

## **OBITUARIES FOR J. BRUCE JACOBS**

### **Emeritus Professor of Asian Languages and Studies Monash University, Melbourne**

#### **Remembering an Old Taiwan Hand**

It was almost one decade ago that I met Bruce in person – and as always, he was accompanied by his lovely wife Kim Jung-sim - during one of the annual meetings of the European Association for Taiwan Studies (EATS) conference. Thus, I was deeply saddened to hear the news that Bruce had passed away on the 24 November this year in Melbourne after his long battle with cancer. When I met him for the first time, and then every time afterwards, I was filled with admiration for the passion and the scholarly knowledge of this veteran Taiwan scholar based in Australia.

Bruce received his PhD from Columbia University. Before he started his postgraduate programme, he also studied Early Chinese History at the National Taiwan University. Prior to being appointed as an Emeritus professor in 2014, Professor Jacobs held various posts at the School of Languages, Cultures and Linguistics of Monash University. These include Graduate Research Coordinator, Chair of the Budget Committee, Associate Dean of Arts, Head of the School, Director of the Centre of East Asian studies, Director of the Taiwan Research Unit and 'Concurrent Professor' of History at Nanjing University. He was a veteran researcher in the field of Taiwan Studies. He received several grants for his extensive research on the history, politics and society of Taiwan, including grants from the Australian Research Council, the Taiwan Foundation for Democracy, and the Chiang Ching-kuo Foundation. Professor Jacobs published widely on Taiwan-related subjects. In addition to numerous articles in academic journals, he was the author and editor of many books. Then, in 2016, he gave the keynote speech at the annual meeting of



EATS in Prague entitled “The Powerful and the Powerless: Re-Examining and Reframing Taiwan’s History,” in which he dwelled on Taiwan’s anti-colonial struggle and democratisation. On 16 November 2018, the Taiwanese Minister of Foreign Affairs Joseph Wu (Wu Zhaoyu) awarded Bruce Jacobs the Order of Brilliant Star with Grand Cordon in recognition of his contributions to democratisation and human rights in Taiwan.

Bruce always gave advice to younger members of EATS and was eager to share his vast knowledge and experience. He enjoyed good food at a relaxed academic dinner and one or two beers in the pub afterwards. One of his most outstanding qualities was his egalitarian attitude. He made no distinction between a university president or a student assistant. This was in sharp contrast to the hierarchical academic relationships that I experienced at the same time in Taiwan as an associate professor. During a workshop at the

Chang Jung University Graduate Institute of Taiwan Studies, to which my former colleague Yoshihisa Amae and I had invited Bruce to deliver the keynote speech, we had ample opportunity to discuss Taiwan's developments in all its facets. Bruce insisted that all our student assistants take part in the workshop as active participants, that they join our formal dinner and be treated with the respect they deserved.

Bruce personally witnessed in Taiwan the transformative forces of the 1970s and 1980s. A generation of young Taiwanese, together with their international networks, succeeded in ending the decades-long authoritarian rule of the Kuomintang (KMT) by means of peaceful protest. Bruce could have scarcely imagined that Taiwan would later become one of the most democratic and liberal places in Asia, where even same-sex marriages would become legal.

He was well aware of Taiwan's contradictory developments after the lifting of Martial Law in 1986. On the one hand, Taiwan developed an active civil society, and various student movements galvanised a young generation, the most recent being the Sunflower movement in 2014. On the other hand, the same students were still coerced into a very strict hierarchical system, especially at work and in education, ranging from pre-Kindergarten to the institutions of higher learning. We discussed at length the way the Taiwanese academic education system is increasingly based on 'quantitative achievements,' looking at the activities of academic staff when considering promotion and increases in salary but overlooking the more difficult to measure qualities of research and teaching. Bruce remained optimistic, however, that a new generation of students would overcome these obstacles, as they would follow the example of the courageous men and women of the eighties who questioned authority and refused to be bound by a strict hierarchy. He believed that one day Taiwanese universities would allow students to enjoy a beer on campus and end the outdated strict separation of the sexes in dormitories, not to mention the strict control of students in their dormitories and private apartments by academic staff inspections.

Bruce was one of three Western professors who lived in Taiwan in the 1970s and 1980s and helped me shape my understanding of today's Taiwan: the other two were German political scientist Jürgen Domes (1932-2001) and Sinologist Helmut Martin

(1932-2001). Jürgen Domes was a strict conservative who emphasised the importance of the academic hierarchy and took a neutral stance on policy: he analysed Taiwan through the lens of a democratising KMT. Helmut Martin, banished from China after the 1989 Tiananmen incident, was the first German sinologist to introduce the astounding breadth of Taiwan's literary production, especially in the 1980s and 1990s. Where Domes emphasised neutrality and objectivity, and where Martin articulated subjectivity, Bruce clearly took a stand.

His distrust of the KMT can also be attributed to his personal encounters. After the 28 February 1980 murders of Lin I-hsiung's mother and daughters, Bruce was detained, placed under house arrest and then finally barred from returning to Taiwan for 12 years.

Bruce belonged to the almost lost generation of professors who were able to be promoted without having to write long books early in their careers. Instead he was able to write books later in his lifetime, summarising his collected experience and wisdom. His two books which I recommend are *The Kaohsiung Incident in Taiwan and Memoirs of a Foreign Big Beard* (Leiden and Boston: Brill, 2016) and *Democratizing Taiwan* (Leiden and Boston: Brill, 2012). He was most recently working on Taiwan's history.

I and all who knew him will miss him greatly.

**Jens Damm, on behalf of EATS Board**

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## “My heart has joined the Thousand, for my friend stopped running today.”

J. Bruce Jacobs had recently become tired. I was fortunate to have had a brief conversation with him before he passed away. I spoke mainly with Jungsim, Bruce's wife, but was able to speak to Bruce over the speaker. In situations such as this, one never truly knows what to say. I wish I had said more. Perhaps told him why he is so very important to me. Why he is my friend and not simply an acquaintance.

I use, for the title of this obituary, a quote from Richard Adams's masterpiece *Watership Down*, as I see it fitting in so many ways. Bruce was in a sense a Hazel-rah character. He was both brave and intelligent. He earned the respect of the Taiwan Studies community because his authority and leadership rested on courage and his readiness to utilise the skills of others for the good of the 'warren'. Throughout his life, Bruce was willing to make sacrifices for what he believed in.

Bruce heard and listened to the 'Black Rabbit of Inle' and left for the 'great Owsla' on 24 November 2019 at the age of 76, but his larger-than-life persona and trademark stubbornness will not be forgotten. He will be remembered for his contagious smile, sparkling blue eyes, gentle heart and amazing sense of humour.

He took extreme pride in his work and he always told you the truth, even if it wasn't what you wanted to hear. He was generous to a fault, a bunny-rabbit at heart, and yet he sugar-coated absolutely nothing. To paraphrase Winston Churchill: "He was a riddle, wrapped in a mystery, inside an enigma."

Quite a teller of tales, Bruce's elaborate stories were often punctuated with that emblematic smile.

He will be greatly missed and fondly remembered by many. Years from now, the children of the 'warren' will gather at our annual conferences and hear the great tales of Bruce Jacobs-rah.

My greatest honour is that I knew him. I conversed and debated with him. What I know today, and what I will pass onto the generations to come, is because I was able to stand on the shoulders of giants.

Bruce will forever be a giant in this field of study. Yet my heart will ache as I have to wish him goodbye.

Goodbye Bruce, my dear friend.

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**Dr Niki Alsford**, Professor in Asia Pacific Studies, Director of the International Institute of Korean Studies, University of Central Lancashire. Co-Editor of the BRILL Series in Taiwan Studies



On December 5<sup>th</sup>, 2019, Simona Grano was invited to speak at a Swiss Media Talk Show about Taiwan's upcoming elections and the influence of the protests in Hong Kong on the electoral tournament in January.

Since the beginning and subsequent escalation of the protests in the former British colony, Swiss citizens have begun to pay more attention to what is happening in this part of the world and to China's role in administering the city within the structure of the famous but unsuccessful "one country - two systems" formula.

There is an increasing number of media articles and reports in the Swiss media panorama dedicated to Hong Kong. SRF Global, a monthly TV show is dedicated to less well-known global issues and topics, held a discussion on Taiwan, its complicated situation in the international arena and its stormy relationship to the People's Republic of China.

Simona Grano was invited to lead the discussion in the talk show, together with moderator Florian Inhauser, on December 5th, 2019. The show, in German, can be accessed through [this link](#).



# EDITORIAL

Adina Zemanek



The 15<sup>th</sup> issue of our EATS Newsletter is now ready to reach its readers. It is more lengthy than previous issues, and we are proud to see that part of this increase in volume reflects an increase in the variety of the activities conducted by our Association. A new addition to our yearly agenda has been the **Small Research Grant**.

Its first reports, showing a great diversity of academic initiatives supported by EATS, are featured here along with two reports from our standing **Library Grant**.

However, not all the information included in this issue is good news. We are saddened to open it with two **obituaries for Professor Bruce Jacobs**, highly esteemed by all of us as an outstanding scholar, mentor and dear friend. The year 2019 also marked the passing away of Su Beng, the famous activist of the Taiwan independence movement and author of *Taiwan's 400 Year History: The Origins and Continuing Development of the Taiwanese Society and People*, to whom **Niki Alsford** dedicates his article that replaces our usual book reviews or presentations.

We usually publish reports of conferences or workshops held at European institutions. This time we also include a report from a trip to Europe, undertaken by a group of students from Ming Chuan University in Taiwan, who visited two universities and several cities in the UK together with two of their professors. The report is authored by Professor **Sawyer Mars** and accompanied by two short pieces offering students' viewpoints.

Our readers can also find presentations of three other workshops and conferences organized in Europe. The tenth anniversary of the Vienna Center for Taiwan Studies was celebrated with an international conference on Taiwan's cultural diplomacy in

October last year (article contributed by **Astrid Lipinsky and Jens Damm**). **Astrid Lipinsky and Dirk Kuhlmann** report on a workshop hosted by Trier University in September 2019, with sixteen scholars from various countries discussing modern literature in Taiwan. **The Research Group on Sinophone Literature at Roma Tre University** bring us news of a workshop that constituted the first opportunity to reflect on the concept of "Sinophone" in Italy, with reference to literary works on both sides of the Taiwan Strait. Held in November, this workshop was accompanied by a series of other events aimed at promoting Taiwan Studies, with particular emphasis on literature and cinema.

**Maja Korbecka** shares behind-the-scenes insight regarding Taiwan's visibility during the Five Flavours Asian Film Festival in Warsaw from its emergence in 2007 until 2018, in an article that will undoubtedly be of much interest to scholars of cultural diplomacy. **Chris Berry** announces a second edition of the highly successful *Taiyupian* project, which throughout 2020 will bring to audiences in many European locations newly digitized Taiwanese-language films.

As a continuation of our series on translation, **Pavlna Krámská** reveals an amazingly rich offer of Taiwan literature available to Czech readers thanks to sustained efforts of two publishers, IFP and Mi:Lu, and their editors – the article's author and **Jana Šimonová**. Our series on Taiwan Studies in Europe is featured in this issue with an article by **Vaida Tumosaitė and Linas Didvalis**, introducing Taiwan's already established position within the Centre for Asian Studies at Vytautas Magnus University in Lithuania.

Finally, we would like to express our thanks to EATS members and friends who have kept us informed of their recent achievements, organized events and publications, advertised throughout this issue and included in the notice board.

Last but not least, we look forward to meeting our readers on 6-8 April this year at the 17<sup>th</sup> EATS Annual Conference, hosted by the Université libre de Bruxelles (ULB) and KU Leuven Campus Brussels!

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Adina Zemanek currently works as Lecturer in Asia Pacific Studies at the University of Central Lancashire. She is also an EATS Board member, 2016–2020.



### **EUROPEAN ASSOCIATION OF TAIWAN STUDIES (EATS) 2020 FIELDWORK GRANT**

It is our pleasure to announce the EATS Fieldwork Grant for the year 2020 is now open for applications. Only EATS student members currently enrolled for Master's Degree, MPhil or PhD are eligible to apply. Applicants can register their EATS membership here: <https://www.eats-taiwan.eu/register>. Past recipients are ineligible for application. One applicant may submit only one application.

The grant supports the applicant's research trip to conduct short-term research relevant to Taiwan Studies by 31<sup>st</sup> December 2020. Applicants are encouraged to use this fund for conducting interviews, participant observations, visiting libraries, using archives or other activities for data collection. Grants will be allocated **up to EUR 500 maximum** per application, subject to EATS finances. Awarded applicants are required to submit a final report to EATS within one month after the completion of the funded fieldwork. The report will be published in EATS Newsletter (past EATS News can be found here: <https://www.eats-taiwan.eu/newsletter/issue-14>). Past EATS awardees can be found here: <https://www.eats-taiwan.eu/eats-funding/fieldwork-grant>

**Application deadline is 15<sup>th</sup> March 2020.**

Please submit to [info@eats-taiwan.eu](mailto:info@eats-taiwan.eu) with the subject as **Application to EATS Fieldwork Grant (c.c. Dr Beatrice Zani at [beatrice.zani92@gmail.com](mailto:beatrice.zani92@gmail.com))**. Submissions should include the following information:

- CV
- Research outline (title and description of maximum 1 page of A4)
- Details of fieldwork plan
- Duration of stay (up to 2 weeks)
- Budget (including travel and accommodation fees)

Results will be announced by email first and published later on EATS website. It is the applicant's responsibility to check emails for notifications. If EATS does not receive awarded applicants' reply and confirmation by the deadline specified in the notification email, EATS will withdraw the grant.

### **NATSA EXPERTS DATABASE North American Taiwan Studies Association (NATSA)**

Please join us in launching an exciting new venture in the field of Taiwan Studies! NATSA is compiling a database of **English-speaking academic** experts on all things Taiwan, to create a handy resource for journalists, think tanks, and fellow scholars who want to better understand the island nation and its significance to the history and evolution of the contemporary world. We also hope that the easy availability of appropriate expertise will boost the visibility of Taiwan beyond cross-strait issues and that under-reported topics (such indigenous rights, environmentalism, legal reforms, cultural production, migration, etc.) will gain more traction in English-language reporting.

The database will be hosted on the NATSA website and be publicly available to search. We would love to have your participation, as well as your suggestions on the researchers whose work you would like to see boosted (PhD candidates welcome!) Please fill out the simple Google form [here](#).

If you have any questions or comments, please feel free to write to: Dr. Catherine Chou ([choucath@grinnell.edu](mailto:choucath@grinnell.edu)).

# Taiwanese Students of Urban Planning and Disaster Management and Their Campus and Urban Experience in the UK

Sawyer Mars



From October 12th to 21st, 2019, a group of 20 students lead by Professor Mo-Hsiung Chuang and Associate Professor Sawyer Mars from Ming Chuan University in Taiwan, covering the undergraduate and master classes of the department, spent a pleasant visit to various campuses and cities in the UK.

The objectives of this visit were mainly focused on four themes: the experience of the British university campus environment; fulfilling Taiwan course criteria and exchanging courses with British college students; field trips to the British urban environment; and personal experience of various British lifestyles: Food, transportation, climate and history.

During the itinerary, the campuses visited included the School of Engineering, Environment & Computing of Coventry University, and the School of Humanities, Language and Global Studies of the University of Central Lancashire. The cities visited included London, Birmingham, Manchester and Stratford-Upon-Avon, along with Coventry and Preston, where the two universities were located.

Students from Taiwan were divided into six groups. They shared their learning experiences curriculum with British students. The topics covered included resilient communities, disaster management, and urban renewal. They also introduced Ming Chuan

University, the only Taiwanese University with an American campus accredited by the Middle States Education Alliance. The British students also took part in the class, sharing campus safety maps, information about Taiwan history learning in the UK along with other experiences.

