Trans-Pacific Modernisms
Critical Problems and Introspects
Christopher Bush, Organizer
Saturday November 19, 2005

Workshop Theme

In contrast to the relatively more established conversation between scholars of African, African-American, and American literatures in and around the field memorably named by Paul Gilroy’s *Black Atlantic*, scholars of East Asian, Asian-American and canonical American literatures have largely continued to live in separate worlds --in disciplinary theory if not in private reading practice. That is beginning to change. *The Chronicle of Higher Education* recently reported a "Re-Orienting of American History" and several major academic presses and journals are preparing publications on the Pacific Rim as a literary field. It has become apparent that the Trans-Pacific will be an increasingly important area of literary and cultural studies. "Trans-Pacific Modernisms" brings together from diverse disciplinary backgrounds scholars whose work is shaping this emerging interdisciplinary field for the study of literary modernism. This work is multidirectional, its objects ranging from the presence of East Asia in U.S. culture to Asian representations of and responses to the United States, across the spectrum of immigrations, emigrations, translations, and mediations of their shared geo-political and literary histories. These diverse topics are united by a common set of methodological issues and by interconnected histories. The workshop is free and open to the public.

For more information, contact Christopher Bush - cb1@princeton.edu

Workshop Schedule

Both sessions will take place in Scheide Caldwell 103

*Please note that there have been schedule changes since the initial posting.*

*Session I: 9:30-12:30*

Eileen Chow (Harvard University)
The Curious Career of Anna May Wong--- A Study in Transnational Stardom
Christopher Bush (Princeton University)

The Pure Products of Japan Go Crazy: America’s Lacquered Age
Haun Saussy (Yale University)
"Mere Hard Terms": Fenollosa without Pound and the Future of the "Ideogram"
Colleen Lye (University of California, Berkeley)

Rethinking Asian American Literary History
Discussion moderated by Josephine Park (University of Pennsylvania)

Lunch break 12:30-2:00

Session II: 2:00-4:15
Eric Hayot (University of Arizona/International Institute, UCLA)

The Punishments of China: Epistemology, Typology, Event
Steven Yao (Hamilton College/Stanford Humanities Center)

Foreign Accents: From the Language of Race to the Poetics of Ethnicity in Chinese American Verse, 1910-Present
Wai Chee Dimock (Yale University)

Trans-Pacific Ecology: Coyote in Sanskrit, Monkey in Chinese
Discussion moderated by Jonathan Abel (Columbia University)

Participants

Jonathan Abel (Columbia)

Christopher Bush (Princeton)
Society of Fellows in the Liberal Arts and Lecturer in Comparative Literature at Princeton University. He is co-editor and translator of a critical edition of Victor Segalen’s French/Chinese prose poem collection Steles (forthcoming
from Wesleyan UP) and has recently published in *Comparative Literature*, *Comparative Literature Studies*, and in the collection *Sinographies: Writing China* (Minnesota). He is currently completing a book entitled *Ideographic Modernism: "China," Writing, Media*. He is one of the editors of the blogzine *printculture*.

**Eileen Chow** (Harvard)
Assistant Professor of Chinese Literary and Cultural Studies at Harvard University. She is currently completing two book projects: "Spectacular Novelties: Urban Entertainments, Zhang Henshui, and ‘News’ Culture in Republican China," a study of the vast, thriving commercial culture of popular publishing and visual entertainment in urban China (in particular, Beijing and Shanghai) during the Republican era (1911-1949), and "Hollywood’s China/China”"Hao-lai-wu," which takes as its point of departure the imbricated relationship of Chinese and Hollywood film cultures - from the inception of cinema to the 1930-40s "golden era" of the Shanghai and Hollywood film industries to the present moment. Chow has worked in both Hollywood and Chinese film industries (Warner Brothers, Beijing Film Studios, Taiwan’s Central Motion Pictures) as well as on independent and documentary film productions.

**Wai Chee Dimock** (Yale)

**Eric Hayot** (Arizona)
Associate Professor of English, University of Arizona and a Global Fellow at UCLA’s International Institute (2005-2006). He is the author of *Chinese Dreams: Pound, Brecht, Tel quel* (U of Michigan Press, 2003), a co-editor of *Sinographies: Writing China* (University of Minnesota Press, forthcoming) and of *The EverQuest Reader* (Wallflower Press, forthcoming), and has published in *PMLA, Postmodern Culture*, and *Comparative Literary Studies*. 
His current book project is *The Chinese Body in Pain*. He is one of the editors of the blogzine printculture.

**Colleen Lye** (Berkeley)
Associate Professor of English at the University of California, Berkeley. She is the author of *America’s Asia: Racial Form and American Literature, 1893-1945* (Princeton, 2005), has published in *Representations* and *Inter-Asia Cultural Studies*, and is a contributor to the forthcoming *Cultural Production and Cultural Imaginaries in the Asia/Pacific/America* (UC Press).

**Josephine Park** (Penn)
Assistant Professor of English, University of Pennsylvania. She has recently published in *Contemporary Literature* and is currently working on a study that uncovers the modernist roots of avant-garde Asian American poetry. Her teaching interests include poetry and poetics, modernism, minority literature, and theories of subject formation, immigration, and transnationalism.

**Haun Saussy** (Yale)
Professor of Comparative Literature and East Asian Languages and Literatures, Yale University. He is the author of *The Problem of a Chinese Aesthetic* (Stanford UP, 1993), *Great Walls of Discourse and Other Adventures in Cultural China* (Harvard University Asia Center, 2001) and a co-editor of *Sinographies: Writing China* (University of Minnesota Press, forthcoming), and, with Kang-i Sun Chang, of *Chinese Women Poets, An Anthology of Poetry and Criticism from Ancient Times to 1911* (Stanford, 1999). He is currently editing the American Comparative Literature Association’s 2004 report on the state of the discipline and is one of the editors of the blogzine printculture.

**Steven Yao** (Hamilton)
Assistant Professor of English at Hamilton College and a fellow at the Stanford Humanities Center (2005-06). He is the author of *Translation and the Languages of Modernism* (Palgrave/St. Martin’s, 2002), a co-editor of *Sinographies: Writing China* (University of Minnesota Press, forthcoming) and is preparing an edited volume on *Pacific Rim Modernisms* and a book on Asian-American poetry.

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