



Engaging With Vietnam Through Scholarship and the Arts **4th-10th October 2016, University of Hawai'i at Mānoa, Honolulu**

Pre-Conference Activities: Tuesday, 4th October



6-8 pm: The 2016 College of Education Carl and Alice Daeufer Education Lecture "*Pedagogic Possibilities of Cosmopolitanism*" given by Professor Fazal Abbas Rizvi (University of Melbourne, Australia). Professor Fazal Abbas Rizvi is also delivering a keynote speech at the 8th Engaging with Vietnam Conference. See the rest of the program for details.

Location: Architecture Auditorium, University of Hawai'i at Mānoa

The lecture is free and open to all UH and EWC affiliates.



**THE COLLEGE OF EDUCATION PRESENTS THE 2016
CARL AND ALICE DAEUFER EDUCATION LECTURE SERIES**

Pedagogic Possibilities of Cosmopolitanism
A LECTURE BY DR. FAZAL ABBAS RIZVI
Architecture Auditorium (ARCH 205)
Tuesday, October 4, 2016
6:00–8:00 p.m.



FAZAL RIZVI is a Professor of Global Studies in Education at the Melbourne Graduate School of Education as well as an Emeritus Professor at the University of Illinois at Urbana-Champaign. He has written extensively on issues of identity and culture in transnational contexts, globalization and education policy, and Australia-Asia relations. His book, *Globalizing Education Policy* (Routledge 2010) has been widely used in courses around the world. A collection of his essays is published in *Encountering Education in the Global: Selected Writings of Fazal Rizvi* (Routledge 2014). Rizvi is a Fellow of the Australian Academy of the Social Sciences and a past Editor of the journal, *Discourse: Studies in Cultural Politics of Education*, and past President of the Australian Association of Research in Education.

Join online: <http://bit.ly/DaeuferLiveStream>
Text Version: <http://bit.ly/2c17sbb>



Pre-Conference Activities: Wednesday, 5th October 2016

2- 4.30 pm: Queer Vietnamese Film Festival's Film Screening and Q&A, co-sponsored by Engaging with Vietnam and Center for Southeast Asian Studies (CSEAS)

Location: Moore 258, hosted by Paul RAUSCH, Associate Director, CSEAS

The film screening is free and open to all UH and EWC affiliates.

QUEER VIETNAMESE FILM FESTIVAL'S FILM SCREENING AT THE 8TH ENGAGING WITH VIETNAM CONFERENCE

DATE / TIME PREMIERE :
 5TH OCTOBER 2016
 2:00 - 4:30PM

WWW.QVFF.ORG

LOCATION :
 UNIVERSITY OF HAWAII AT MANOA
 MOORE 258

WWW.ENGAGINGWITHVIETNAM.NET

 NƯỚC (2016) DIRECTOR: QUỲN NGUYỄN-LE COUNTRY OF ORIGIN: U.S.A.	 LOVE BANG! (2012) DIRECTOR: VIỆT LÊ (HE/THEY) COUNTRY OF ORIGIN: CAMBODIA
 DECONSTRUCTING MY DEPRESSION (2013) DIRECTOR: SÁI TRẦN (THEY/THEM) COUNTRY OF ORIGIN: U.S.A.	 AN UNFORTUNATE ARRANGEMENT (2012) DIRECTOR: NGUYỄN HUY VŨ COUNTRY OF ORIGIN: VIETNAM
 TALKING TO MY BEST FRIEND / TRÒ CHUYỆN VỚI BẠN THÂN (2013) DIRECTOR: NGUYỄN LÊ COUNTRY OF ORIGIN: VIETNAM	 HÀ NÓI LOVE (2016) DIRECTOR: BÙI HOÀNG LONG COUNTRY OF ORIGIN: VIETNAM
 LAM (2015) DIRECTOR: NGUYỄN ĐÀO CHÂU COUNTRY OF ORIGIN: VIETNAM	 UNCLE & SON / HAI CHÚ CHÁU (2012) DIRECTOR: NGUYỄN DINH GUY ANH COUNTRY OF ORIGIN: VIETNAM

THE FILM SCREENING WILL BE FOLLOWED BY A Q&A WITH CO-FOUNDER KHANH "AIDEN" NGUYEN AND GUEST SPEAKER LY THUY NGUYEN. MODERATED BY NHUNG WALSH.