As Britain has a rich history of urban and industrial development, during our visit to the five cities we looked at the planning of London's political center and the past and current status of the Birmingham's canal system. We took part in the Shakespeare History Study Tour and visited Manchester, the birthplace of the Industrial Revolution. In this way, our students experienced British life and various urban systems from different standpoints. Although we did not have a great deal of time in any place, information collection and analysis done before our trip meant that our experience was very fruitful.



During our campus visits, we were hosted by Associate Dean Barbara Howell, Dr. Yung-Fang Chen and Dr. Matthew Blackett of Coventry University, and Dr. Niki Alsford, Dr. Adina Zemanek and Dr. Ti-Han Chang of University of Central Lancashire. We would like to thank them, and their student associations, for their hospitality.

The weather in the United Kingdom in October is both sunny and rainy. It is a good season for tourism and learning. Hopefully, this visit will establish long-term cooperation and exchange opportunities in the future.



**Ching-Hsuan Lin**  
**Graduate in Urban Planning & Disaster Management**

The scenery seen from the train resembled the mood of a European fairy tale. The flower fields, farms, sheep and cattle were all impressive. Dr. Matthew Blackett introduced Birmingham's history in a fun way, taking everyone to explore the beautiful and traditional scenery of Birmingham. Coventry University's classroom discussions were held in groups. The two sides discussed what a safe campus was, and shared the characteristic snacks and traditional stories of the two countries. It was a very meaningful exchange activity. Stratford-Upon-Avon is well-known as Shakespeare's birthplace. It is a classic English rural town. The houses have maintained their traditional style, integrated with modern shops.



To the north, in Preston is another completely different scene. This is the location of the University of Central Lancashire. We were hosted by Dr. Ti-Han Chang from Taiwan and Dr. Niki Alford who loves Taiwanese culture. I was pleased to discover that Niki is very interested in my research and hopes to have the opportunity to continue cooperation in the future. The visit to Manchester involved taking a free bus to explore the city. We also visited an interesting museum, The Science and Industry Museum. It combines outdoor scenic spaces and indoor exhibition halls. One day's visit was really not enough. I hope there will be a chance to visit again.



**Hao-Peng Hsu**  
**Senior undergraduate, Urban Planning & Disaster Management**

The River Avon next to Holy Trinity Church, the resting place of Shakespeare and his wife, is definitely the most beautiful river I have ever seen in my life. Standing on both sides of the river are lush trees, and the swans and wild ducks on the river swam freely to us and waited for us to feed them. Walking in the shade of the riverside and taking a quiet breath of Stratford's air felt like being part of an oil painting thanks to its classic British scenery. I witnessed the epitome of the beauty of the English countryside with my own eyes. Ancient towns, a strong literary atmosphere, antique buildings and the most charming riverside in England, all helping to make people completely relax. The tiredness caused by days of travelling by boat and car suddenly disappeared.

In addition to these splendid sights, one of the most precious and memorable opportunities was to be able to communicate with students at local universities in the UK. We crossed the language barrier, went to class with them, drank and chatted with them. We were introduced to their college life and to their interesting research, allowing us to have a deeper understanding of them and to build friendships with them. I was very happy to be able to make friends in the UK.

The most precious and memorable memories were of those amazing, beautiful buildings, landmarks and landscapes, etc. We had the chance to see them with our own eyes. I think this is why the professor wanted us to experience and appreciate the beauty of Britain in person. Only by actually visiting ourselves could we feel the real temperature of this land, with its beautiful views. These will eventually become our most touching and sincere memories.

**Sawyer Mars** is associate professor at the Department of Urban Planning and Disaster Management, Ming Chuan University. Prior to joining the academic world in 2006, Dr Mars served in a variety of posts in governmental agencies and completed his PhD in Urban Planning with National Taiwan University in 2002.



## TAIWANESE PHILOSOPHY AND THE PRESERVATION OF CONFUCIAN TRADITION INTERNATIONAL CONFERENCE, UNIVERSITY OF LJUBLJANA OCTOBER 17-19, 2019

Jana S. Rošker

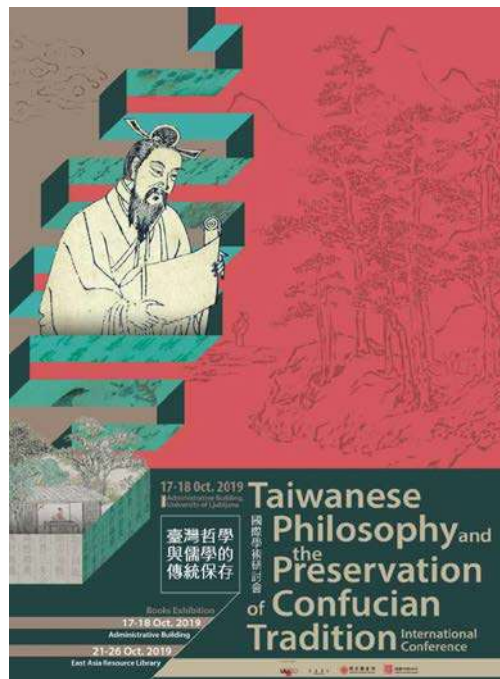
This conference was jointly organized by the Center for Chinese Studies at the National Central Library in Taipei, the EARL, and the Department of Asian Studies at the Faculty of Arts, Ljubljana University. It was a stimulating meeting, full of intriguing presentations and hot debates that were not only interesting and informative, but also thought provoking and inspiring. This time, we gathered in Ljubljana over 25 speakers from various European and Asian countries and can proudly declare that most of them were well-known and internationally influential scholars in the field of Taiwanese philosophy. Therefore, we are proud and happy that they accepted our invitation.

The topic of this conference dealt with the preservation of Confucian philosophy as an important Chinese philosophical tradition. Yet this preservation did not originate in mainland China, and thus in some supposedly logical “center” of Chinese culture, but on its alleged “periphery”, namely on the beautiful island of Taiwan. The main reason for organizing this conference was to show the broader European academic audience that Taiwanese philosophers have played an important role in the development of modern Chinese philosophy, and the preservation of Confucian tradition, especially in the second half of the 20<sup>th</sup> century.

In contrast to the mainland, Taiwanese philosophy during the latter half of the 20<sup>th</sup> century had almost no connection with either Marxism or any of the many streams of post-Marxist philosophy. While theorists from the People’s Republic of China were mainly dealing with various forms, issues and innovations in the field of the sinification of Marxism, those working on Taiwan devoted themselves to the exploration and adaptation of other forms of Western modernity, especially those deriving from Kant and German classical philosophy. They wanted to modernize their own (i.e. Chinese) traditions through the ideas of the European Enlightenment. While in the 1950s the Chinese conceptual tradition (in particular, Confucianism) fell into disrepair and was often prohibited, or at least severely criticized, on the mainland, Taiwanese philosophers were constantly striving for its preservation and development.

However, at issue was not only the preservation of tradition. In the second half of the 20<sup>th</sup> century, several complex and coherent

philosophical systems emerged in Taiwan. The creation of these discourses is proof of the great creativity and innovativeness of many Taiwanese theorists. Here, it is particularly important to highlight Modern or New Confucianism and its most famous Taiwanese representative, Mou Zongsan. But in post-war Taiwan we can also witness many other forms of investigating and





upgrading traditional Chinese thought. In this regard, the Neo-Daoist current and Taiwanese Buddhist studies are certainly worth mentioning. Besides, modern Taiwanese philosophers have also enriched and advanced the originally Western medieval scholastic thought by establishing a specific school of the so-called Taiwanese Neo-Scholasticism, which was founded at the Fu-jen Catholic University. However, the rich palette of philosophical thought that emerged in Taiwan in the second half of the 20th century cannot be limited to these few streams of thought. Therefore, the conference included, and critically introduced,



precisely the greatest significance of contemporary Taiwanese philosophy. Hence this conference has certainly raised awareness of this significance among the wider circles of European and broader Western academia. And last, but not least, this conference has certainly served, similar to Taiwanese philosophy, which was its subject matter, as a bridge connecting many different ideas, viewpoints and values.



many more currents of thought and individual philosophers who have decidedly contributed to the creative blossoming of modern Chinese philosophy.

Therefore, this conference has doubtless shown that Taiwanese philosophy can truly be seen as a bridge that links different discourses across time and space by illuminating and exposing various otherwise neglected traditions of Chinese philosophical thought. It also showed that this connective function and dialogical nature is



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**Jana S. Rošker** is the first Slovene sinologist, co-founder and long-standing Head of the Department of Asian studies at the University in Ljubljana (Slovenia), where she currently works as Professor. Her main academic interests include Chinese epistemology, Chinese logic and modern Confucianism in East Asia.

## THE MACHINE-TRANSLATED POETRY OF CULT SENSATION HSIA YU

Kate Costello



In October 2019, I had the opportunity to attend the conference “Technically Yours: Technicity, Mediality, and the Stakes of Experience”, thanks to the generous support of the EATS travel grant. This international conference, hosted by the Department of Foreign Languages and Literatures & the Institute for Advanced Studies in the Humanities and Social Sciences at National Taiwan University, brought together scholars from across the globe to discuss questions about the relationship between technology and the humanities. The three day conference provided a forum for scholars from different disciplines and methodologies to come together for a rich discussion on the role technology plays in mediating experience and how developing technologies shape literary and artistic creation.

The conference brought together scholars from a dozen countries, including Taiwan, Hong Kong, Japan, Korea, the USA and Australia. Keynotes by Martin Jay, Eyal Amiran, Bernard Dionysius Geoghegan and Kate Marshall set the tone for a vibrant discussion on technology, race, otherness and artificial intelligence. Over the course of the three days, there were presentations on a wide range of media and genres, from photography, film, TV, the novella, epistolary novels, and poetry to new media studies. The diversity of presentations around a common theme created an atmosphere of curiosity and exchange that could only be

achieved through careful planning.

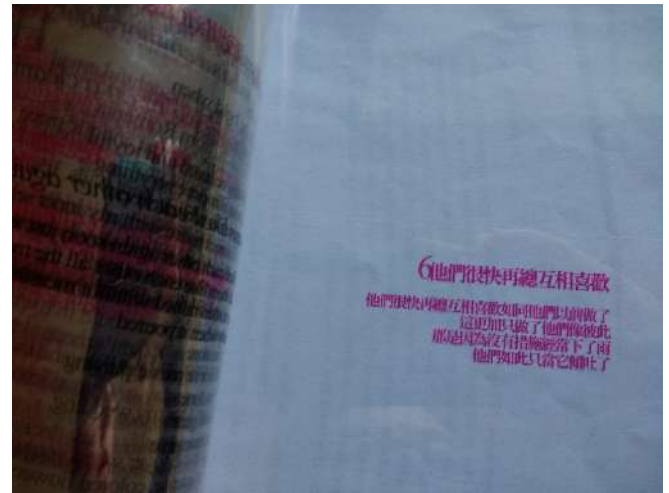
As a student of contemporary Chinese-language literature, this was an unprecedented opportunity to present to a body of scholars familiar with the work that I was discussing. My paper interrogated the machine-translated poetry of cult sensation Hsia Yu, focusing on her 2007 project *Pink Noise* 粉色噪音. Published in hot pink and black ink on clear vinyl transparencies, *Pink Noise* is composed of lines culled from internet popups and spam emails fed into Apple’s retired translation software Sherlock. The texts are subjected to a process of cyclical mechanical translation, the found cyberbabble morphed and reshaped until it acquired what Hsia deemed to be a ‘poetic quality.’ My paper interrogated the use of machine self-translation and multimedia practices that are so central to Hsia Yu’s creative process, shedding light on a mischievous and deviant creative aesthetic that is as much a product of digital culture as it is analog book printing practices.

*Pink Noise* has previously been considered as post-modern text that draws into question the authority of language in a post-colonial context and problematizes the role of English as a global standard. While there are many interesting insights to be gleaned from a post-colonial reading of the text, I argue that such a reading cannot do justice to its raw poetic ingenuity. A flippant and irreverent mediation of language in the digital world, Hsia Yu’s poetry celebrates the digital surplus that provides the backdrop for her literary practice. Hsia Yu does not denounce or mock machine translation or artificial language; instead she finds beauty in the fractured, serendipitous convergence of words frozen in time, suspended in the clear transparencies that compose her book. My paper explores Hsia Yu’s work as a process of creating static: fixing artificial language and machine generation in time, as well as visually capturing the background noise against which her poems will be read.

My paper asked the question, “Can the machine translator be a surrealist?” I presented a close reading of Pink Noise, asking us to take machine poetry seriously as literature. Revisiting the decades old question - is a computer is capable of play? - this paper puts pressure on how we read poetry after Barthes’ death of the author. Hsia Yu’s machine translation radically disrupts the way that the reader engages with the text. Pink Noise reminds us that despite our best intentions, we haven’t completely escaped from the question of authorial agency. So how do we read the work of an author who has never lived?

Presenting on a Taiwanese writer in Taiwan was an extremely rewarding experience, as a few members of the audience were huge Hsia Yu enthusiasts. After reading about Hsia Yu’s “cult following” for so many years, it was incredible to meet some of her fans and be able to share their enthusiasm and energy. After working on this project for such a long time, it was wonderful to get a positive reaction from people who are familiar with her work, and this in turn gave me a lot of inspiration moving forward. My next book project will be dedicated to Hsia Yu’s multimedia experimentation and linguistic games, so the experience of being able to present here in Taiwan and share insights with Taiwanese scholars was invaluable.

As a PhD student with a limited budget for international research and conferences, this trip would not have been possible without the support from the European Association of Taiwan Studies. Collaboration and discussion with international scholars is essential for the health of our discipline,



and support from EATS allows opportunities to engage in conversations with scholars based in Taiwan, strengthening the status of Taiwan Studies as a field. My own research was greatly strengthened by the opportunity to participate in this conference and I am grateful for the new friends I have made over the course of my time here.

I would like to extend a special thank you to the conference organizers Chun-yen Chen, Chung-jen Chen, Shan-Yun Bruce Huang, Hung-chiung Li, Chaoyang Liao, Hsien-hao Sebastian Liao, Ya-shih Sophia Liu, Li-ling Tseng, Yi-Cheng Weng, and Ming-Tsang Yang for their hard work in putting together such a memorable conference. I would also like to thank to Constance Xu, Sebastian Liao and Julia Koblinska for their sustained interest and engagement with my project.



**Kate Costello** is a writer, translator and PhD candidate at the University of Oxford, specializing in avant-garde and experimental literature. She has translated short stories and poems by Renshun Jin, Su Xian, and Wa Lan. Her translations have appeared in Washington Square Review, Chinese Arts and Letters, the LA Review of Books China Channel, and Quarterly Asia, as well as the 2018 Seoul International Writer’s Festival Anthology.



**‘ENLIGHTENING’ TAIWAN:  
COMMUNICATING KNOWLEDGE AS/IN SOCIAL ACTIVISM  
IN THE POST-SUNFLOWER ERA  
WORKSHOP, 15 NOVEMBER 2019, UNIVERSITY OF SUSSEX**

**Chia-Yu Liang, Po-Han Lee**

**About the workshop**

The event regarding “‘Enlightening’ Taiwan: Communicating Knowledge as/in Social Activism in the Post-Sunflower Era”, sponsored by the EATS Workshop Grant, was held on 15 November 2019 at the University of Sussex. Initially this workshop was much inspired and informed by witnessing a transformation of socio-political activism in Taiwan, in which one specific area of practices has been considered less explored – namely, a novel form of intellectual engagement arising around the time of the Sunflower Movement. The new form of intellectual engagement – undertaken by scholars, students and professionals – constitutes a phenomenon that this workshop has framed as ‘knowledge communication’.

