



International Postgraduate Symposium

“Forgetting/Remembering”

Dunedin, 25th-26th June 2015

University of Otago

Department of Languages and Cultures

Symposium Program

Thursday, 25th June 2015
Commerce Building (Crnr Clyde and Union Place East)
Room 2.20

9.30-9.50	Welcome!
9.50-10.00	Mrs. Jennifer Evans , Director of the Toitū Otago Settlers Museum
10.00-10.30	Keynote Speaker Professor Tony Ballantyne : Memory, Collecting and Colonialism: Reflections from Otago
10.30-11.00	Morning Tea
11.00-12.30	<u>Panel A</u> Jane Ross : Desiring the Rural in ‘This Way of Life’ Radhika Raghav : Traditions of Portraiture and Twentieth century Stardom in Indian Cinema Cordelia Black : Too Real: curating personal and emotional investment in a roleplaying context
12.30-1.30	Lunch Break
1.30-3.00	<u>Panel B</u> Timothy Smith : Forgetting Falsification: How Creationism survived Darwin’s Origin Sally Ann McIntyre : Huia Transcriptions: re-collecting colonial era witness accounts of extinct birds Maddalena Fumagalli : Songs, sponges and cultural behaviors in cetaceans
3.00-3.30	Afternoon Tea
3.30-5.00	<u>Panel C</u> Murari Prasad : Reclaiming History: Amitav Gosh’s ‘The Calcutta Chromosome’ Eleonora Bello : Between Testimony and Storytelling: The Memory of the Mental Hospital in Ascanio Celestini’s ‘The Black Sheep’ Kim Min Kyoung : History as Inquiry and Tom Crick’s Question <i>Why</i> in Graham Swift’s ‘Waterland’

Friday, 26th June 2015
Commerce Building (Crrnr Clyde and Union Place East)
Room 2.21

9.30-10.00	Welcome!
10.00-10.30	Keynote Speaker Assoc. Prof. Paola Voci: Collective amnesia and individual memories: remembering Chinese unofficial past
10.30-11.00	Morning Tea
11.00-12.30	Panel D Wenwen Liu: Changed Motifs of Guohua in Modern China Eliot Lynch: Abraham Lincoln, the U.S. Civil War and the Problem of 'Union': Forgetting Absolutisms in American Political Culture Andrew Yi Ming Lim: New Zealand's response to the 30 September coup attempt and Indonesian mass killings, 1965-1966
12.30-1.30	Lunch Break
1.30-2.30	Screening of montaged film clips on Forgetting and Remembering Round table discussion Farewell!

Thursday, 25th June 2015
Commerce Building (Union Place East, 2nd Floor)
Room 2.20

Panel A: Negotiating Identity
11.00-12.30
Chair: Dr. Simon Ryan

**Jane Ross, MA Student, Media, Film and Communication Department,
University of Otago, Dunedin**

Desiring the Rural in 'This Way of Life'

Documentary film enacts a particular viewing position, which enlists spectators in what Elizabeth Cowie describes as the desire to see and know reality as it really is. As is the case with Thomas Burstyn's documentary *This Way of Life*, (2009) it incites a desire to experience a romantic view of rural life even though it may only be a fantasy, or indeed, what Roland Barthes has described as a myth. I will situate this film as part of a longer project of representing Aotearoa New Zealand as a rural nation; a project that always been negotiated through mythical structures. Claudia Bell reminds us that early European settler propaganda promoted the nation through the myths of a better life in a new and ideal rural society. Romantic ideals of the moral and physical superiority of rural life are also reproduced within *This Way of Life*, enabling for spectators a nostalgic remembrance of a bygone era whilst simultaneously asserting a mythologised contemporary rural identity within what has become a highly urbanised nation. I contend that the film's emphasis on reproducing mythified expressions of rural and national identity engages spectators in a paradoxical desire to not want to know contemporary Aotearoa New Zealand as it really is. To extend my argument, I explore how *This Way of Life* facilitates a form historical forgetting or a disavowal for its spectators, not only of the reality of urbanisation in Aotearoa New Zealand, but also for colonisation and what Stephen Turner has referred to as an 'unsettlement', which impacts upon bicultural relations represented by this film.