Main Conference Day 1: Thursday, 6th October 2016

The main conference days 1 and 2 are free and open to all UH and EWC affiliates.

All activities of the two main conference days take place at the campus center at the University of Hawai'i at Mānoa. The ballroom and the breakout rooms are all connected in one area. Every room has a projector, a computer, a microphone for the computer speaker, and internet access. It is strongly recommended that you download your movies, videos or any soundtracks from the internet and save them onto your USB prior to your arrival, in case the internet access goes wrong during the conference. This way everything is covered and we can enjoy all the presentations without any technological interruptions. Thank you!

8:00 REGISTRATION

8:45-9:30 OPENING REMARKS

Location: Ballroom

Donald YOUNG, Dean, College of Education, University of Hawai'i at Mānoa

Peter ARNADE, Dean, College of the Arts and Humanity, University of Hawai'i at Mānoa

Welcome from the Conference Co-Organizers: PHAN Le-Ha, and Liam C. KELLEY, University of Hawai'i at Mānoa

9:30-11:15 KEYNOTE SESSION: Engaging with the Art World in Vietnam: Global Cultural Politics, Diaspora Studies, and History

Location: Ballroom

Moderator: PHAN Le-Ha (University of Hawai'i at Mānoa)

Speakers: Fazal RIZVI (University of Melbourne)
Jonathan WARREN (University of Washington)
Liam C. KELLEY (University of Hawai'i at Mānoa)

11:15-11:30 COFFEE BREAK

11:30-12:30 BREAKOUT SESSIONS

SESSION 1: Gory Stories and the Media

Location: Room 307

Moderator: Thanh PHUNG (ULIS, Vietnam National University Hanoi)

Emily M. NGUYEN (Yale University)

"Gory Stories: Narratives on Vietnam's Land Dispossession through YouTube and Facebook as (Sub)alternative Channels"

Minh PHAM (University of Missouri)

"Lessons Learned from Mass Fish Die-off in Vietnam"

SESSION 2: Singing the Diaspora



Location: Room 308

Moderator: R. Anderson SUTTON (University of Hawai'i at Mānoa)

Tuan HOANG (Pepperdine University)

"Lost, Mourned, and Retrieved: The Nation in the Music of Vietnamese Refugees, 1975-1990"

Anh-Thuy NGUYEN (Rogers State University)

"Anh-Thuy Nguyen: Songs of Rice and Rivers"

SESSION 3: Desire, Sexuality, and Queer Art Resistance in Globalizing Vietnam

Location: Room 309

Moderator: Jamie GILLEN (National University of Singapore) and Hannah TAVARES (University of Hawai'i at Mānoa)

Richard Quang-Anh TRAN (University of California, Los Angeles)

"Between Desire and Friendship: Historicizing Same-Sex Love in Vietnam"

Ly Thuy NGUYEN (University of California, San Diego)

"Come Out to Play: The (Im)mobility and the Tran-sectionality of Queer Art and Resistance"

SESSION 4: Resistance, Memory, War, and Varied Voices through Films on Vietnam

Location: Room 310

Moderator: BAO Dat (Monash University)

David J. McCASKEY (SUNY Buffalo)

"Rebels and Traitors: Dialogues of Collaboration, Resistance, and Memory in Charlie Nguyen's *The Rebel*"

Rex EATON (Independent Consultant)

"Voices from Vietnam: Oral Histories on the Road to Peace"

12:30-1:15 LUNCH

1:15-2:45 BREAKOUT SESSIONS

SESSION 1: Relationality, Hybridity, and State Power in Asian Diasporic Writing

Location: Room 307

Moderator: Jonathan WARREN (University of Washington)

Quỳnh Võ (Ho Chi Minh City University of Education, University of Hawai'i at Mānoa)

"Establishing Dialogues of Relation in the Face of Historical Memory and Amnesia"

Janet J. GRAHAM (University of Hawai'i at Mānoa)

"Engagement with State Power and Foodways in the work of Monique Truong and Bich Minh Nguyen"



Joseph HAN (University of Hawai‘i at Mānoa)

“Creative and Critical Engagement with War and Colonialism in Asia”

Shawna Yang RYAN (University of Hawai‘i at Mānoa)

“How Can Writers Use Fiction to Ethically Present History?”