As identified by the organisers in their call for papers and articulated by the eight workshop contributors, the emergence of knowledge communication – introducing professional and political knowledge to the public and simultaneously subjecting them to public deliberation and debates – is closely linked to the development of Taiwan’s democratisation. Thus, knowledge communication in its diverse forms serves as a mediated practice between the government and the people and between members of civil society. In this regard, the eight papers (including one keynote speech by Prof

*‘Enlightening’ Taiwan*  
Communicating Knowledge as/in  
Social Activism in the Post-Sunflower Era



Friday, 15 Nov 2019, 11:00–17:30  
Arts C Room C.333, University of Sussex  
Organised by Chia-Yu Liang & Po-Han Lee  
With a keynote speech by Prof Anthony Hao Yeh  
Sponsored by the European Association for Taiwan Studies  
(EATS) Workshop Grant  
*Please consider the environment before printing this document.*

Anthony Hao Yeh) have drawn on different case studies, engaging with the contested political discourses and practices in Taiwan.

**Common but differentiated concerns**

The workshop was opened by Chia-Yu Liang’s (University of Sussex) presentation on “Between Euro- and Sinocentrism: Public Understanding of Philosophy (PUoPhil) in Post-Sunflower Taiwan”. The paper contends that Taiwan’s PUoPhil movement seeks to promote a philosophy in education which cultivates civil society’s abilities necessary for a

democratic political system. This would cease to exist in the case of ‘reunification’ with China whose nation-state identity is based on Sinocentrism against European modernity. Sinocentric tendencies prove to be a peril for Taiwan’s PUoPhil movement, resulting in the movement’s application of European ideas as a counterweight. Such an experience of negotiation between Sino- and Eurocentrism will gain more importance for Asian countries with the rise of China.

Against such a complex background, we then moved on to four specific case studies. Wei-Che Fu’s (National Tsing Hua University) paper on “Encountering Society: The Transformation of Knowledge Production in Academia in Taiwan” analysed higher education policies in Taiwan and identified a ‘pragmatic’ turn in the Humanities and



Social Sciences as an attempt to address ‘the gap between learning and doing’. While the paper considered the corresponding development of the cultural and creative industries – emerging as a bottom-up social innovation project – as an example of civil activism in Taiwan, the pros and cons concerning the government’s quick response in this regard, such as top-down incentives and industrial management, require further examination.

Another interesting example of a novel form of civil and social activism is reflected in Bo-Yi Lee’s (King’s College London) empirical research “How can a leaderless social movement sustain itself over five years? A case study of Formosa Salon”. The Formosa Salon is a group of overseas Taiwanese citizens living in the UK that creates a space for public dialogue regarding diverse socio-political issues. This group – emerging in London in response to ‘the 318 movement’ back in Taiwan – has been very committed to the ethos of decentralisation and de-hierarchisation. Hence, the paper interrogates the appropriateness of contemporary social movement theories to understand this new type of extended knowledge communication and transnational public engagement.

Situating the post-Sunflower movements in a larger socio-historical context, Po-Han Lee (University of Sussex) considers the critical relationship between the so-called ‘great age of legal popularisation’ and democratic politics in his paper “‘Translating’ law into social change: The emergence and politics of Plain Law Movement”. He contends that the generation ‘gaps’ – in terms of confidence in the

judiciary and faith in the law – represent the differentiated lived experiences of democracy (vis-à-vis a martial law-based authoritarian regime). Identifying that Taiwan has been gradually transformed from a rule-by-law to a rule-of-law society, the paper argues that the social movement for legal popularisation should be understood in the context of transitional justice, an unfinished project in Taiwan.

Combining the elements of transnational and democratic politics respectively in the previous two papers, Pei-Yu Chen (University of Hamburg) in her paper on “Viewpoint and insight: German newspaper reports on Taiwan issues” looks at how Taiwan has been (mis)understood, (mis)represented, mediated and consumed by German media. Observing and analysing the major newspapers and online news platforms (for instance, *Der Spiegel* and *Die Zeit*), the paper identifies Germans’ ambivalence towards Taiwan’s political issues, particularly those related to the Taiwanese independence movement and nationalism – due to the former’s historical experience of Nazism. Yet, since the recent Hong Kong protests – a mirror of Taiwan’s future – the German media’s attitudes have changed towards East Asian geopolitics.



Ferran Perez Mena (University of Sussex) presented his paper entitled “The creation of the *New Bloom* Magazine after the Sunflower Movement: Connecting Taiwanese politics with the global left?” In this paper he evaluates how the online magazine *New Bloom* could address one particular predicament that Taiwan has faced since the Cold War, namely the neglect or the exclusion

of Taiwan from global left scholarship. He identifies, through contextualisation, several factors regarding such exclusion, including both misconceptions of Taiwan and political simplification of the European left. Aiming at resolving this dilemma, *New Bloom* re-positions Taiwan as a new third way beyond US and China, through emphasising Taiwan's in-between-ness as a discursive strategy.

In his paper, "Epistemic transitional justice in the academy and its relation to society: The case of Taiwan", Kun-Feng Tu (University of Warwick) responded to the workshop's topic from a reverse angle. Focusing on the negative effect of knowledge communication done by a particular academic community produced by the authoritarian KMT regime before the democratisation of Taiwan, this paper proposed the concept of 'epistemic transitional justice' as both a theoretical and an analytical framework. Articulating works in epistemic injustice and in transitional justice, he endeavoured to push the boundary of transitional justice to include the centre of discursive and ideological production – that is, the universities and educators themselves.

In the keynote speech, Prof Anthony Hao Yeh (National Chengchi University) reflected on one specific dimension of knowledge communication in Taiwan, namely the divergent historiographies

of conflicting national identities. In the paper on "Politics of différance: Taiwan's pursuit of transitional justice in the context of East Asian international politics", he has considered political times, politics of temporalities, and politics of différance, which will eternally delay the political time that hinders the realisation of transitional justice. The way-out, as he proposed, lies in the creation of a different kind of politics of temporality that orients Taiwan's democratisation towards the *Kairos* (political time) –the Sunflower Movement once being such a window of opportunity.

### Concluding remarks

After concluding the workshop, the participants continued their discussions at the dinner table. One main topic was the prospect of publication in the future, providing that presenters develop their paper based on feedback received during the event. With the diverse concerns and disciplines represented at the workshop, the common focus remains the challenges against Taiwan's democracy. Taking the Sunflower Movement as the point of reference, 'knowledge communication' has provided a platform for the formation, reformation, and transformation of Taiwanese-ness to be negotiated and examined – in relation to both Taiwan's position in global politics and its own domestic political process.

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**Po-Han Lee** is a Doctoral Tutor in both Sociology and Law at the University of Sussex, where he obtained his PhD in Sociology and a PGDip in Social Research Methods. He is also a Programme Commissioner of the North American Taiwan Studies Association (NATSA) and an Advisory Committee Member of the UK-China Media and Cultural Studies Association (UCMeCSA).



**Chia-Yu Liang** is a Doctoral Tutor and a member of the management committee of the Centre for Advanced International Theory (CAIT) in the Department of International Relations at the University of Sussex, where he is currently conducting his doctoral research on *The Politics of the Return of Tianxia in Modern China*.



## THE EXPANSION OF 'CLASSICAL MUSIC' PERFORMANCE AND EDUCATION IN MID-20<sup>TH</sup> CENTURY TAIWAN

Nancy Guy

With this new project Guy investigates the propagation of Western art music in Taiwan, with a concentration on the 1960s and 1970s. These decades were remarkable since it was during this period that state and institutional support for so-called 'classical music' (*gudian yinyue*) expanded rapidly, and it was also a time when the first crop of child prodigies (many of whom went on to enjoy international careers) was being trained. Fundamental questions stemming from the early stages of this research include the following: Why did the state become involved in supporting this foreign-derived music? How did state policies influence the education and training of young musicians? Why did families choose to make the heavy financial and time sacrifices necessary to support their children's education in this distinctly Western performance tradition? What did Western music represent to these families (and to the Republic of China government) as they invested their limited financial resources in the years before Taiwan's "economic miracle" took off?



*Lee Shu-teh following the concert held at the National Concert Hall in celebration of her 80th birthday. 13 September 2009, Taipei.*

This project has a biographical element. Much of it is centered on Lee Shu-teh (b. 1929), the so-called "Mother of Violin Education in Taiwan," and her students. Lee is a fascinating figure who was awarded the prestigious "Order of Brilliant Star with Grand Cordon" (a civilian order of the Republic of China recognizing outstanding contributions to the development of the nation) by President Tsai Ing-wen 2017. In many ways, Lee was extraordinary for her time. She never married. She drank heavily, spoke her mind freely, laughed loudly and often, was a rough and tumble tomboy in her youth, and not the picture of femininity in adulthood. That she was and is a much beloved figure speaks to a broad mindedness towards difference that appears to set Taiwan apart from many of its Asian neighbors. Guy's work will consider gender roles with a view to Lee Shu-teh's colorful life, which she has lived outside normative expectations.

Born in 1929, when Taiwan was a colony of Japan, Lee hailed from an elite family based in Pingtung in the island's south. Her father was a medical doctor and an amateur musician who played both Western and Chinese music. Her mother, who played piano, was born in China, but educated in Taipei. Both sides of Lee's family were (and are) Presbyterian Christians. After graduating from university in Taipei, Lee travelled to the United



*Renowned piano teacher Lee Chin-lee, who was Lee Shu-teh's colleague for decades. Interview in Taipei, 31 December 2018.*

States, where she earned her Bachelor and Master of Music degrees from the New England Conservatory of Music.

Lee returned to Taiwan in 1964, being one of the island's first musicians to graduate from a prestigious conservatory in the West. She toured major cities in Taiwan as a solo recitalist shortly after coming home. Most importantly, however, she quickly established herself as an extraordinary teacher. Within two years, her young students, ranging from 7 to 12 years old, gave the first of several "Little Angels" concerts. Of the ten children to perform in the 1969 "Little Angels" concert, two went on to enjoy international careers as violin soloists, and two won positions in major American symphony orchestras. Over the next decades, Lee trained numerous others who would have successful careers in music in Taiwan and abroad.

Guy first met Lee Shu-teh in 1982 when Guy played French horn in the orchestra that Lee conducted at National Taiwan Normal University. Guy has maintained close contact with Lee, and a number of her fellow NTNU orchestra members, over the past thirty years. The personal histories of Lee and her students offer fascinating case studies of Western art music performance as a vital component of musical life and social practice in Taiwan. Their musical world is modern and cosmopolitan, yet the nature of its interpersonal ties, such as lifelong loyalties between students and teachers, is strikingly Taiwanese. Taiwanese musicians trained in Western classical music often share in common with other educated groups of professionals a profound sense of identity as local Taiwanese, and a sense of solidarity with the non-elite Taiwanese

community. Yet because of their education and training, they occupy class positions that set them apart from the non-elite community. This is generally evident in their non-involvement in Taiwanese ritual and musical practices. Lee Shu-teh is a strong example of this phenomenon, as are many of her students.

The primary sources for this project are newspaper articles, concert programs, government policy statements, and memorabilia collected by the musicians and their families. Essential to Guy's research process is the documentation of oral history. Guy is in the process of interviewing key teachers and musicians who were active in the 1960s and 1970s. Her goal is to interview as many of these key figures as possible. The EATS Small Grant helped support the cost of transcribing two of the interviews that Guy conducted in Taiwan in 2018 and 2019.



*Renowned pianist and National Taiwan Normal University Professor, Lina Yeh (middle), her mother Hsia-Ying Chen Yeh (left), and Nancy Guy (right). Interview in Taipei, 6 January 2019.*

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**Nancy Guy** currently works as Professor at the University of California San Diego. She is an ethnomusicologist whose broad interests include the musics of Taiwan and China, varieties of opera (including European and Chinese forms), music and state politics, and the ecocritical study of music.

#### **NEW PODCAST: THE TAIWAN TAKE**

[The Taiwan Take](#) is produced in Taiwan. It is a weekly podcast that places current affairs in Taiwan in a global, long-term perspective, through conversations of invited veteran journalists hosted by an expert. It is intended to make Taiwan current affairs more accessible to an English language audience and does not require much background knowledge about Taiwan. The show is intended for students learning about Taiwan and hopes to serve as an educational supplement. The first season is hosted by J.R. Wu, Chief of the Secretariat for the Institute for National Defense and Security Research (INDSR). Wu is a former journalist with nearly two decades of media experience in the US and Asia, who has led news bureaus for Reuters and Dow Jones.

The "Taiwan Take" is produced by [Ghost Island Media](#), a new podcasting venture based in Taipei, Taiwan, showcasing emerging voices and brands.

# **AUTHORITARIAN TIES AND COURT LEGITIMACY IN NEW DEMOCRACIES THE CASE OF THE TAIWANESE CONSTITUTIONAL COURT**

**Yu-Hsien Sung**

My research focuses on how courts in new democracies acquire legitimacy. I propose that in new democracies, older courts which maintain authoritarian ties erode their own legitimacy. The first reason for this is that these courts are less likely to rule on salient cases that generate public support. The self-restraint over case selection comes from the authoritarian legacy of the old courts. When courts were created by authoritarian rulers, they developed a culture that restrained judges from politically active behavior. Even in the early years of democratization, judges might falsely identify the former political power as their primary constituent rather than the mass public. Also, authoritarian ties attenuate the perceived legitimacy of the courts in the eye of the public. Thus, in new democracies, this burden could prevent them from building up legitimacy. I study the case of the Taiwanese Constitutional Court to evaluate my theory on the effect of authoritarian linkage on courts' legitimacy in new democracies.

I employ two approaches to investigate the effect of authoritarian tie on public perception of court legitimacy. First, contextual analysis. I have collected data on the Taiwanese Constitutional Court handed down from 1948 to 2018. I examined 774 interpretations and identified the salience of each case, in order to test how public perception changes with increased case salience. If the decision is on the headline of the political section of the three major newspapers in Taiwan the day after the court handed it down, I code it as high salience, otherwise, low salience.

Second, experimental survey. This project uses experimental vignettes to test the effect of authoritarian ties on the public attitude toward the

court. The survey questions are composed of two major parts. First, I test if the issue's salience influences perceived legitimacy. Second, I test if authoritarian ties influence perceived legitimacy. On May 2019, I collected the pilot survey and collected data of approximately 100 samples. I am currently preparing to send out my full-scale survey for a sample size of 11,000. After collecting the survey responses, I will move to the next stage of data analysis.

On July 2019, I attended an international conference for presenting my preliminary results. This conference was entitled "Democracy, Populism, and Judicial Power: Where to from Here?" and was co-organized by the International Political Science Association

RC09 (Comparative Judicial Studies) and the Edward A. Clark Centre for Australian & New Zealand Studies at The University of Texas at Austin. It was hosted by Monash University Prato Centre (Prato, Italy).



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**Yu-Hsien Sung** is a PhD candidate in political science at the University of South Carolina.



## CALL FOR PAPERS

### REMEMBERING TAIWAN'S MARTIAL LAW

**Australian Centre on China in the World  
Australian National University, Canberra, Australia**

Martial Law — 1947-1987 — lies at the heart of narratives shaping identities of the Taiwanese, criss-crossing foundations of contemporary society. Experiences of Martial Law are relived through expressions of individual and collective memories, through arts and literature, language and politics, and everyday minutia. These stories rush forth from historical prohibition, creating powerful connections with Taiwan's living history and layering upon the present an immersion of heroes, villains and victims.

How are such deeply ingrained, personal and political experiences told? This is a conference on the plurality manifest in remembering Martial Law. It aims to examine the diversity of voices across lands and spaces, platforms and mediums, lines and cleavages, that form the foundation of the story of modern Taiwan. The conference seeks a broad range of submissions engaging with experiences and histories of Martial Law, such as:

- Popular culture, media, cinema, music
- Arts and literature
- Translational and diasporic identity
- Transnational politics
- Intergenerational memory and history
- Religion and social life

Panel submissions are invited.