Jane Ross is a Postgraduate student within the Media, Film and Communication Department of the University of Otago. Her research interests include documentary film and character driven film narratives. Her recently completed MA research focused on representations of rural life in contemporary Aotearoa New Zealand documentary.

**Radhika Raghav, PhD Candidate, Department of History and Art History,
University of Otago, Dunedin**

Traditions of Portraiture and Twentieth century Stardom in Indian Cinema

This research paper looks at the codes and conventions of representation associated with female stars of early Indian cinema (1930s-1960s). I propose to approach the topic of female stardom by focusing on photography, fashion, and lifestyle as the means through which a star develops the recognizable personal style that is endemic to twentieth century celebrity. This paper argues that the process of construction of a star image persistently deals with a kind of visual remembering and forgetting of previous visual art forms such as theatre, dance, painting, sculpture, etc. Star iconography, for example, incorporates and omits visual styles in accordance with cultural nationalism. By underlining these connections, locating the overlooked links between their respective photographic portraits, this paper explores how the portraits of celebrated performers of the colonial era acted as prototypes for images of film stars.

This research situates itself within other scholarship, such as that of Neepa Majumdar, that argues that the role of nationalist discourse is more influential than Hollywood in creating the visual persona of Indian stars of this period, as manifested in the distinctive iconographies associated, in particular, with the female stars. This preliminary research is based on a close analysis of a number of key photographs of courtesans, performers and film stars of early Indian cinema. In order to understand the evolution of the depiction of women in Indian society these earlier works will be placed alongside later examples of film stardom with an emphasis on the growing legitimacy of the latter, in order to highlight the evolution of the depiction of women in Indian films. As such this paper promises to contribute to our understanding of gender and nationalism in the construction of celebrity beyond Hollywood.

Radhika Raghav is a PhD Student at the Department of History & Art History, University of Otago. She gained an M.A. in History of Art at the National Museum Institute, New Delhi in 2012 and a B.A. Spanish Honors at the University of Delhi in 2009. She also attended a Film Appreciation Course in 2013, conducted by the National Film Archive of India in collaboration with Film and Television Institute of India. Radhika has been a Research Assistant at the History & Art History department since 2014. In 2014 she was Assistant Director for a Berlin based documentary film project on hygiene issues in Delhi slums. Between 2012 and 2013 she worked as a Research Assistant for the Center for Art & Archaeology at the American Institute of Indian Studies, Gurgaon for the project of Virtual Museum of Images and Sound.

Cordelia Black, Victoria University of Wellington, NZ

Too Real: curating personal and emotional investment in a roleplaying context

I will be drawing on 15 years' experience in a range of communities and game styles that employ roleplaying elements. I will briefly discuss some narrative experiences of immersion in a game experience, as recounted by participants from different communities. Specifically, I will investigate the concept of 'bleed', and the search for a definition of the crossover between player experience and emotions and the game world. I will discuss the perceived impacts of personal investment (or overinvestment) in a game environment, as well as player attitudes to engagement with their game experiences. This paper is a cautionary tale against using the same term in different subcultural contexts, as different groups have very divergent approaches to curating their in-game identities and very different views about risk management and use of language when describing their cathartic experiences in game. The narrated experience of a player's intentions, the way they set out to find connections between their world and the world of their gaming community, I am calling 'curated' identity. This could be considered a conscious decision to remember or forget aspects of one's real world experience, or aspects of one's roleplaying persona, in either environment. I propose that 'Bleed' as a concept, while defined very broadly across different communities, refers to unconscious acts of memory - covert remembrance of one identity that slips through into the other world and violates the pre-established rules of 'curated' experience. I will also briefly discuss the extent to which different gaming communities elect to collectively forget - or collectively remember - the emotional and practical connections between roleplaying and daily life.

