though Bhagavan Das never left India he was a 'Citizen of the World'. Due to his profound reflection of the global dimension, his membership in the transnational theosophical network and the indigenous globally oriented elite as well as his background in a traditional, regional form of global awareness, he developed a multifaceted transnational identity.

Starting from the concept of 'rooted cosmopolitanism' the paper examines how Das combined these entangled, interfering and conflicting cosmopolitan influences in his individual form of transnational identity on the theosophical platform and how he got into conflict with the Society's universalizing aspirations.

By highlighting the dynamics of a specific cultural interaction this paper aims to contribute to an understanding of the global awareness of non-European social actors within an integrating world.

CULTURAL GLOBALISATION IN HISTORICAL PERSPECTIVE: ACTORS, ARTS & ARTEFACTS 12TH-13TH MAY 2010

Roxann Prazniak

Biography

Roxann Prazniak is the author of *Dialogues Across Civilizations: Sketches in World History from the Chinese and European Experiences* and *Of Camel Kings and Other Things: Rural Rebels Against Modernity in Late Imperial China*. She is associate professor at the University of Oregon where she teaches in the Robert D. Clark Honors College. Her current research interest is cultural exchange during the Mongol Ilkhanate and the co-creation of early modernity across Eurasia.

Title of Paper

Siena on the Silk Roads: Translocal Exchange and Early Modernity

Abstract

The Mongol century (1250-1350) opened a discourse that would shape the terms of early modernity. The period before 1350 witnessed a remarkable cosmopolitanism across Eurasia before the European creation of an east/west divide that polarized and denied the terrain of a reciprocal history. Focusing on Siena and Tabriz and the worlds of artistic exchange that linked them, this paper juxtaposes the work of Ambrogio Lorenzetti and Rashid al-Din to explore the dynamics and conditions that prompted the emergence of secularism, humanism, and naturalism -- hallmarks of early modernity.

CULTURAL GLOBALISATION IN HISTORICAL PERSPECTIVE: ACTORS, ARTS & ARTEFACTS 12TH-13TH MAY 2010

Stefan Rinke

Biography

Stefan Rinke is a professor of Latin American history at the Institute of Latin American Studies - which he directed from 2007 to 2009 - and the Friedrich-Meinecke-Institute of the Freie Universität Berlin. He has published seven books, edited 11 and wrote many articles for journals in Europe, the US and Latin America on the region's history from 1492 to today. At present, he is Vice-President of the European Association of Historians of Latin America (AHILA).

Title of Paper

Polyvalent Actors: The Global and the Lure of the Modern in Early Twentieth Century Latin America

Abstract

The article will focus on the actors of cultural globalization in some Latin American countries at the beginning of the 20th century. It will focus on their polyvalence in different settings considered to be "modern". Thus we will take a look at Brazilian football managers who are also excelling in "automotive raids", at Chilean journalists who are starring in films and flying airplanes or at Argentinian cartoonists whose expertise in football was superb. What did they have in common? What was their view of the world? In how far did they present and perceive of themselves as a homogeneous group? And finally, what image – or map – of the wider world had they in mind when they staunchly defended their way of life because to them there was no alternative to being modern.

CULTURAL GLOBALISATION IN HISTORICAL PERSPECTIVE: ACTORS, ARTS & ARTEFACTS

12TH-13TH MAY 2010

Chia-Ling Yang

Biography

Dr Chia-Ling Yang is Lecturer in Chinese Art at the University of Edinburgh. She researches principally on the Chinese painting, modern Chinese art and its interactions with Japan and the West. She received her first degree from Chinese Literature at the National Taiwan University and a MA from Art History at the University of Warwick and completed her PhD at the University of London (SOAS) in Art and Archaeology. Yang was Lecturer in Chinese Art at the University of Sussex and University of London (SOAS), a visiting scholar at the Academia Sinica in Taiwan and the University of Heidelberg, and was awarded a postdoctoral fellowship to research and teach in Art History at the University of Chicago. She also lectured at the Victoria & Albert Museum and the British Museum on Chinese Painting.

Title of Paper

Reconstructing Heritage: Culture-Making of Qing Yilao in Global Shanghai and Dalian

Abstract

After the collapse of the Qing dynasty, the yilao's (the "old leftovers" of the Qing) attempts to reconstruct heritage in global Shanghai and Dalian and their cultural productions, in terms of artistic publications, exhibitions, museums and monuments, are loaded with expectations extending from political legitimacy through social inclusiveness to encompass the commodification and marketing of local products. Their cultural activities entwined with concepts such as narrative history, re-invented tradition, monumentality, social harmony, and culture-making. By comparing the cultural ambiances in Shanghai and Dalian, this paper addresses heritage as a series of linked social, political and cultural practices in modern China. With the complex histories of the two chosen cities in terms of politics, ethnic and cultural diversities, their contemporary representations of that reviled pasts are implicated in the creation, re-invention and management of plural heritages that are in turn linked to geographic markers. My study also aims to question how the ideology of a 'Confucian East Asia/Confucian political order' and the polarisation of 'indigenous tradition versus borrowed modernity in visual production' have been promoted by the Qing loyalists through object displays and visual materials in the public space of 'global' cities of focus, and whose advocacy of "traditional" culture seemed antithetical to European-inspired modernist movements.