The conference offers two nights of accommodation for participants affiliated with Australian universities and three nights of accommodation for participants from universities outside Australia.

#### **Deadlines:**

**Abstract Due: 21 February 2020** (submit [here](#))

**Notification of acceptance:** 21 March 2020

**Conference Date:** 30-31 July 2020

Contact Email:

[ciw@anu.edu.au](mailto:ciw@anu.edu.au)

During the 2019 Graduation Ceremonies, SOAS Centre of Taiwan Studies Co-Director **Dr Chang Bi-yu** was awarded the **Director's Teaching Prize** in recognition of Dr Chang's exceptional teaching and student support. Director of SOAS' Centre for Innovation in Learning & Teaching David Webster presented the award and read comments submitted by student nominators, key highlights being Dr Chang's engaging teaching and commitment to students despite being involved in numerous international research projects. The award was collected by Director Dafydd Fell. The video of Professor Webster's remarks is [here](#).



# Taiwan's Visibility at The Five Flavours Film Festival in Warsaw

Maja Korbecka

In various interviews Tsai Ming-liang mentions that when he moved from Kuching, Malaysia to Taipei to study, he attended the Golden Horse Film Festival & Awards and it changed his life. There he was first exposed to many classic and new titles of European cinema, whose conscious experiments with form and story influenced the way he used the language of cinema in his future works. Some film festivals can change a person's life. They become a platform for education, emotional development and community-building, through experiences and memories shared by members of the audience and the organizers, all joined together in their cinephilia.

But this not a story about the Golden Horse Film Festival. It is about an event different in profile and scale but similar in its function – the Five Flavours Asian Film Festival (FFAFF) in Warsaw. It first took place in 2007 and its original goal was to enhance the visibility of Vietnamese and other diasporic communities in the city. The grassroot initiative was a response to the lack of integration and mutual understanding between the Polish majority and Asian minorities in this largely monoethnic



country. It countered Polish stereotypes by taking members of minority communities out of the original context and making them visible, hence the name of the festival: Five Flavours refers to the name of the sauce used for seasoning dishes in

many cheap Vietnamese eateries.

The first edition consisted of mainstream and independent titles from Vietnamese cinema, such a broad retrospective being the first in Poland and one of the few in the world. The first edition was a success, although it took several years to come up with a stable festival model and establish strong ties with the audience. As the festival grew and expanded its program, it started to screen films from all over Asia. From around 1,500 viewers in 2007, it reached roughly 12,000 in 2018. A landmark was the festival's 10th anniversary edition, gathering 11 Asian filmmakers and holding screenings of 44 films. For 13 years already FFAFF has been promoting largely debut works in its New Asian Cinema competition section. It screens classic works of renowned masters and organizes retrospectives of national cinemas, which has included special sections on Taiwan during three consecutive years.

Taiwan has been an important part of the festival programme, because of festival director Jakub Królikowski's admiration for Taiwanese New Wave cinema, especially the works of Edward Yang. Apart from separate retrospectives of Taiwanese cinema, there is more than one Taiwanese film included in the programme each year. Screenings of Taiwanese films at FFAFF used to be supported



by the Taipei Representative Office in Warsaw, but after 2013 the staff changed and was no longer interested in cooperation. Festival organizers had to contact the Taipei Representative Office in



Berlin's culture department, which in turn sent them back to the office in Poland. This has made Taiwan's position at the festival quite precarious. The FFaff is backed by an NGO, and each year's funding depends on national grants, which are more and more difficult to obtain for political reasons.

Nevertheless the festival team is dedicated and resourceful, searching out private sponsors or applying for subsidies from foreign Ministries of Culture that offer programs supporting cultural diplomacy. When I first took part in the festival in 2013, I bonded with the organizers over a shared love for Edward Yang's films. I was offered work as a programmer at the Five Flavours in 2018, which made me excited about the possibility to show more outstanding Taiwanese films to the public. That year we managed to bring to Poland Hsiao Ya-chuan's *Father to Son*, Midi Z's *14 Apples*, Chang Tso-chi's *The Best of Times*, Wang Shaudi's *Grandma and Her Ghosts* and Sung Hsin-yin's *On Happiness Road*, which officially closed the 12th edition. An article about Chang Tso-chi and Midi Z and an interview with Sung Hsin-yin were published in the festival gazette to make local audiences more familiar with the films' social, political and historical context and to promote outstanding Taiwanese film auteurs.

In 2011 Hsiao Ya-chuan's *Taipei Exchanges* officially opened the 5th edition of the festival. There was a section dedicated to Taiwanese cinema, with screenings of works by Ang Lee, Tsai Ming-liang and Edward Yang. This selection was designed as an essential introduction to Taiwan cinema, to which Polish audiences had very rarely been exposed. This introduction paid special attention to Hou Hsiao-hsien, showing his most famous works as well as a documentary on him directed by French filmmaker Olivier Assayas.

As well as this retrospective, in 2011 the Five Flavours Asian Film Festival team also searched out the latest premieres by Wang Yu-lin, Leon Dai and Chen Wen-pin. All the films were accompanied by an in-depth introduction in the festival catalogue and an introduction before each screening, in order to unpack the stories that otherwise would have been hermetic to Polish audiences. The amount of work done by the festival team, director Jakub Królikowski, Emilia Skiba, Jagoda Murczyńska and a group of associated researchers and writers, was enormous, very grass-roots and direct, always having inclusivity and intersectionality in mind.

In 2012 the festival programmed Chung Mong-hong's *The Fourth Portrait*, Wei Te-sheng's *Warriors of the Rainbow: Seediq Bale* and Midi Z's *Return to Burma* in the main competition. Five Favours also continued its Taiwanese cinema retrospective with lesser known films in a section curated by Dr Wafa Ghermani, who currently works as a programmer at The Vesoul International Film Festival of Asian Cinema and La Cinémathèque Française. These rare gems included Tan Chou's *The Story of Pei-li*, Yu Wei-yan's *Moonlight Boy*, Zhou Yan-zi's *Love is Sweet*, Wan Ren's *Rouge*, Chen Yu-hsun's *Tropical Fish*. All of them were produced in the early 1990s, and gave a broad overview of Taiwan's film industry at the time as well as a cinematic image of Taiwanese modernity. Although grounded in different genres and styles and ranging from melodrama to magical realism, all these films depicted reality through the eyes of women or children. These titles were screened from 16 mm copies generously made available by the Taipei Representative Office in Poland, then headed by Ben Yang. At that time, Taiwan's diplomatic outposts worldwide owned copies of selected Taiwanese films alongside the rights to screen the titles abroad. The film rolls and the 16mm projector were lent to cultural organizations free of charge in order to promote Taiwan internationally.

These screenings of 1990s classic Taiwanese films, accompanied by the sound of whirring projector, were a cinephile's dream, revisited in 2013 with the screenings of Wan Ren's *Ah-Fei*, Wang Tung's *Banana Paradise*, Hou Hsiao-hsien's *Boys from Fengkuei*, Sylvia Chang's *Tonight Nobody Goes Home* and Ang Lee's *Pushing Hands*. That was the first year I attended the festival, having the chance to take part in a people's jury - a unique initiative that gathers young and old aficionados of Asian cinema. For eight full days, we watched competition films, discussed them and chose the



winner of the festival. In 2013 Taiwan-Myanmar co-production *Poor Folks* was screened in the New Asian Cinema competition section and the members of the people's jury had the opportunity to interview film director Midi Z and actress Wu Ke-xi, both of whom represented Taiwan cinema in the 2019 Cannes Film Festival with the film *Nina Wu*. It was also extremely rare for Five Flavours to be visited by guests from Taiwan, because the November date of the festival overlaps with Golden Horse Film Festival, the most important industry event for the Chinese-language cinemas filmmakers.



After 2013 the staff and head of the Taipei Representative Office in Poland changed and the budget for cultural initiatives was cut down, thus making it impossible for FFAFF screenings of Taiwan films to benefit from TRO funding. Nevertheless, in 2018 we received great support from the Taiwan Film Institute's Taiwan Cinema Toolkit programme, which took over the work undertaken by local outposts and made classic films available. The history of Taiwan films at FFAFF went full circle when Hsiao Ya-chuan's *Father to Son* inaugurated the 2018 edition. When I was introducing the film as programmer of the festival's 2018 edition, the screening room was full of people, some of them members of Taiwanese diaspora in Warsaw. The title we chose from the Cinema Toolkit catalogue was Chang Tso-chi's *The Best of Times* (2002). Writing about the film for the festival newspaper and doing an introduction before the screening were amongst the most moving and rewarding experiences for me. This film is one of my personal favourites and being able to show it in Poland and share it with the audience was very special.

The inclusivity and energy of the Five Flavours Asian Film Festival was and continues to be intoxicating. This shared cinephilia creates a sense of community, almost an alternative family, which connected mine as well as other people's lives closely to the festival. FFAFF has also established strong ties to other Asia-focused film festivals in Europe, including the Far East Film Festival in Udine, Camera Japan in Rotterdam and Amsterdam, and Helsinki Cine Asia, aiming at enhancing the visibility and distribution of Asian films in Europe and further promoting intercultural dialogue in difficult times of growing nationalism.

Credits for illustrations: Five Flavours logo by Multiversal; photos by [Natalia Poniatowska](#)



**Maja Korbecka** is a PhD candidate in the Graduate School of East Asian Studies at the Freie Universität Berlin. Her research focuses on Sinophobe cinemas, film festival studies, Chinese diaspora studies and South-East Asian cinemas.

## WORKSHOP REPORT

### Across the Strait. Sinophone Literature from the 19th Century to the Contemporary Ages 7-8 November 2019

Thanks to the kind support of Taiwan's Ministry of Education, Ministry of Culture and Taipei Representative Office in Italy, the Department of Foreign Languages, Literatures and Cultures of Roma Tre University has recently organized an international workshop on sinophone literature entitled "Across the strait: Sinophone literature from the 19th century to the contemporary ages".

This workshop was part of the project Spotlight Taiwan 2019, which included a series of events aimed at promoting Taiwan Studies with a specific focus on literature and cinema. All activities took place in Roma Tre University from October 17th to November 8th and included five screenings of Taiwanese films and short movies (*The Sandwich Man* by Hou Hsiao-hsien, *Eat Drink Man Woman* by Ang Lee, *Yi Yi* by Edward Yang, *Breeze and Drizzle* by An Jeyi, and *Old Seafarer* by Cheng Yuchien), and three lectures on modern and contemporary Taiwanese poetry and cinema. Two lectures were delivered by the poet Chen Li: "Modern poetry in Taiwan and me" and "The 'Chineseness' of modern Chinese poetry". Moreover, the director of the Golden Horse Award Wen Tianxiang gave the lecture "Screening and discussion of *10 Plus 10* – a look at Taiwan through movies". The above-mentioned activities were addressed to BA, MA and PhD students, researchers and the general public.

The organizing committee, headed by the scientific director of the project Prof. Rosa Lombardi, was formed by postdoctoral research fellow Renata Vinci and PhD candidates in



**Spotlight Taiwan**  
LECTURES • WORKSHOP • FILM SCREENINGS  
Università Roma Tre, Dipartimento di Lingue Letterature e Culture Straniere  
Via Ostiense, 234-236 – 00146 Roma



**Giovedì 17 ottobre**  
ore 16.00-18.00  
(Università Roma Tre, Sala Aula Magna)  
Proiezione del film  
*The sandwich man* 兒子的大玩偶

**Giovedì 24 ottobre**  
ore 15.00-17.30  
(Università Roma Tre, Sala Professori, 1° piano)  
Proiezione del film  
*Mangiare bere uccidere* 飲食男女

**Venerdì 25 ottobre**  
ore 15.00-17.00  
(Università Roma Tre, Sala Professori, 1° piano)  
Lecture: Modern Poetry in Taiwan and Me  
台灣現代詩與我  
Chen Li  
(poeta, scrittore e traduttore taiwanese)

**Mercoledì 30 ottobre**  
ore 10.00-12.00  
(Università Roma Tre, Sala Professori, 1° piano)  
Lecture: The "Chineseness"  
in Modern Chinese Poetry  
中文現代詩的中文趣味或特性  
Chen Li  
(poeta, scrittore e traduttore taiwanese)

**Giovedì 31 ottobre**  
ore 15.00-18.00  
(Università Roma Tre, Sala Professori, 1° piano)  
Proiezione del film  
E uno... e due...

**Martedì 5 novembre**  
ore 16.00-18.00  
(Università Roma Tre, Aula C)  
Lecture: proiezione e discussione del  
cortometraggio taiwanese:  
• The Ritual 禮儀  
• Grocery Forever 合家小志  
• Hair Salon 海髮  
• Debate 辯論  
• Unwritten Rules 潛規則  
Prof. Wen Tianxiang  
(Direttore del Golden Horse Award)

**Giovedì 7 & venerdì 8 novembre**  
(Università Roma Tre, Sala Professori, 1° piano)  
Workshop  
Across the Strait:  
Sinophone Literature  
from the 19th Century to the Contemporary Ages

**Venerdì 8 novembre**  
ore 16.00-18.00  
(Università Roma Tre, Sala Professori, 1° piano)  
Proiezione del cortometraggio  
*Breeze and drizzle* 風聲細雨  
Old seafarer 老海人

Organized by the Department of Foreign Languages, Literatures and Cultures of Roma Tre University, in collaboration with the Taipei Representative Office in Italy and the Department of Foreign Languages, Literatures and Cultures of Roma Tre University.

<https://acrossthestraitromatre.wordpress.com>

Sinophone Language and Literature at Roma Tre University, among them are: Marta Paolesse, Silvia Schiavi, Martina Renata Prosperi and Eugenia Tizzano. A [website](#) was specifically created for promoting the project and future activities by the research group.

This workshop was the first opportunity in Italy to explore the concept of 'Sinophone' and its various interpretations, especially in the field of modern and contemporary literature written in Chinese. It was also an important occasion for Italian and international young scholars to exchange their ideas and discuss their ongoing research. The papers, presented during the two-day workshop, investigated many different





topics, including: tradition and modernity; Chineseness and otherness; realism and related literary practices; fiction, fantasy and science-fiction; memory, identity and territory; introduction, translation and reception of foreign literary movements and authors. The call for papers, issued in June 2019, was very well-received, arousing the interest of several international scholars, including PhD candidates and postdocs from National Taiwan University, National Chengchi University, Soochow University, Beijing Normal University, Loyola University Chicago, University of Zurich, Leiden University, Inalco, and Roma Tre University.



Speakers were invited to read papers in advance in order to promote an active participation and an effective exchange among all participants and discussants during the workshop. Presentations were structured in six thematic panels:

- **PANEL 1: East and West: Influences, Receptions and Comparisons:** CHIANG YU-TE (University of Pennsylvania), “Wearing the West: Wen Ming Xiao Shi and Cultural Mimicry”; LUDOVICA OTTAVIANO (University of Catania), “The Reception of Umberto Eco’s “Theory of Lies” in China and Taiwan: The Contribution of Zhang Dachun”.
- **PANEL 2: Memory, Modernity and Tradition In-between:** XIAMARA HOHMAN (Loyola University Chicago), “Salvation among the Thorns: An Examination of the Roles of Conversion and Political Engagement in Su Xuelin’s Jixin”; MARCO LOVISETTO (Soochow University), “The Translation of Su Xuelin’s Jixin: Exploring the Dichotomy between Tradition and Modernity in Republican

China”; CHEN CHUN-ANG (National Chengchi University), “Whose Memory? Whose Experience? On Historical Representation of Anti-communist Literature and Communist Literature”.