Cordelia Black is an alumnus of the Linguistics, European Languages and Classics programmes and completed a PGDipArts in Linguistics under Janet Watson. She is a writer, theatre producer, performer and arts philanthropist based in Wellington. Her research interests include gender presentation and gender diversity in the modern and ancient world, translation studies, and the terminology of performance and identity in various subcultures and fandoms.

Publications: Essay in *The European Connection*, eds. Smith, Hanne et al.; *Eketahuna* German Literature Society; poetry collection and translations into NZ English, endorsed by NZCLT and Goethe-Institut Neuseeland. Plus a history of delivering seminars and postgraduate lectures on language use and translation.

Panel B: Memory beyond language

h.1.30-3.00

Chair: Jean Marie Carey

Timothy Smith, PhD Candidate, Department of Philosophy, University of Otago, Dunedin

Forgetting Falsification – How Creationism Survived Darwin’s Origin

The publication of Darwin’s *Origin of Species* effectively ended the reign of creationist explanations in the biological sciences, but Darwin’s idea was only the last nail in the coffin. His theory was preceded by several hundred years of European thought from revolutionary geologists and biologists such as Buffon, Cuvier, Hutton and Lyell. Due to the efforts of these men, creationist explanations were slowly but surely discarded. The recent creation of the Earth, Noah’s flood, an original human pair, the immutability of species - all of these creationist theories were replaced by naturalistic scientific ideas. With Darwin’s nail, the falsification of creationism was complete.

Unfortunately, creationists have forgotten what happened before Darwin. In particular, they have forgotten that the discovery of the phenomenon of extinction was a tremendous blow to their theory. They have also forgotten that the discovery of antipodean peoples shook the foundations of their theory. In this paper, I argue that the recent political reemergence of creationism has been made possible only by the passage of time healing the wounds of scientific refutation.

Timothy Smith is a PhD candidate at the Department of Philosophy, University of Otago, he obtained an M.A. in Philosophy at the University of Auckland in 2014 and a B.A. (Hons.) in Philosophy at the University of Otago in 2012. He has been a Tutor at the Department of Philosophy, University of Auckland and at the University of Otago, where he has also worked as a Researcher. He has taken part in the following seminars and conferences: Mending Popper’s Corroboration, AAPNZ Philosophy Conference, AAPNZ (Auckland, 2013).

Academic Publications: ‘An Enlightenment Problem for Millianism’ in *Philosophia*, (2014), 42:(1), pp.173-9.

Journal Refereeing: *Philosophia*

Maddalena Fumagalli, Phd Candidate, Department of Zoology, University of Otago, Dunedin, NZ

Songs, sponges and cultural behaviors in cetaceans

Male humpback whales in a breeding population sing the same song, the most elaborate single display known in any animal species. This song evolves structurally over breeding seasons, and spreads across the oceans, transmitted between subgroups along migration and feeding routes. Bottlenose dolphins in Shark Bay, Australia, place sponges over their rostra when feeding on rocky substrates. Sponge-using dolphins, or spongers, are females and transmit the behaviour to their daughters. The investigation of nature and nurture influences, cultural processes and social learning become even more challenging when applied to nonhuman mammals, and especially so when the focus is on long-lived, highly social, highly mobile marine animals that are often out of view, such as dolphins and whales. Humpback whales songs and sponging are the most renowned examples of information or behaviour that cetaceans acquire from conspecifics through some form of social learning. Under Boyd & Richerson's (1996) definition, they are cultures. In this presentation I describe these and other cultural behaviours discovered in cetaceans, discuss the roles of societies and social networks in shaping observed cultures and emphasize the importance of culture for informing and promoting conservation of wild populations.

Biologist with experience in the field of marine mammal conservation and protection in Italy and Egypt, currently pursuing a PhD at the University of Otago on the impacts of tourism activities on the behaviour and ecology of wild spinner dolphins in the Egyptian Red Sea.