- **PANEL 3: Poetry in the Sinophone Landscape:** LI WEN-CHI (University of Zurich), “The Possibility of Shaping Sinophone Poetry”; SILVIA SCHIAVI (Roma Tre), “Ji Xian between China and Taiwan: the Transculturality of Taiwanese Modernism”; TU SHUWEI (National Taiwan University), “Nostalgia and Chineseness in Diaspora: Yu Guangzhong and Yang Lian”.
- **PANEL 4: Voices from Taiwan: Discussing History, Ethnicity and Cultural Identities:** CHANG CHUN-CHANG (National Taiwan University), “Modernism or Realism? The Development of Socialist Ideology in the Field of Art Before and After the Martial Law”; CHEN JEN-YI (National Taiwan University), “The Pride of A Flying Fish: Tao’s Myth And Cultural Identity in Syaman Rapongan’s Writing”; TSAI MIN-HSUAN (National Taiwan University), “Telling our Stories – A Study of Shifting Perspectives about the Literature Works of Walis Nokan”.
- **PANEL 5: Sinophone Articulations and the Margins: Identities and Memories:** ROSA VIEIRA DE ALMEIDA (Leiden University), “Eurasian Extinction: Miscegenation and the Question of the Native in Macau Literature”; HELEN HESS (University of Zurich), “Contested Territories and Fragile Identities – Memories of the Malayan Emergency in Sinophone Malaysian Fiction”.
- **PANEL 6: Estrangement and Irreverence in Contemporary Sinophone Literature:** EUGENIA TIZZANO (Roma Tre), “Building a Grammar of the Sinophone Fantastic: A Close Reading of Bo Yang’s Short Stories with Supernatural Elements”; CHIARA CIGARINI (Beijing Normal University), “Tales of (Technological) Anomalies: Han Song’s ‘Metamorphic’ China”; ALESSANDRA PEZZA (Inalco), “From ‘Mythorealism’ to Metafiction: Recent Changes in Yan Lianke’s Writing”; MARTINA RENATA PROSPERI (Roma Tre), “Deviance in and of Contemporary Chinese Literature: A Selection of Case Studies”.



Each panel included individual paper presentations and closing remarks, comments and questions by four discussants (Prof. Rosa Lombardi from Roma Tre University, Prof. Federica Passi from Ca' Foscari University, Prof. Luca Pisano from University of Genoa and Dr. Renata Vinci from Roma Tre University), and by panelists, participants, and the audience. At the end of the second day, a final round table was arranged to discuss the methodological and theoretical

framework of Sinophone Studies taking as reference Prof. Shu Mei-shih's definition of 'Sinophone'. This workshop successfully managed to stimulate a constructive dialogue among scholars proving the need for further investigations on Sinophone Studies. This occasion also represented the starting point for the creation of an international and young vibrant community of researchers aware of, and sensitive to, this very timely topic.

**The research group on Sinophone Literature** of the Department of Foreign Languages, Literatures and Cultures of Roma Tre University was established in 2019. It includes Scientific Director Prof. Rosa Lombardi, postdoctoral research fellow Renata Vinci and PhD candidates in Sinophone Language and Literature of Roma Tre University Marta Paolesse, Silvia Schiavi, Martina Renata Prosperi, and Eugenia Tizzano. The group is aimed at promoting Sinophone and Taiwanese literature and culture through the organization of academic and cultural events addressing students and locals.



### 2019 SUMMER SCHOOL AT SOAS

The SOAS Centre of Taiwan Studies hosted its 12<sup>th</sup> highly popular Annual Taiwan Studies Summer School from 17<sup>th</sup> June to 21<sup>st</sup> June 2019. Since 2007 the Centre has welcomed academics and students from around the world to participate in the intensive five-day programme examining developments within the Taiwan Studies field. This year drew over 250 attendees to discuss a broad range of topics ranging from documentary film making and journalism to Taiwan's public media. With attendees coming from across Europe, Asia and the United States, the Summer School was a fantastic opportunity to enrich networks and contact between SOAS and global universities teaching Taiwan Studies.

The CTS was fortunate this year to have three directors in attendance to introduce and discuss their films: Shen Ke-shang's "A Rolling Stone" and "LOVE Talk," Fu Yue's acclaimed "Our Youth in Taiwan" and "Taiwan, Province of China," as well as the world premiere of Lucie Liu's "taipeilove\*." This year's Summer School also hosted two book launches from SOAS Centre of Taiwan Studies Faculty and Alumni, CTS Co-Director Dr Chang Bi-yu's new title "Positioning Taiwan in a Global Context," alongside co-editors and contributors Dr Lin Pei-yin and Dr Adina Zemanek. As well as SOAS PhD Tommy Kwan's "Learnings from Solitude."

Our fully attended Postgraduate Student Research Presentations provided a great indication of the interest and quality of emerging Taiwan scholars, touching a wide range of topics from the strategies and focus of Queer activism in Taiwan to ceremonial Indigenous drinking practices. The Centre was especially fortunate to have Sylvia Feng present on the hurdles of creating quality programming and Taiwan's public media landscape, and provided the perfect end to the Summer School with a special screening of "On Happiness Road."



The Centre has since been flooded with great feedback on the variety and quality of this year's events, as well as appreciation for the enthusiasm of Summer School organisers and volunteers. Overall we are glad to say the 2019 SOAS Centre of Taiwan Studies Summer School was a great success. Here's to many more!

## 2019 EATS LIBRARY RESEARCH GRANT REPORTS

### Description of the project:

This Dominican archive contains primary source documents relating to the Dominican missionaries during the time of the Spanish settlement on Taiwan (1626-1642). The main reason for going to Avila was to view documents by one of the missionaries who lived on Formosa at the time of the Spanish settlement: Jacinto Esquivel. His work is the primary source of information, in Spanish, about the North Formosan Aborigines during the early 1600s. The document has been published in various forms. I wanted to refer back to the original source in the Avila archive.

### Academic tasks accomplished under the grant

As well as viewing and photographing the document described above, I was also able to view and copy an original copy of Diego Aduarte's *History of the Province of the Holy Rosary, of the Order of Preachers in Philippines, Japan and China*, from 1640, which is one of the major sources of information about Formosa's Spanish colony. I was able to see the originals of other documents about the Spanish colony in Formosa, including a handwritten justification of the invasion of Formosa written in 1619, and a description of events regarding Formosan indigenous people written by a missionary called Quirós. Other sources are available for the above documents, but I was able to view and copy these original documents rather than relying on edited versions of them.

Just as important for my research was the access to rare secondary documents that visiting the archive gave me, including histories of the Dominicans in the Asia-Pacific area in the 1600s, including The Philippines, China and Japan, as well as Formosa. These documents include biographies of the missionaries who went to Formosa, enabling me to gain a fuller insight into some of the people who lived in the Spanish colony between 1626 and 1642.

### Personal insight

It was an enormous privilege to see the original documents mentioned above. I was also able to find a number of documents which will help to expand the scope of my thesis a great deal. As a whole, planning the trip and visiting archives has been a very beneficial formative experience. This was the first time I have ever visited an archive to do research and it has certainly made me want to do more. Through what I have learned, I am hoping to take that experience forward and visit more archives in the New Year. There is one other principal archive I have not visited yet in Spain, in Seville, and my experience in the archives during this visit has meant that when I visit the Seville archive, I will be able to take forward what I have already learned.

## Simon Green

### Project Title:

The Spanish and the indigenous peoples of Formosa, 1626-1642

### Libraries Visited:

Dominican Archive,  
Monasterio de Santo  
Tomás, Avila;  
Simancas General  
Archive; Franciscan  
Archive



## Other comments

The library grant principally enabled me to go to the archive in Avila, Spain. However, I was also able to visit two other archives relevant to my thesis. Although these were not the main part of the grant application, there is no doubt that the grant money also enabled me to visit the Franciscan archive in Madrid and the Simancas archive near to Valladolid.

The Franciscan archive contains documents about the Franciscan missionaries in The Philippines, some of whom also stayed on Formosa. My visit here was surprisingly fruitful. Although it contained little specifically about Formosa, the archive does contain a number of accounts of missionaries visiting other Pacific islands, which could prove useful in my research.

The Simancas archive is a state archive which includes documents about international affairs of the Spanish crown in the 1600s. Although I found little related to Formosa specifically, it was interesting to find that this national archive does contain documents about the Far East, even though the vast majority of documents about the Spanish colonies are located in the Seville archive. One series of documents I did find was about the sending of missionaries from The Philippines to Japan in the 1620s. Although they were not directly about Formosa, they are part of the same story that would eventually lead to the Spanish authorities deciding to colonise Formosa in order to be nearer to Japan and the Chinese mainland.



## Advice for other applicants

One piece of advice that I was given was to make sure I knew what I was looking for, in terms both of specific documents and general themes I want to research. All the archives I visited were bigger than I had anticipated and without that forethought, I wouldn't have known where to begin when I arrived.

This trip took a very long time to plan. The Franciscan archive, in particular, had changed location but the new address had not yet been made available on the internet. It took some perseverance to pin down this archive

and I was very pleased that I did. My initial impression had been that it would be a very small archive of little significance, worth visiting because I was passing through Madrid anyway. However, the archive was in fact very large and contained a number of documents which could prove, albeit indirectly, relevant to my thesis. I learned, therefore, that expectations and reality can differ wildly.

## Acknowledgements

Many thanks to EATS for awarding me this Library Grant and giving me this opportunity to visit archives in Spain which were vital for my research. Thanks also to everyone who helped me with my application.

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**Simon Green** is a PhD student at the University of Central Lancashire. He has recently returned to education after 20 years working in various editorial roles. Prior to that, he gained an MA in Contemporary Ibero-American Studies with the University of Leeds and a BA in International English with the University of Hull.



**I-lin Liu**

**Project Title:**

Before the wave: Film cultures in Taiwan, 1965-1982

**Libraries Visited:**

National Archives at College Park, Maryland, USA



**Description of the project**

My research project will explore the developments of film culture in Taiwan from 1965 to 1982. Specifically, I will pay attention to the pre-Taiwanese new wave period, where artists and critics introduced Western modernist artworks to the Taiwanese public. Through translations and critical essays, Taiwanese intellectuals created an infrastructure where people could get a glimpse of Beckett's theatre, Alain Rensais's modernist cinema, and De Sica's realist experiment in film. Working during the height of the Cold War, these artists and critics carved out a path that was different from the agendas laid out by the Cold War cultural policy executed by the US Information Agency (USIA) or the Chinese nationalism of the KMT government.

One of the major pillars of this infrastructure took the form of film magazines. Since the founding of the modernist magazine *Theatre Quarterly* in 1965 (ended in 1968), and the emergence of the *Sight and Sight*- like film magazine *The Influence* in 1971 (ended in 1979), the intelligentsia in Taiwan embarked on a journey to "modernize" their arts. In the film world, the culmination of this journey was the creation of The Golden Harvest Awards, which was dedicated to promoting experimental and student filmmaking by the government in 1978.

Another major influence was the United States. US film culture got to Taiwan not only through Hollywood films, but also through cultural diplomacy implemented by USIA. For instance, director Yao-Chi, Richard, Chen was a big fan of filmmaker James Blue's USIA films *The March* (1963) and *The School at Rincon Santo* (1962). It is arguable that Blue's humanist style might have an influence on Chen's observational documentary *Liu Pi-Chia* (1967), the first Taiwanese documentary film shot in the fly-on-the-wall style. In the seventies, when young Taiwanese filmmakers were fascinated by Jonas Mekas's manifesto for a New American Cinema, and the films by other avant-garde filmmakers, USIA hosted an experimental and student film screening in 1973 in Taipei. Screenings like this were a rare chance for Taiwanese audiences to see experimental films during this time.

These historical experiences open up several lines of inquiry, which I am interested in pursuing in my project. The main question I would like to address is this: The KMT, the US government, and local artists and critics were the major actors trying to do things with film at the time. How did the negotiation, collaboration, or competition between these social agents constitute the film sphere? In other words, how did a new film culture emerge through these processes?

I have done some preliminary research on the US aspect of this historical experience and will present my findings at the annual conference of the Society for Cinema and Media Studies next year. In that paper, "USIA, youth problems, and Cold War national cinema", I attempt to historicize the USIA's youth outreach program, focusing on

their circulating and exhibiting of student and experimental films in the sixties and early seventies. It also uses an USIS screening of experimental and student films in Taiwan in the seventies to gauge one of the possible local responses to these programming efforts.

Previous scholarship on film and the USIA mainly focuses on USIA-produced films during 1962-1967. The main argument of this scholarship is that these films demonstrated that the USIA was ideologically tolerant and allowed artists to express their creativity. Moving away from this viewpoint, I want to suggest that it might be more fruitful to situate the USIA's film activity within a larger media environment and to understand their programming and production choices as a way of responding to Hollywood and other US private media producers. To historicize the USIA's film programs is to show how particular and peculiar the USIA's decision to program student films and experimental films was.

The last part of the paper focuses on the unintentional consequence of the USIA's programming of student film (both fiction and non-fiction) and experimental film. Although these films and other cultural products were employed by the USIA as a way to advance US interests overseas, they were also a major source for international intellectuals and artists to experience these kinds of art firsthand. To understand the local reception of these modernist or avant-garde artworks is a crucial part of understanding how new art and film cultures emerged in different places globally. I use reports of screenings and subsequent discussions that screening engendered in film magazines and newspapers, and later literary representation of similar moments, to understand the possible effects that the USIS's cultural diplomatic work had on Taiwanese intellectuals. In the case of Taiwan, we can see that the propaganda for a US way of (cultural) life intensified Taiwanese audiences' desire to create a cinema that they could call their own, although the boundary of this national cinema is murky and overdetermined by geopolitical reality.

### **Academic Tasks Accomplished Under the Grant**

The generous EATS library grant supported my visit to the National Archives at College Park, Maryland. I believe that to tell the story of the emergence of a new Taiwanese film culture fully, one not only has to understand the local reception of these foreign films and critical writing, but also the curation and selection of these material at the other side of the circulation chain. My goal is to: (1) understand more about the USIA's reasoning behind curating and exhibiting experimental and student films in the seventies; (2) understand more about the production, circulation, and translation of the USIA's film study collection *The American Cinema*, which was edited by film scholar Donald Staples (a traditional Chinese translation of the book was published in 1975 in Taiwan); (3) collect information about film related events hosted by USIS in Taiwan.

**I-lin Liu** is a PhD student in the Media School at Indiana University, Bloomington. He is interested in understanding how the discourses and practices of film, art, and politics intersect in different times and places. He received an MFA in Film and Television Studies from Boston University, with a master thesis regarding the politics and aesthetics of Robert Kramer's early non-fiction and fiction films.

#### **VIENNA CENTER FOR TAIWAN STUDIES**

#### **Film Screenings: LGBTQI and Same-Sex Marriage, May 2020**

##### Friday 15 May 2020

*Taipei Love\** (2019, 70 mins) with introduction and Q&A by director Lucie Liu  
19.00 – 21.00, Admiral Cinema, Vienna

##### Saturday 16 May 2020

Taiwan queer cinema in memory of Mickey Chen, with dinner buffet  
14.30 – 21.00, Admiral Cinema, Vienna

##### Monday 18 May 2020

*Small Talk* (2016, 88 mins) with introduction and discussion with Chris Berry, King's College, London  
18.00 – 20.00, C3 Library for International Development, Alois Wagner Hall, Vienna

For more information and registration please visit [this website](#).



## THE EUROPEAN ASSOCIATION OF TAIWAN STUDIES

### WORKSHOP GRANT

The European Association of Taiwan Studies (EATS) is delighted to announce the call for applications to its Workshop Grant. Proposals aimed at organising workshops about, related to, or compare Taiwan in any fields of humanities and social sciences, as well as multi-/interdisciplinary fields are welcome to apply. This funding is available **up to €2,000**.

#### Eligibility

It is a prerequisite to acquire EATS membership for this application. Information about EATS membership and benefits can be found at <https://www.eats-taiwan.eu/about-us/how-to-become-a-member>. Please visit EATS website (<https://www.eats-taiwan.eu/register>) for membership registration. Current EATS Board Members are not eligible for this application. Past recipients are ineligible for application. One applicant may submit only one application.

#### Evaluation

Applications are evaluated according to the following criteria.

- Originality, significance and contribution to Taiwan Studies
- Soundness or innovation of topics
- Feasibility of workshop design

#### Application submission

- Abstract (150 words)
- Workshop proposal (not more than two A-4 pages, excluding bibliography/references)
- Curriculum Vitae of the applicant
- Detailed Budget of the proposal to be listed in Euro

#### Application Procedure and Workshop Report

Applications are submitted by email to [info@eats-taiwan.eu](mailto:info@eats-taiwan.eu) (cc: Dr Jens Damm at [jens.damm@eats-taiwan.eu](mailto:jens.damm@eats-taiwan.eu)) with the subject as **Application to EATS Workshop Grant**. The deadline for submission is **15<sup>th</sup> March 2020**. Results of applications will be first accounted by emails to applicants in early April and later published on EATS website. It is the applicant's responsibility to check emails for notifications. If EATS does not receive awarded applicants' reply and confirmation by the deadline specified in the notification email, EATS will withdraw the grant.

Awarded applicants are required to submit a final report to EATS within one month after the completion of the funded fieldwork. The report will be published in EATS Newsletter (past EATS News can be found [here](#)).

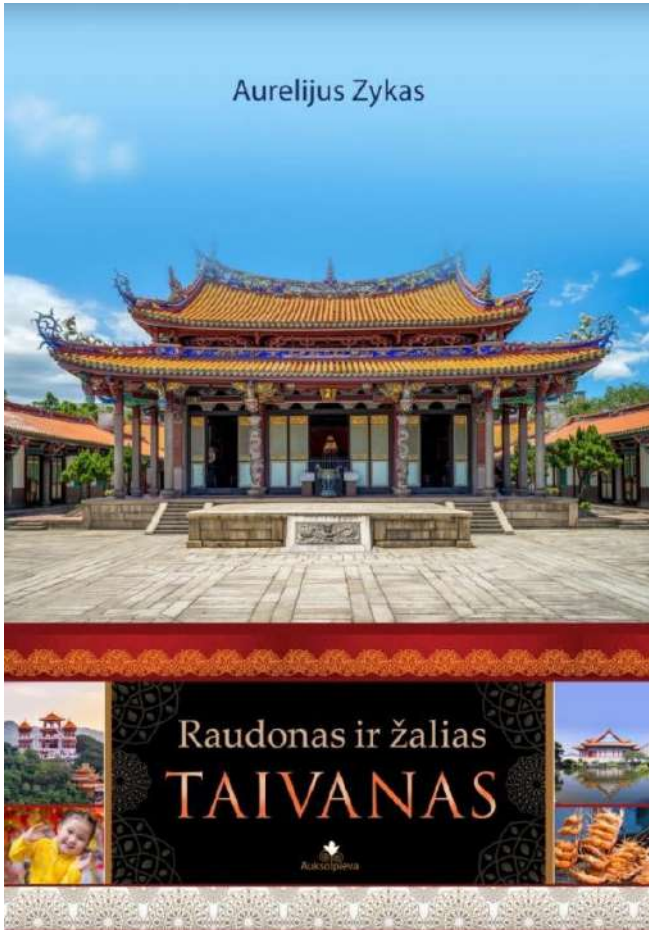
#### Acknowledgement

Due acknowledgment of the support received from EATS should be made in any publication resulting from the workshop. EATS support must be acknowledged in the workshop's poster, website etc. EATS will publicise on its website, and through EATS Newsletter, the awardees and the content of the workshop.



# The Centre for Asian Studies at Vytautas Magnus University and Taiwan

Vaida Tumosaitė, Linas Didvalis



The Centre for Asian Studies (CAS) at Vytautas Magnus University (VMU), in Lithuania, is a team of passionate researchers and administrators who during the 20 years of development have launched successful study programs, have created new, important resources, have established ties with dozens of East Asian universities and have become an important and visible part of Kaunas city life. At the moment CAS overlooks two study programs that involve courses about Taiwan. CAS also organizes academic and cultural events that address different aspects of Taiwanese culture and society, and maintains connections with five partner universities in Taiwan for receiving and sending exchange students: Providence University, National Chengchi University, I-Shou University,

National Dong Hwa University, and National Taipei University of Technology.

In our activities related to Taiwan we work closely with governmental institutions and foundations aiming to implement educational and cultural projects dedicated to spreading knowledge in Lithuania about Taiwanese culture, history, contemporary society and politics. Important advancement to strengthen such efforts was made in 2013, when, with the help of Taipei Mission in Latvia, we established the Taiwan Centre. The centre carries out academic and cultural education activities and helps to develop further ideas for promoting Taiwan Studies among our students.

A good example of CAS research activities related to Taiwan is the centre's international academic conference on civil society in East Asia ("Civil society in East Asian countries: Contributions to democracy, peace and sustainable development") which was held on October 26-27, 2017 in Kaunas, Lithuania. Thanks to the existence of the Taiwan Center, one of the partners of the conference was Taipei Mission in Latvia. Their support allowed us to invite keynote speakers – Li-hsuan Cheng (National Chengchi University), Lara Momesso (then at the University of Portsmouth) and Nora Lee Kroeger (London School of Economics and Political Science) who shared their insights about the development of civil society in Taiwan. The conference resulted in a publication "Civil Society in East Asian Countries" which can be accessed through the [CAS website](#).



CAS is also involved in educating university students. As the interest in East Asia gradually has grown, the centre has been involved in launching two study programs dedicated to East Asia. The East Asia Region Studies MA program began accepting students in 2007 and the East Asian Cultures and Languages BA program has been running since 2012. The programs are focused on teaching our students about the politics, economy, society, cultures and languages of East Asian countries, including Taiwan. At the moment the programs have nearly 300 students.



In addition to our usual lectures, we organize a cycle of lectures open not only for our students but also to the general public: “Time for Asia”. It is a cycle of events aimed at presenting contemporary issues and topics in the fields of Asian politics, society and economics. Out of 14 public lectures so far, two have been dedicated to Taiwan.

On April 24, 2017 former Head of the Taipei Mission in Latvia Rong-Chuan Wu held a lecture, “Taiwan’s dynamic civil society”, during which Mr Wu talked about Taiwan’s social activists, non-governmental organizations, their domestic and international achievement as well as civil society’s impact on Taiwan’s democracy and development. The second public lecture “Language and cultural revitalization and sustainability” took place on November 5, 2018 and was held by Apay Ai-yu Tang from National Dong Hwa University. During this interactive lecture Prof. Tang analyzed Taiwan’s indigenous languages, their shifts and changes, influenced by the internal issues arising in Taiwan such as the identity and ethnicity of the population. Such events organized by the CAS can provide insight into contemporary Taiwan.

Another sphere where Taiwan is represented is library resources. Since 2007 the CAS started a systematic collection of funds related to East Asian studies with the aim of fulfilling the needs of our study programs’ students. One of our main supporters, who constantly helps us to expand

library funds, is the Chiang Ching-kuo Foundation. With the help of this foundation our library funds cover a wide variety of fields with its core consisting of books about Asian literature, arts, linguistics, history and culture. The most recent batch that we received from the foundation arrived in 2019.

Popularization of Asian cultures is an extremely important activity of the CAS therefore we are constantly organizing a variety of cultural events, such as concerts, workshops, movie screenings, and art exhibitions, which present different aspects of Asian culture, such as ink painting, calligraphy, graphics, photography, cinema, etc.

One of the most memorable Taiwanese exhibitions that the CAS hosted was Taiwan puppets exhibition that took place on October 18-29, 2017. The exhibition presented puppets used in the art of *budaixi* - Taiwan Glove Puppetry - that involves Chinese historical personalities and gods. Visitors had a chance to learn more about ancient Chinese personalities, gods and their input in the development of Chinese culture.

Since 2017 Taiwan has been represented in the CAS’s biggest annual cultural event – VMU Asian Week – during which our guests have the opportunity to taste Asian cuisine, test their strength in martial arts, and get immersed into traditional and popular culture, all while trying on traditional clothing and participating in other activities. In 2017 the CAS, together with Taipei Mission in Latvia, hosted a Taiwan evening during which an exhibition of Lithuanian and Taiwanese schoolchildren was opened. It was followed by the screening of the Taiwanese movie *Monga*. Since then Taiwan movie night has become an integrated part of Asian Week, gathering everyone interested in Taiwanese cinema.





Finally, we must mention a book, *Red and Green Taiwan*, written by the former CAS head Dr. Aurelijus Zykas and published in 2018. It became the first detailed book about Taiwan in the Lithuanian language, sparking more public interest in this country.

We sincerely hope that our academic and cultural cooperation with Taiwan can continue in the future, creating many memorable experiences not only for our students but also for citizens of Kaunas and Lithuania as a whole. It is clear that the enthusiastic support that we receive from the Taipei Mission in Latvia and from exchange students from Taiwanese universities play an important role in achieving this goal.



**Vaida Tumosaitė** is Senior Coordinator at VMU Centre for Asian Studies. She is a graduate of the East Asia Region Studies MA program at Vytautas Magnus University (Lithuania) and specializes in the field of international relations in the East Asia region.

**Linus Didvalis** is interim Head of the VMU Centre for Asian Studies. He received his PhD from the International Christian University (Japan) in the field of political science and currently holds an Assistant Professor position at VMU and teaches students East Asian Studies.



### CTS ANNUAL WORKSHOP AT SOAS

The SOAS Centre of Taiwan Studies hosted its 2019 Annual Workshop, “Taiwan in Transition: Challenges Facing Taiwan's Economy and Changing Society.” from September 9<sup>th</sup> to 10<sup>th</sup> at SOAS. As part of a continuing collaboration project with Academia Sinica's Institute of Sociology, guest speakers and discussants presented and discussed new academic research investigating the drastic social and economic changes Taiwan has experienced, as well as the challenges of the transition. The initial idea for the Taiwan workshop came about

with Professor Lee Zong-rong after the launch of his new title, “Unfinished Miracle: Taiwan's Economy and Society in Transition.” The success of the book's Chinese language sales and the level of media interest it attracted prompted Dr Fell and Professor Lee to consider developing the project and address similar themes in economic sociology and political economy.

The workshop began with opening remarks on Taiwan's economy from special guest Taiwanese Ambassador David Y.L. Lin. Speakers delved into numerous salient topics ranging from declining fertility rates and the

labour supply prospect, discriminatory work practices and the dominance of family businesses in Taiwan's economy. A few notable works examining these themes were Professor Lee Zong-Rong's “Rise and Consolidation of Family Capitalism in Taiwan,” Professor Yen-Hsin Alice Cheng's “The Future Labor Force of an Aging Taiwan: The Importance of Education and Female Labor Supply” and Professor Thung-Hong Lin's “Subcontractor's Dilemma: The Expansion of Taiwanese Firms 2002-2015.” Conference delegates also included our fellow SOAS Research Associates Professor Gordon Redding and Professor Anne Booth.

As part of the two-day workshop, speakers attended a public roundtable on September 10<sup>th</sup> chaired by Director Dafydd Fell to discuss the major themes and reflect on opportunities for future research. This year's workshop forms the first part of a wider publication project, with the second being completed in Taiwan. The finished work will be included in the English manuscript that will then be submitted for review to the Routledge Taiwan Book Series.



# Taiyupian 2.0: Taiwanese-Language Cinema Symposium and Tour 2020

Chris Berry



Following the successful first symposium and tour of Taiwanese-language cinema in 2017, a second edition, focusing on newly digitized and subtitled films, will take place throughout 2020. Over 1,000 Taiwanese-language films were made by a plethora of private film studios between the 1950s and early 1970s. After the advent of television and other factors killed it off, Taiwan's lost commercial cinema was forgotten. Only 20 per cent of the films have survived, and the Taiwan Film Institute has been steadily working on restoring them in recent years, as interest in this little-known phenomenon has taken off.

Taiwanese-language cinema is a vibrant, low-budget cinema produced in numerous genres ranging from melodramas of development, *gezaixi* operas and comedies to spy movies. It stands in stark contrast to the state-sponsored and more highly funded Mandarin language cinema. Although subjected to the same strict censorship as their Mandarin counterparts during the martial law era, Taiwanese-language films can be seen as presenting a view from the grassroots rather than the glossy official optimism of Mandarin cinema. Mostly shot on location rather than in the studio, they also afford a rare glimpse of everyday Taiwan back then.

The second edition of the symposium and tour will be organised by Chris Berry (King's College London), Ming-Yeh Rawsley (SOAS and Academia Sinica), Corrado Neri (Université Jean Moulin Lyon 3) and Wafa Ghermani (Cinémathèque Française). We are grateful for funding from the Cultural Division of the Taipei Representative's Office in London. The current website, [www.taiyupian.uk](http://www.taiyupian.uk), will be updated to include full details of the new symposium and tour in early 2020.

Since the first edition, the Taiwanese Film Institute has focused its Taiwanese-language cinema efforts on two prominent *taiyupian* directors: Lin Tuan-qiu and Xin Qi. Lin's *The Husband's Secret* (丈夫的秘密, 1960), *May 13th, Night of Sorrow* (五月十三傷心夜, 1965) and *Six Suspects* (六個嫌疑犯, 1965) will be available. Three of Xin's many films will also be in the package: *Encounter at the Station* (難忘的車站, 1965), *Foolish Bride, Naïve Bridegroom* (三八新娘憨女婿 1967), and *The Rice Dumpling Vendors* (燒肉粽, 1969). Also included is Liang Zhefu's *Tarzan and the Treasure* (泰山與寶藏, 1965). Taiwan's Public Television Service (PTS) recently commissioned four new short films to

celebrate the *taiyupian* era, and these will also be available to venues.

The year will commence with a symposium at King's College London on 8 February, with presentations from scholars including the four organizers, Professor Robert Ru-Shou Chen of National Chengchi University in Taipei, and the current Director of the Cultural Division of the London Taipei Representative's Office and former Director of the Taipei Film Institute Dr. Chen Pin-Chuan. Universities, cinemateques and film festivals presenting selections from the screening package over the rest of the year include: SOAS University of London; University of Portsmouth; University of Helsinki; University of Brussels, as host

of the annual European Association of Taiwan Studies conference; University of Naples; University of Lyon 3; University of Gothenburg; HOME (Manchester, UK); the Slovenian Cinematheque and the University of Ljubljana; Jagellonian University in Krakow; University of Vilnius; Cinemateket Oslo; Cinema Rediscovered Festival in Bristol; University of Central Lancashire; University of Edinburgh; University of Vienna; University of Nottingham; University of Tübingen; CaFoscari University in Venice; Five Flavors Film Festival in Warsaw; and FilmAsia Festival in Prague.

Photo courtesy of the Taiwan Film Archive.



**Chris Berry** is Professor of Film Studies at King's College London. His research is grounded in work on Chinese cinema and other screen-based media from China and the neighboring countries.

## COMBATting HUMAN TRAFFICKING IN EAST ASIA



The University of Portsmouth along with the Taiwan Foundation for Democracy and Taiwan-Asia Exchange Foundation funded a Chatham House Roundtable on combatting human trafficking in East Asia that took place in Taipei, Taiwan on 16 September 2019.

Modern slavery is a huge problem, claiming an estimated 40.3 million victims worldwide (according to the International Labour Organization). The issue is particularly prevalent in the Asia-Pacific region, where in 2017, four out of every 1000 people were found to be victims of forced labour and labour trafficking.

University of Portsmouth researchers: Dr Isabelle Cheng (School of Area Studies, History, Politics and Literature) and Dr Bonny Ling (Associate Researcher with the Democratic Citizenship Theme) co-organised the

roundtable event that brought academics and practitioners together in order to examine the regional situation of labour trafficking. The discussion concerned elements of an effective anti-trafficking strategy, such as the ethical recruitment of migrant workers for a more responsible model of economic development.