Sally Ann McIntyre, Artist, Dunedin, NZ

Huia Transcriptions: re-collecting Colonial era witness accounts of extinct birds

In classical acoustic-ecological conceptions of the soundscape, the preservation of a sound mark is understood to positively relate to the preserving of (cultural and natural) memory of place. But what of the sounds beyond (recorded) memory, that are already missing? How can we suspend the fantasy of a natural plenitude of sonic fecundity, to adequately hear the withdrawal of sound from an ecosystem and its soundscape, through ecological destruction? And how best to memorialise this loss? In a series of works focusing on what Dugal McKinnon has termed “ecological silencing” I explore the possibility for practice based research to investigate the lost birdsongs found within New Zealand colonial narratives, asking what it might mean to re-collect, through interventions into archival records and other material traces, the songs of lost species. These works explore the tension between the need to memorialise such loss in the veneration of individual species, and the recognition that the lost remain as traces within the wider physical and acoustic environment, as they do in written narratives and other recordings. Just as George Gibbs relates in *Ghosts of Gondwana* that the Moa is still visibly present in the New Zealand landscape through the Lancewood's juvenile stage, might we also be able to locate the after-echoes of the songs of the Huia within the songs of extant species? As John C. Ryan says in his essay, *Why Do Extinctions Matter?* “A more tenable ecological conceptualisation of mourning needs to consider connectivity, rather than unified subjectivity, as a tool for exploring the deep channels of grief over the loss of the more-than-human.”

Sally Ann McIntyre is a Dunedin-based sound and radio artist and writer. She is active as a radio maker, a live performer, an exhibiting artist, and a publishing writer, with works often fusing these roles in an interdisciplinary manner. Her recordings have appeared on numerous labels, including Gruenrekorder (Germany), Consumer Waste (UK), Flaming Pines (Aust), and Idealstate (NZ/Sweden). She has made programmes in collaboration with broadcast networks and radio art project stations in Berlin, Bratislava, Chicago, Lisbon, Montreal, and New York, among others, and has been an Australasian programmer/curator for the 24 station *Radia* international radio art network since 2009. Her sound works have been exhibited internationally, most recently in galleries in Hobart, Sydney, London and Auckland. Critical coverage has included articles in peer-reviewed publications such as *Leonardo Music Journal*, *Antennae: the Journal of Nature in Visual Culture* and *Reading Room: A Journal of Art and Culture*, and she is one of 150 historical and contemporary artists working with the medium of transmission to be included in the book *Transmission Arts: Artist and Airwaves* (PAJ, 2011). Her current creative research focuses on hidden and overlooked sound histories, and the relation of sound to memory within New Zealand Natural History collections and archives.

Panel C: Reconstructing Memory

h.3.30-5.00

Chair: Marialuisa Risoli

Murari Prasad, Dr., Department of English, D.S.College, Kaihar, Katihar, India

“Reclaiming History: Amitav Ghosh’s The Calcutta Chromosome”

Retrieving erased history or narrating alternative versions of the past has been a salient trend in contemporary Indian English fiction since the 1980s. Of course the novelist’s concern with history is not a unique contemporary phenomenon in that, at a fundamental level, all literary narratives are more or less empirically grounded and emanate from the social context but the issue in most of our major novels is to combat the dominant history by interpolating recuperated stories of the past. Evidently, Amitav Ghosh is an outstanding exemplar of this genre. His prize winning novel, *The Calcutta Chromosome* (1996), focuses on offering a counterhegemonic narrative that subverts the imperial perspective on medical historiography. The novel interrogates the authenticity of the nineteenth-century malarial research of Sir Ronald Ross, who won the Nobel Prize for Medicine in 1902 after researching the vector of malaria for three years (1895-1898) in India. Ghosh suggests that in fact it was not Ross’ own research that led to the discovery of the transmission of malaria; it was primarily the work of the two subaltern and disempowered assistants in Ross’ laboratory that steered him in the right direction. By interweaving disparate strands of history and fiction the novel offers a postcolonial corrective to the colonizer’s narrative. Ghosh’s multi-stranded tale tells us how the Indian laboratory assistants were manipulating Ross’ findings for the use of a secret religious society involved in its own search for the secret of immortality. The followers of the counter-scientific cult understand that a “Calcutta Chromosome” generated through anti-malaria treatment has the power to regenerate a new body. This paper is an attempt to analyze the signifying transactions in Ghosh’s novel, which is substantially informed by the recovered historical material related to Ross’ malarial research in India.

Murari Prasad teaches Anglophone postcolonial literature in the Department of English at D.S. College, Katihar (India). He majored in the British and American fiction and wrote his doctoral thesis on Melville, Conrad and Hemingway. During recent years, he has edited critical anthologies on Vikram Seth’s *A Suitable Boy* (2005) and Amitav Ghosh’s *The Shadow Lines* (2008) as well as on Arundhati Roy (2006) and Post-Rushdie Indian English novels (2012). He also taught English in the Faculty of Arts at Sana’a University, Yemen and presented research papers in academic conferences in Nepal, Spain, South Korea, the USA and Singapore. He has published a string of research papers and book reviews in professional journals, in addition to an entry on Upamanyu Chatterjee in the *Dictionary of Literary Biography* (DLB 323: South Asian Writers in English), Bruccoli Layman, Michigan, 2006.

Eleonora Bello, Phd Candidate in Italian Studies, Victoria University of Wellington, NZ

“Between Testimony and Storytelling: the Memory of the Mental Hospital in Ascanio Celestini’s *The Black Sheep* (2006)”

Nicola, the eponymous protagonist of Ascanio Celestini’s monologue, tells about the last 35 years of his life spent in a lunatic asylum. Nicola is an outcast, a dimwit, a dunce: he represents the “black sheep” of all times and places, that is to say, in Celestini’s own words, he embodies all those against whom the intentional use of violence seems almost justified, since people like him are barely considered human beings. Nicola’s story starts from the day of his death and is told in third person. Only at the end of the play, when the authentic memory and the fictional memory converge, we understand that Celestini, as a “narrator”, leans on the fact that real memory and imagined memory became confused in Nicola’s head. By its very nature, narrative theatre genre, to which Ascanio Celestini’s works belong, is performed through a narrative located halfway between two kinds of testimony: one is the personal testimony of the narrator, and the other draws from a variety of sources that are shaped through invention, symbolism and imagination. In this paper, I analyse three fundamental elements of narrative theatre: the function of narrator, almost always present inside the story; the strategy by which a biographical identity is created, that is to say how an individual story becomes the story of a community; finally, the role of the public’s memory, the ultimate depository of the narrative experience.

Eleonora is currently enrolled in the first year of the PhD in Italian Studies at Victoria University of Wellington (NZ), where she is also a tutor for Italian classes at undergraduate level. The main topic of her research deals with the fictional representation and criticism of mental institutions in contemporary Italian writings. After completing a first level Master PROMOITALS (Teaching Italian as a second/foreign language) at the Università degli Studi di Milano (Italy), she obtained an MA in Italian Literature at Université de Franche-Comté (Besançon, France). Prior to coming to New Zealand she spent the last three years teaching Italian in Milan, Mexico City and Besançon.

Kim Min-kyoung, PhD Candidate, English Literature, Sungkyunkwan University, Seoul, Korea

" History as Inquiry and Tom Crick's Question *Why* in Graham Swift's *Waterland*"