This roundtable is a timely examination of human trafficking in East Asia against the dominant discourse disseminated by the US Trafficking in Person Reports. Combining activism and scholarship, this roundtable brings to the fore domestic context, legal framework and private sector in order to identify best practices to combat human trafficking. By focusing on the worst forms of labour exploitation of human trafficking, often faced by migrant workers across the region, the discussion is a timely examination of how migrant workers' social exclusion challenges the fundamental pillars of democratic citizenship based on equality of access and participation.

This special collaboration with Chatham House Asia-Pacific Programme in London and local partners in Taiwan is hopefully one of many similar events in the future, as we seek to convene forums to bring together different expertise in anti-trafficking in the region. Our aim is for anti-trafficking to be grounded in accurate scholarship and best practices on the ground, all towards the goal of leading to concrete changes in the employment conditions of migrant workers.

## TRANSLATORS' INSIGHT

### Taiwan Literature: Czech Translation Series

Pavčina Krámská



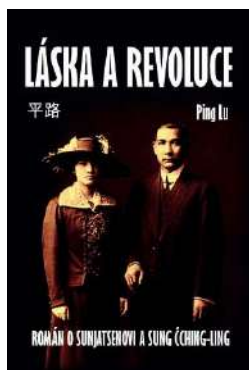
There are two publishing houses that publish translation series of Taiwan literature in the Czech Republic – the IFP Publishing and Mi:Lu Publishing. The translation series issued by IFP Publishing is edited and translated by Jana (Benešová) Šimonová, the other by myself. Both these translation series started as

part of our academic studies on Taiwan literature. Translation allowed us to go beyond the academic field, to understand literary works from a different point of view and to promote them in the Czech Republic. Nonetheless, we retain an academic approach when we select the authors for our series or add a prologue or an epilogue to introduce an author and his or her work against a socio-historical or literary-critical background.

Mi:Lu Publishing established the Czech translation series of Taiwan literature in 2014. So far this publishing house has specialized in Sinophone literature, nevertheless as the number of translators that are involved in the project is growing, it is also exploring the possibilities of translating authors from other Southeast Asian countries.

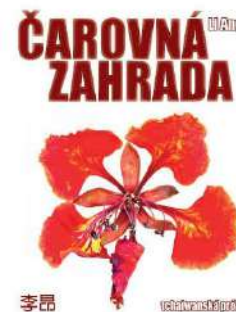


The translation series started with Liu Ka-shiang's collection of prose poems entitled *The Opinion of Flying Squirrel* (*Očima malé poletuchy*). The first impulse to translate this volume was personal liking for this work full of hidden emotions and inner contemplations concerning nature, society and our perception of life. This first



book inaugurated a project that focuses on the perception and depiction of nature in Taiwan literature. Its goal was to introduce Taiwan literature to Czech readers in a broader and comprehensive way, so as the readership can on one for Taiwan significant topic, such as nature writing, detect the variety of styles and opinions that are flourishing there.

So far, works of four well-known Taiwanese authors were translated within this project: Liu Ka-shiang, Wu Ming-yi, Liao Hong-ji and Yang Mu. Each book represents a different genre and different style. Liu Ka-shiang's collection of prose poems was mentioned above; the other three works were a novel, short stories and a memoir. Wu Ming-yi's well-known dystopian novel *The Man with the Compound Eyes* (*Muž s fasetovými očima*) presents an image of the island on the verge of reality and dream and a bleak world vision where people's selfish desires distort the familiar nature of life, the natural environment and thus also of culture. Liao Hong-ji's short stories *Fishermen* (*Rybáři*) on the other hand is a highly romantic portrayal of the harsh life of fishermen and their love for marine life. The writer interlocks their lives into a chain of common destiny painted not only in beautiful colours, but also stained by blood and tainted by misfortune. Yang Mu recollected his childhood on the Pacific shore under the majestic mountains that withstood all political upheavals and overlooked all the up and downs of post-war society. His book *The Memories of Mount Qilai* (*Vzpomínky na horu Čchi-laj*) brought a much welcome historical perspective into our publishing project and showed Taiwan through the eyes of a child and through the lens of a teenager and young poet's desires.





To further broaden our introduction of Taiwan literature to the Czech public, a work of yet another type was included into the translation series in 2015: a selection of works by the poet, painter and literary critic Lo Ch'ing, *The Poem is a Cat* (*Báseň je kočka*). It was designed as a bilingual book covering all areas of its author's work – poems, essays and paintings –, in order to highlight the versatility of this author as well as the notion of a book as an artefact in itself.

As a concept, the Czech translation series has the ambition to be a deeper probe not only into Taiwan's literature, but also into its culture and history. As a translator, I am fascinated by how an island can on the one hand be partially isolated, thus preserving its specific nature, and on the other hand interconnected with the other living beings all over the world. Translating Liu Ka-shiang's prose poems full of names of animals, birds and plants, I was confronted with the necessity of choosing between scientific accuracy and the visualization of these living beings. Some of them do not have any Czech names at all; the Latin names sound a bit exotic and educative. Some have lost their poetic names in translation and obtained scientifically accurate but less poetic ones, such as "night heron" (*kvakoš noční* in Czech). To preserve the specific emphasis on scientific knowledge in Taiwan nature writing, the slender silhouette of a bird that the name "heron" evokes was substituted by the image of a funny-looking bird making a frog-like sound. Translating Liao Hong-ji's *Fishermen* was probably the most challenging part of my work with Taiwan literature so far, due to the

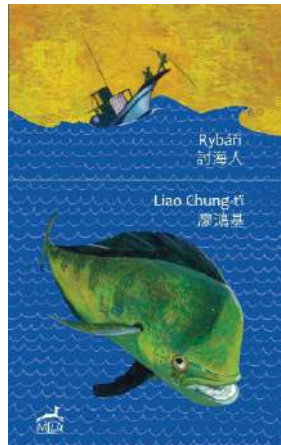


vocabulary used to describe the sea, the life of fishermen and their sociolect. As Taiwan and the Czech Republic differ in natural environment and climate (one is an island, the other an inland country), they also differ in the richness of language used to describe the sea. There are no specific names for different types of waves in Czech language. In Czech, waves are simply bigger or smaller, so it is difficult to preserve the insider's knowledge of specific environment contained in the source language itself. It is also difficult to preserve the liveliness and harshness of

fishermen's dialogues based on Taiwanese dialect and catch all the meanings hidden behind the words.

Wu Ming-yi's novel, on the other hand, made me focus more on the work's structure and the process of building a literary universe. *The Man with the Compound Eyes* highlighted the process of imagining nature through the lens of culture. It shows how our reality is shaped by our own visions, dreams, memories and imagination, how words construct the world around us and shape our perception. It demonstrates how literary works enable us to reach beyond our immediate knowledge and look into the future. To follow this concept of literary imagination, we plan to introduce the young progressive Taiwanese author Egoyan Zheng and his award-winning novel *Ground Zero*, which also creates a dystopian vision of the island's near future.

Two of the books I translated have been dramatized and broadcasted by the Czech radio station Vltava. One of them was Liu



Ka-shiang's *The Opinion of Flying Squirrel*, the other one was Liao Hong-ji's collection of short stories *Fishermen*. To continue with the Taiwanese nature writing project with closer focus on the maritime life, we would also like to publish Liao Hong-ji's essays and travel notes *The Floating Island* (*Plující ostrov*) and then to shift to works of aboriginal writers and their distinctive perception of life.



completely different natural environment and

Nature in the works of Taiwanese writers is beloved, but endangered, enchanting, but vanishing. These conflicts are part of deeper reflection on life and death, on our place on Earth and our ability to understand the Others, as well as on the complexity of the inner and outer world. The process of translation is also a process of reconstruction of an entire physical world in a

therefore requires a lot of imagination not only from the translator, but also from the readers.

**Pavλίna Krámská** graduated from the Faculty of Liberal Arts, Charles University, Prague. She is an editor, translator, writer and instructor at Mi:Lu Publishing, an Associate Researcher at the Institute of International Relations Prague, and a member of the Czech Literary Translators' Association.

**Jana Šimonová** (IFP Publishing editor) graduated from the Faculty of Liberal Arts, Palacky University, Olomouc, and obtained her PhD at the Chinese Literature Department of National Chengchi University. She works as interpreter and translator, and taught Chinese and Taiwanese literature at Masaryk University. She edited an anthology of modern Taiwanese women's short stories and translated novels by Li Ang, Bai Xianyong, Huang Chunming, Cai Sufen, Chen Yuhui, Ping Lu, Syaman Rapongan, Ba Dai etc.



### **TÜBINGEN WORKSHOP FOR BOOK PROJECT ON THE FIRST TSAI ADMINISTRATION**

On 13-14 December 2019, the European Research Center on Contemporary Taiwan hosted an international workshop on “Taiwan Under the First Tsai Ing-Wen Administration”. The event was held in cooperation with the University of Nottingham and with generous support from Taiwan’s Ministry of Foreign Affairs. The European Research Center on Contemporary Taiwan is A CCK Foundation Overseas Center (CCKF-ERCCT) at the University of Tübingen, Germany.



Internationally renowned Taiwan Studies scholars spoke on a variety of topics including the development of Taiwan’s political system, societal developments and conflicts as well as Taiwan’s foreign relations. The book to come out of this workshop will cover 15 topical chapters. The CCKF-ERCCT for its part hereby continues a tradition that started with its review of the Ma Ying-jeou administration.

## CONFERENCE REPORTS

### **Taiwan's Cultural Diplomacy. A Decade of Intercultural Discovery Vienna 25–27 October 2019**

**Jens Damm and Astrid Lipinsky**

The conference, marking the 10th anniversary of the Vienna Center for Taiwan Studies, headed by Dr. Astrid Lipinsky, was opened by Professor Christian Goebel, and the Taiwan Delegate to Austria, Ms. Vanessa Shih in Aula. The cultural programme included Taiwanese music by Wu Ruei-Ran (bandelion) and his wife (violin).



The first key-note was presented by Susanne Weigelin-Schwiedrzik (University of Vienna) “Taiwan and East Asia. Exploring the idea of a contact zone in the system of international relations in East Asia” focussing on the competition between two potential centres, China and Japan. The second keynote by Michael Hsin-huang Hsiao (Academia Sinica) on “Globalized Taiwan Studies and its relevance to Taiwan’s cultural diplomacy” delineated the paradigm features of Taiwan Studies inside and outside Taiwan. The third key-note speech by Gary Rawnsley (University Nottingham, Ningbo, China) was presented via Skype: “Cultural diplomacy: What is it? What is it not? And why should Taiwan care?”. A final keynote by Gunter Schubert (ERCCT, Eberhard Karls Universität Tübingen) “Delimiting cross-strait studies” highlighted the necessity to embed Taiwan Studies within cross-strait relations.

On 26 and 27 October, the conference consisted of six international panels. Panel 1 “Taiwan film as

cultural diplomacy” was opened by Corrado Neri (Jean Moulin University, Lyon 3), with “Cinema as a diplomatic cultural tool”. Ming-yeh T. Rawnsley (SOAS, London) in “Golden Harvest Awards, film festivals, and Taiwan’s cultural diplomacy” presented her investigation into the development and the current challenges of the Golden Harvest Awards in Taiwan. Yu-wen Fu (National University of Kaohsiung) then analysed the transition between two important phases of Taiwanese films: The New Taiwan Cinema movement and the Post-New Taiwan Cinema movement. Astrid Lipinsky, in “Heartbreaker Taiwan: Emotionalising cultural diplomacy in films” introduced emotion as a new potential tool of cultural diplomacy by comparing “Cape No 7” (2008) and “Welcome to the Happy Days” (2016).

Panel 2, “Taiwan Studies and Taiwan centres: A global comparison” was opened by André Laliberté (co-authored paper with Scott Simon, both from the University of Ottawa, Canada) with “Taiwan Studies in Canada”. Lara Momesso (University of Central Lancashire) introduced the most recently founded Taiwan Studies Centre in Europe, the Northern Institute of Taiwan Studies (NorITS), University of Central Lancashire. Simona Grano (University Zürich) focused on Taiwan Studies within the Chinese Studies Department of the Institute of Asian and Oriental Studies (IAOS) at the University of Zurich.





Panel 3, “Diplomacy in new forms with other addressees”: Caroline Zillessen (German-Chinese Association – Friends of Taiwan) presented “Raising the voice for Taiwan: From national experiences to transnational options”. Cheng Yin Tommy Kwan (Hong Kong and SOAS, London) delivered his paper on “Recognizing Taiwan in Hong Kong: a case study of Taiwan public diplomacy: The Kwanghua Culture and Information Centre”. Albert Wei-min Tang (FuJen University, Taipei) unveiled the historiography of the Chinese Youth Goodwill Mission, student talent groups who visited diplomatic allies and friendly areas between 1974 to 1999.

The panel “Government actions and cultural diplomacy impact(s)” was opened by Christian Goebel (University of Vienna) on “Democracy as soft power? How Taiwan’s presidents frame Taiwan’s political system” using Latent Dirichlet Allocation (LDA). Liao, I-Ming (National University of Kaohsiung) in “Knowing Taiwan as a post-Confucian island with reflexive law theory” offered a brief comparison of reflexive law theory and Confucian legal thoughts by looking at three aspects. Jens Damm (ERCCT, Eberhard Karls Universität Tübingen) discussed “Gender equality in Taiwan: Deep cleavages within Taiwanese society” highlighting the fact that there is a conservative majority in Taiwan that feels that it has been thrown into a global discourse with which they cannot identify.

Panel 5: “Listening to Taiwan’s cultural diplomacy in music” began with L. K. Kam (National Chiao-Tung University, Hsinchu, Taiwan) “Solidarity of the peripheries: Comparing and connecting Taiwan and Austria in the music historiographies”, was followed by Guo-Ting Lin (Westminster University, UK) discussing Taiwanese indigenous musical networks; Ming Wang (Vienna), “A review of my experiences and criticism of the music exchange programme”, and Nancy Guy (UC San Diego) “Music in the service of cultural diplomacy,”

Panel 6: “Teaching Chinese as Taiwan’s cultural diplomacy rool” consisted of two presentations: Jade Tsui-yu Lee, in “Taiwan teach for the world: Branding borderless bilingual teachers” introduced a talent training program initiated at National Kaohsiung Normal University in Taiwan to cultivate competent and committed bilingual (Mandarin and English) graduates and professionals. Finally, Chung Samuel Cheng-Ming (University of Vienna) presented “Seeding the Taiwanese spirit: Beginning with teaching Mandarin Chinese internationally” discussed Taiwan’s cultural diplomacy through teaching Mandarin Chinese as a foreign language.

The conference’s concluding remarks stressed the importance of the Vienna Centre for Taiwan Studies for promoting a multinational network of Taiwan Studies in Europe.

## **Exploring Sinophone Polyphony Voices of Modern Literature in Taiwan Trier University, 20–21 September 2019**

**Astrid Lipinsky and Dirk Kuhlmann**



This international workshop was organized by Trier University’s Department of Sinology and the DFG-Centre for Advanced Studies ‘Poetry in Transition’ in collaboration with the Monumenta Serica Institute, Sankt Augustin. Sixteen scholars and authors from Taiwan, Austria, the Czech Republic, Germany and Italy gave presentations on Taiwan’s diverse literary scene in the panels “State of the field,” “Poetry,” “Indigenous sinophone literature of Taiwan,” “Female perspectives in literature,” and “Case studies.”

The first panel provided an overview on Taiwanese languages (Henning Kloeter) and the specific topics of military and nature literatures (Huang Mei-er and Pavlina Kramská). The second panel related Taiwanese poetry to non-literary fields (medicine: Lee Kuei Yun; music: Dong Ya-Li) and showed its many potential applications.