Graham Swift's *Waterland* (1983) is regarded as historiographic metafiction because the author exposes the process of rewriting history and, at the same time, he presents history as inquiry by asking questions 'why' ceaselessly to the reader. In this regard, I argue that the inquiry in the novel is connected not only with the reader but also with the protagonist Tom and his personal history. Therefore, the protagonist's trauma cannot be explained outside a historical context in the novel, unlike some critics' claim. In *Waterland*, Swift deals with history as inquiry, and the process of rewriting history through investigation presents one of the historiographic metafictional characteristics. The historian Tom emphasizes that history as inquiry is important and recommends that the students should not stop asking question 'why' (106-7). In this respect, Swift also induces the reader to suspect that the author's rewriting history – Tom's Crick's story-telling – is appropriate for an alternative to traditional history, as Hutcheon mentions the "emphasis on its enunciative situation" as one of the historiographic metafictional characteristics (Hutcheon 115). In addition, this history as inquiry functions as a device of connection not only with the reader but with Tom's story which derives from his adolescent memory, trauma. Tom searches for his fragmented past memory, in order to find the explanation concerning what went wrong in his personal history because of his wife's kidnapping a baby. Hence, the question "Why the past?" is cast to the protagonist himself as well as the students and he answers that "History begins only at the point where things go wrong . . ." (106). The protagonist's troubles are related to his brother, Dick – his murder of Freddie Parr and, finally, his suicide – and Tom's wife, Mary and her abortion in her teens. This series of events resides in his past, but he begins to recollect the past memory and tells his individual story, which is locked in his past. To conclude, Swift intends to restore Tom's personal history by means of asking questions 'why.' Therefore, Tom's trauma is revealed in the process of investigation into Tom's individual story while the author replaces traditional history as metanarrative with the personal history.

Kim Min-kyoung is enrolled in a Doctoral course of English Literature and teaches English Conversation at Kookmin University in Seoul. She has published a series of two English Grammar books. She is presently researching on postmodern English novels about history and historiographic metafiction and plans to write her PhD thesis on this subject.

Thursday, 26th June 2015
Commerce Building (Union Place East, 2nd Floor)
Room 2.21

Panel D: Remembering and forgetting motifs and motivations in political culture h.10.00-12.30 Chair Balazs Kiglics

Eliot Lynch, PhD Candidate, Department of Politics, University of Otago, Dunedin, NZ

Eliot Lynch – “Title: Abraham Lincoln, the U.S. Civil War, and the Problem of ‘Union’: Forgetting Absolutisms in American Political Culture”

Within the dominant narrative of U.S. political culture, the United States is considered to be a moderate liberal state of individual freedom, democracy, and peaceful commerce. While George Washington and other founders are considered to have created a federal constitutional union embodying the highest ideals of the European enlightenment, Abraham Lincoln is considered to have saved the federal ‘union’ and American democracy from the stain of slavery in the U.S. Civil War from 1861-65. Building on Louis Hartz’s theory of ‘liberal absolutism’ in American political culture, this paper will argue that there are three core elements of ‘absolutism’ in the U.S. Civil War that are often silenced or ignored in U.S. cultural memory. First, the U.S. constitution was suspended in the ‘pro-Union’ North, ending freedom of political speech and habeas corpus. Second, the Civil War was arguably the first ‘total war’ which witnessed the comprehensive destruction, verging on annihilation, of the American south. Third, in extending liberal citizenship rights to former African-American slaves, the conception of liberalism in the United States was deepened taking on a truly universal application. It is argued that to silence or ignore these three elements of ‘absolutism’ is to minimize the complexities and unintended, but real, comprehensiveness of U.S. liberalism as a ‘way of life’ verging on ‘civil religion’. It will be concluded that the elements of ‘absolutism’ fundamental to the US Civil War have subsequently been globalized in the 20th and 21st centuries with ramifications for our interpretation of US foreign policy and the project of global liberalism in the early 21st century.

Eliot Lynch obtained his MA at the University of Newcastle upon Tyne (UK) and his BA at the University of Southern California (US). He is now a PhD candidate at the University of Otago and is researching on the “*US liberal hegemonic leadership, the Persian Gulf challenge: The 1970s and 2000s compared*”.

Wenwen Liu, PhD Candidate, School of Languages and Cultures, Victoria University of Wellington, NZ

“Changed Motifs of Guohua in Modern China”

Guohua (Chinese ink-brush painting) has been considered “traditional” from most of Chinese critics’ perspectives nowadays. However, apparently we have ignored a phenomenon that many motifs that we thought “completely traditional” in guohua did not even exist two centuries ago. Chinese ink-brush painting has been changed continuously since Shanghai was forced to open up as a trading port in the 1850s. Artists borrowed what they have observed from Western oil paintings to inject new elements into Chinese painting, for example, the more precise portraying of people’s faces on paper, and certain prey animals and birds as motifs such as loins, foxes, and eagles. Guohua was reformed again after the founding of PRC in 1949 for better serving the people than merely meeting literati’s aesthetic needs. During the period of the 1950s tough strokes of outlining shapes of figures appeared in guohua, which was mostly used as an outlining skill in Western style sketching. Ethnic figures became a prevailing theme in guohua as well because of the Chinese Communist Party’s art propaganda in the 1950s. This paper is a brief introduction of innovative motifs that have appeared in guohua in modern China. As stated above, what we thought unchanged as the tradition of art have continuously transformed. Guohua keeps borrowing elements from other cultures for certain purposes. Beside of the motif introduction, how guohua has been innovated in terms of nationalism is another concern of this paper. concern of this paper.

Wenwen Liu is a PhD candidate in the Chinese programme, School of Languages and Cultures, Victoria University of Wellington. Her research project is titled “Reshaping Guohua (Chinese Ink-Brush Painting) in the 1980s”. Wenwen Liu obtained her MA in Anthropology of Arts at the Minzu University of China, Beijing in 2008 and BA in Ethnology at the same university in 2003.

She was a part-time contributor for the website Creative Asia (Sydney), in 2015, executive editor for ART & DESIGN Magazine (Beijing) between 2009 and 2011 and a Journalist for ART & DESIGN Magazine (Beijing) in 2008-2009.

Among her publications and conferences presentations: Hu Xiaoxiao (胡筱潇): “Going Her Own Way”, the artist interview for Creative Asia, 2015. Online at: <http://www.creative-asia.net/content/hu-xiaoxiao-going-her-own-way>; and “Articulating ‘Individuality’: Knowledge of the Chinese Ink Painter in 1979-1989”, abstract submitted for the Symposium “Chinese Modernity and Knowledge Construction: Translation, Translocation and Canonization”, Wellington, New Zealand, 5-6 November, 2015

Wenwen Liu is also a Representative of postgraduate students for the 2016 Handbook of FHSS (faculty of Humanities and Social Sciences), VUW.

Andrew Yi Ming Lim - MA Candidate, Department of History, University of Otago, Dunedin, NZ

“New Zealand’s response to the 30 September coup attempt and Indonesian mass killings, 1965-1966”

2015 is the 50th anniversary of the 30 September “coup attempt” in Indonesia. On 30 September 1965, several mid-ranking officers kidnapped and murdered six army generals, who were rumoured to be part of a CIA conspiracy against President Sukarno. In response, General Suharto took control of the Indonesian Army and crushed the “30 September Movement.” Alleging that the Movement was a failed Communist coup attempt, the Army and right-wing groups unleashed a pogrom against the Indonesian Communists and left-wing elements which killed around half a million people. Over the next two years, Suharto maneuvered President Sukarno out of power and initiated a radical realignment of Indonesia’s foreign policy and society.

The United States, Britain, and Australia aided Suharto’s rise to power by covertly supporting the Army’s anti-Communist campaign. While New Zealand was not involved in these efforts, Wellington welcomed Suharto’s “New Order” due to the influence of Cold War logic on New Zealand foreign policy and its military involvement in the Indonesian-Malaysian Confrontation. This short paper examines New Zealand’s response to the 30 September “coup attempt” and its violent aftermath. Besides examining government policy, it also examines public discourses through the mainstream media, memoirs, alternative voices like the Communist Party of New Zealand and the New Zealand Monthly Review. How did Cold War ideologies influence different New Zealand responses to the Indonesian coup attempt and mass killings? What factors influenced the New Zealand government’s acquiescence to the Indonesian Army’s takeover of Indonesia.

Andrew Yi Ming Lim graduated with a BA Honours in History and Politics in May 2013. He is currently working on Masters’ thesis which looks at New Zealand-Indonesian relations during the Sukarno years, 1945-1966. He is presenting his first conference paper, entitled “New Zealand’s response to the 30 September coup attempt and Indonesian mass killings, 1965-1966”, which looks at left-wing groups in the debate around the Indonesian independence struggle.