Panel 3 had Astrid Lipinsky introducing the current state of children's books in Taiwan. She critically evaluated the efforts of Jiang Shuwen to promote the awareness of children's rights in Taiwan. "Zhang Ailing's Taiwan image: A contradictory Taiwan perspective" by Hangkun Strian offered insights into Zhang Ailing's concept of nationality and her perspective on Taiwan. The paper reflected her literary journey through different cultures and life-worlds from 1940s Shanghai, Hong Kong, to her American exile life. Taiwan always remained alien to Zhang Ailing. She visited the island only once in her life, in 1961.

Ludovica Ottaviano (University of Catania) provided a broader perspective on Zhang Dachun's cultural identity/ies in her paper "Zhang Dachun's multicultural voice in the global context: The reception of Umberto Eco's theory of lies". Zhang Dachun's medium, Chinese characters, are signs which lie more on account of their rich symbolization. Zhang's use of Chinese script serves to represent his persona as a (multi)cultural unit comprised of a plurality of identities (Taiwanese; second-generation Chinese mainlanders; world citizen) and of knowledge (local; global; glocal).

Panel 4 was devoted to the Sinophone works of Taiwan's indigenous authors and hosted three renowned authors as presenters. The poet and literary scholar Dong Shuming provided an overview of some trajectories of indigenous Sinophone literature in Taiwan. This specific branch of indigenous literature started in the 1980s and has made a remarkable impact on the Taiwanese literary scene since then. It has become a key medium to reflect upon personal identities and the challenges of being indigenous within the frameworks of culture, collective identities, social status, and gender. The Bunun author Neqou Soqluman presented his journey towards becoming a writer. His literary work aims at making the Chinese-speaking audience in

Taiwan aware of Bunun culture on different levels and from different perspectives. Poetry is Salizan Takisvilainan's literary mode of choice. He reflects upon Bunun identity and he has up to now published three poetry anthologies. His insights were presented by his niece who is a writer herself. The fifth panel gave an overview of the many potential research topics related to female authors of different generations and ages. The speakers also provided an insight into the Institutes of Taiwan Literature at a sizeable number of universities. Furthermore, Mark Lai proved the interest of young male researchers in female authors and issues.

A second set of case studies comprised the sixth and final panel. Lo Shi-yun analyzed the journal *New Taiwan* that provided a platform for discourses on the identity of the Taiwanese in the transition from being a Japanese colony to the "nationalization" policy of the KMT since 1945. "Voices of 'New Literary History' in 1982–1987: Polyphonic narratives of Taiwan" and "The ROC in literary Taiwan and literary information" by Chang Li-hsuan dealt with the crackdown on pro-democracy demonstrations initiated by the editorial team of *Formosa Magazine*. Two major platforms for this debate where the short-lived quarterly *Literary Taiwan* and the monthly journal *Literary Information* whose profiles Chang introduced in more detail.

Wu Ming-Yi's literary works are renowned well beyond Taiwan and have been translated into more than 10 languages. A key concern of the author is how to find appropriate solutions for the challenges of the Anthropocene, e.g., by further exploring new models of environmental protection and sustainable lifestyles. Chung's analysis focused on the novel *Fuyan ren* 複眼人 (*The Man with the Compound Eyes*), a representative work of Wu's ecocriticism.

All in all, the two conference days offered ample opportunity for a fruitful exchange between Western scholars and Taiwanese scholars and authors. At the conclusion, the workshop was in particular appreciated as an event that brought Taiwanese literature to the fore of academic discussions, proving a very significant field of research.

**Jens Damm** is a board member of the European Association of Taiwan Studies and an Associate Fellow at the European Research Center on Contemporary Taiwan (ERCCT), Eberhard Karls University, Tübingen, Germany. Between 2009 and 2019 he was an Associate Professor at the Graduate Institute of Taiwan Studies, Chang Jung University, Taiwan. His research interests include the new media and the internet, the Taiwanese and Chinese diasporas, and Gender Studies.



**Astrid Lipinsky** is the co-founder and managing director of the Vienna Center for Taiwan Studies that will celebrate its tenth anniversary in 2019. Dr. Lipinsky studied Sinology and Law at Bonn University, Germany, and universities in Taiwan. Her research interests are Gender Studies and Taiwan Studies. She teaches at the Department of East Asian Studies, University of Vienna, Austria. Her publications are available on her homepage at [www.sinojus-feminae.eu](http://www.sinojus-feminae.eu)



**Dirk Kuhlmann** received an M.A. in Contemporary Sinology, History and Classical Chinese Philology (2005) and a Ph.D. in Contemporary Sinology (2011), both at the University of Trier. In January 2006, he joined the editorial office of the Monumenta Serica Institute. In addition to editorial work, he has participated in the organization of conferences, exhibitions, and other events of the institute.

### POSTGRADUATE RESEARCH GRANT FOR THE STUDY OF THE TAINAN REGION, 2020

#### **Purpose of the grant**

The grant aims to encourage M.A. and Ph.D. candidates to pursue their humanities or social sciences studies on the Tainan area. The inclusive purpose of the grant is to nourish interest in the Tainan region, to enhance knowledge about its past and present, and to open up to other localities and countries.

**Organizers:** the International Center for Tainan Area Humanities and Social Sciences Research committee, composed of Taiwan and foreign scholars specializing on Tainan and currently engaged on this field, administers and takes charge of the selection process. The grant is generously funded by the Cultural Affairs Bureau of Tainan City Government.

#### **Applicants' qualifications**

1) They must either be M.A. students or Ph.D. candidates in a university or a college, in Taiwan or abroad; 2) The subject of their M.A. dissertation or Ph.D. thesis must relate to the Tainan area, fully or in comparison with other regions of Taiwan or any corner of Asia, in the field of humanities or social sciences; 3) For reasons of accounting, they must complete their thesis in two years (2022) after being granted.

**Number of recipients and amount of grants:** Two Ph.D. grants, each at NTD 100,000; Five M.A. grants, each at NTD 50,000.

In order to encourage fieldwork research in Tainan, the recipients are eligible to apply and stay for short periods at the International Center for Tainan Area Humanities and Social Sciences Research. In that case, a fieldwork proposal will have to be submitted to the Committee of the Research Center. Except a room in the Japanese house run by the Center, they can be provided office space with equipment, and can have access to the documentation of the Center focusing on first-hand resources. Contacts with the agents of the local society, local students and academics will be facilitated by the research assistant of the Center and its committee members.

**Application deadline: between February 1<sup>st</sup> and May 31<sup>st</sup>, 2020.**

**Contact:** Mr Wen Sheng-Chih; Tel: 886 (0)6 7212338 · 886 (0)6 6324453; E-mail: [ic.tahr@gmail.com](mailto:ic.tahr@gmail.com). For more details, please see announcements on the websites of the [Cultural Affairs Bureau of Tainan City Government](#), and the [International Center for Tainan Area Humanities and Social Sciences Research](#).



## BOOK PRESENTATION

### There Be Giants Among Us: Su Beng and His Book of History

Niki Alsford

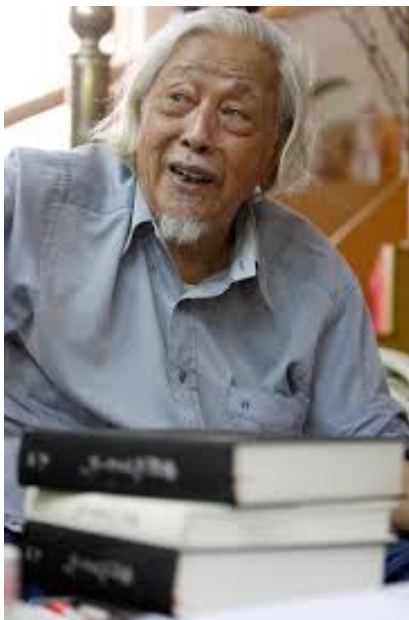
Zarathustra climbs to a great height with a dwarf on his shoulders to show him his greatest thought, but once there the dwarf fails to understand the vision and Zarathustra reproaches him. If anything resembling 'progress' is to be made, it can only transpire from the rare occurrence of giants among men. For Nietzsche, all giants, through the desolate intervals of time, call out to each other.

The analogy of the dwarf to academic scholarship has a long tradition. Samuel Taylor Coleridge in *The Friend* (1828) argues that 'the dwarf sees farther than the giant, when he has the giant's shoulder to mount on'.

I am fortunate to have witnessed the occurrence of a number of giants. I have had the luxury to gaze on 'progress', as I have rested upon their shoulders. As multiple communities bid farewell to these titans, one can only hope that the loftiness in which we now find ourselves is high enough to enable those shadowing us similar scrutiny on the great philosophical questions of our time.

In September 2019, one such giant was lost. Su Beng 史明, who passed on 20 September 2019, had many standing upon his shoulders. Some clearly would become giants in their own right. Born Lin Chao-hui 林朝暉, later changed to Shih Chao-hui 施朝暉, he was more than a Taiwanese political activist.

He was born in the modern-day Shilin District of Taipei on 9 November 1918 in the period of Japanese colonisation. He was a member of the elite. He graduated from Waseda University in Tokyo with a degree in political science and economics. In 1942, he left Japan for China where he worked for the Chinese Communists. Disillusioned, in 1949, he fled China, via Qingdao, as the Chinese Nationalist were consolidating their final retreat. By the beginning of the 1950s, Su Beng had established the Taiwan



Independence Armed Corps where he plotted the assassination of Chiang Kai-shek. When the Armed Corps catchment of weapons was discovered in 1951, Su Beng went into hiding. In May 1952, on board a ship exporting bananas, he escaped. He was imprisoned for falsely entering Japan, but was later granted political asylum. In the Ikebukuro district of Tokyo, Su Beng opened a noodle restaurant named 新珍味 'New Gourmet'. Like the Wisteria Tea House 紫藤廬 in Taipei's Da'an District, New Gourmet served as a venue for political discussion. It was here that he began to pen *Taiwan's 400 Year History*, published first in

Japanese in 1962, in Chinese in 1980, and finally in an abridged English version in 1986. Su Beng felt that although many advocated for the independence of Taiwan, few truly understood its history. Written through an economic historical lens, Su Beng outlined the formation of social classes in Taiwan and focused on how different periods of social and international trends affected each other.

The book is very much part of the 'start again' nationalism that many in Taiwan advocated for in the postwar period. Writing within an exiled diaspora, Su Beng was arguing for creole nationalism: a settler colonial homeland. His book awakened a modern consciousness within Taiwan as it 'othered' the Republic of China as the new colonial figurehead. This would have consequences. Attitudes towards the other colonial eras that make up the 400-year period within the text began to be looked upon favourably. The building of a 'Zeelandia' theme park by Taiwanese film director, Wei Te-sheng and the 'celebration' of the Dutch colonial period is an example of this. Few places in the world would have pushed the boat out this far in remembrance of European colonisation. Yet in Taiwan, few are batting eyelids. The Taiwanese attitude toward the

Japanese is also amiable and this is in direct contrast to the writing of the period in Korea.

That the original version of Su Beng's book was written in Japanese is particularly significant and raises a number of questions. Who was Su Beng writing for? Language is often a central question in studies of postcolonial nationalism. The imposition and dominance of colonial languages on the colonisers is well documented. Some writers have advocated for a complete return to the use of indigenous languages, while others see the imposed language as a practical alternative: it can enhance international communication (e.g. people in Morocco, Cambodia, Vietnam, Haiti and Algeria can all speak French). Su Beng was not advocating for a postcolonial Japanese period that could be read also by Koreans, nor was it his intention to write on overthrowing the Communist party in China. For Su Beng, it was Taiwan and only Taiwan. Japanese was his preferred language in the writing of the book. As a creole nationalist, native language in Taiwan played a lesser role. Culture, for Su Beng, was not transmitted through language in its universality, nor was it anchored and bound by ethnicity, rather it was grounded within its own peculiarities. It is a society-centred narrative that belongs to all people of Taiwan. The practical aim of its nationalism was, thus, to de-centre China and build a national boundary by breaking away from mother-country narratives. It is within this concept that Su Beng advocated for creole nationalism.

Like many other postcolonial members of the elite, Su Beng believed in a socialist utopia that followed historical materialism and a prophesied classless society. The dislocations caused by the colonisation of Taiwan by the Chinese Nationalists, and the

subsequent Martial Law that followed, witnessed new kinds of colonial spaces and discipline. The people of Taiwan were navigated to new forms of colonial authority and forced to re-start postcolonial imaginings. For Su Beng, this could only be understood within the global fight for the political left. Su Beng, in many ways, did not face the same dilemma that others within the postcolonial left had encountered. Su Beng's model is Western in origin: Progress (wealth and power) is sought out through development (economic, techno-science). Yet, Su Beng had an idea. He was able to make it spawn a movement that was radical enough to make change. Taiwan became a democracy, a mature democracy that is grounded in civic patriotism. Its progressive campaigning has made its democracy more than just an issue-based divide. Taiwan has left/right consolidated political parties.

*Taiwan's 400 Year History* is a heroic conception of decolonisation that rejects post-imperial attachment. Su Beng's ideas were powerful. They were arguably non-aligning in Cold War mentalities and this has played a significant role in the fluidity of Taiwan's nationalism today. Taiwan does not need a consolidation of its identity. Since there is no broad consensus on what constitutes an identity, this is perhaps not negative. For Taiwan, identity is multi-layered. There are local, national, ethnic differences, yet with a consensus that they are part of an island community—a citizenship of difference.

Su Beng's legacy confirms his stature and his seminal book will remain 'the foundational text of a specifically Taiwanese history', as argued by Jonathan Sullivan. For me, 'If I have seen further it is by standing on the shoulders of Giants'.



**Niki Alsford** is Professor in Asia Pacific Studies and specialises in anthropological studies of the Asia Pacific region. He is the Strategy and Development Lead for Asia Pacific Studies and is Head of Asia Pacific Institutes in the School of Humanities, Language and Global Studies at the University of Central Lancashire.

**NEWS OF EATS MEMBERS  
AND FRIENDS**

**3 February 2020:** The Association Francophone d'Études Taiwanaïses (AFET) was awarded the 24<sup>th</sup> prize of the Franco-Taiwanese Cultural Foundation, sharing this honour with Dr Robin Ruizendaal, director of the Taiyuan Asian Puppet Theatre Museum in Taipei.

**FORTHCOMING CONFERENCES**

**17-18 October 2020:** Association for Taiwan Literature 2020 Annual Conference. Association for Taiwan Literature, Graduate Institute of Taiwan Literature and Transnational Cultural Studies, National Chung Hsing University. Venue: National Chung Hsing University, Taichung.

**24-25 October 2020:** "Theatre of Our Time: 2020 NTU International Theatre Conference". Department of Drama and Theatre, National Taiwan University, Taipei.

**9-11 December 2020:** The Francophone Taiwan Studies Congress. Francophone Association of Taiwan Studies (AFET), French School of the Far East (EFEO), French Academy of Moral and Political Sciences and French National Assembly. Paris.

**RECENT PUBLICATIONS  
BY EATS MEMBERS**

**Alsford, Niki J.P.** "The City within the City: A Glimpse of Elite Formation in Deptford-London and Dadaocheng-Taiwan." *Journal of Urban History* (2019): 1-25.

**Alsford, Niki J.P.** "Negotiating North Korea: Current Directions in the Emergence of North Korean Studies". *North Korea Review* (2019): 5-9.

**Alsford, Niki J.P.** "Hong Kong: Why the 'One Country, Two Systems' model is on its last legs." *The Conversation* (19 June 2019). (Also republished by Hong Kong Free Press; UPI; Portside; Big News Network; TheWire.in; Citi.IO; Flipboard; Newsify; Inoreader; Newsblur; Development Channel and Menafn). <https://theconversation.com/hong-kong-why-the-one-country-two-systems-model-is-on-its-last-legs-118960>

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