SESSION 2: Higher Education, Policy, Neoliberalism, and Transnationalism

Location: Room 308

Moderator: David ERICSON & Michael SALZMAN (University of Hawai‘i at Mānoa)

Ngoc Lan Thi DANG (Vietnamese – German University, Vietnam)

“Transnational Higher Education: A Case Study at the Vietnamese-German University”

Christina W. YAO (University of Nebraska-Lincoln)

“Push and Pull Factors in Student Choice: Motivation for Attending a Vietnamese Collaborative Transnational University”

Osman BARNAWI (Royal Commission Colleges and Institutes, Yanbu, Saudi Arabia)

“Space, Speed and TESOL under the Neoliberal Economy”

SESSION 3: Retailing, Consuming and Writing about Modernity

Location: Room 309

Moderator: Fazal RIZVI (University of Melbourne)

Kylie R. LANTHORN (University of Massachusetts Amherst)

“Buying Progress: Producing Narratives of Modernity Through Consumption in Hanoi, Vietnam”

Huyen Thi Minh VAN (Texas A&M University)

“Employee Engagement in the Retail Sector in Vietnam: Lean Culture Embeddedness”

Charles WAUGH (Utah State University)

“Wild Mustard: New Translated Short Fiction from Young Vietnamese Writers”

SESSION 4: War, Art and Memory

Location: Room 310

Moderator: Tuan HOANG (Pepperdine University)

Tammy NGUYEN (Berkeley Carroll School)

“Primate Cities: Artist Books that Explore the Geopolitical Implications of Danang City through Fiction”

John Michael SWINBANK (Murdoch University)

“The Art of War: The Role of Vietnamese Visual Propaganda in the ‘Vietnam Wars’ 1945 to 1975”



Hoang Minh VU (Cornell University)

“Out of the Quagmire: Vietnam’s Winding Road to the Paris Peace Agreement, 1986-1991”

2:45-3:00 COFFEE BREAK

3:00-4:30 BREAKOUT SESSIONS

SESSION 1: Beyond Authoritarianism: State-Society Relations in Wartime Vietnam

Location: Room 307

Moderator: Steve O’HARROW (University of Hawai‘i at Mānoa)

Alex-Thai D. VO (Cornell University)

“Nhân-Văn Giai-Phẩm and Liberalization in North Vietnam”

Phi Vân NGUYỄN (Cornell University)

“‘Vietnamese are voting with their feet:’ The 1954 and 1975 Migrations in Context”

Sean FEAR (Cornell University)

“Journalism and Censorship in South Vietnam’s Second Republic”

SESSION 2: Peoples on the Periphery

Location: Room 308

Moderator: Pierre ASSELIN (Hawai‘i Pacific University)

Neil OLSEN (University of Utah)

“An ethnolinguistic analysis of customary law in a Vietnamese ethnic minority (Koho-Sre)”

Wi-vun CHIUNG (National Cheng Kung University, Taiwan)

“A Survey of Tran Thuyen Xuyen’s cultivation, cultural contacts and grave in southern Vietnam”

PHAM Ngoc Thuy Vi (National Cheng Kung University, Taiwan)

“The Educational Development of the Chinese Community in Southern Vietnam”

SESSION 3: Landscapes, Soundscapes, Artsapes: Shaping and Reading Vietnamese Identity

Location: Room 309

Moderator: David BIGGS (University of California, Riverside)

Linh BUI (University of California, Riverside)

“Reading Sovereignty in the Mountainous Frontier: Royal Vietnamese Cartography and Land Policies in the Central Highlands, 1820-1841”

Lisa BEEBE (University of California, Santa Cruz)

“Sonic Landscapes: Technology, Diaspora, and the Vietnamese đàn Bầu Monochord”

MAI Bui Dieu Linh (Concordia University, Quebec)



“Naṭarāja, the Lord of Dance in medieval Campā”

SESSION 4: Vietnamese Exceptionalism

Location: Room 310

Moderator: Barbara Watson ANDAYA (University of Hawai‘i at Mānoa)

Hang Thi Viet VU (University of Melbourne)

“Debunking The Pernicious Myth about Vietnam’s Greater Gender Equality”

Jamie Gillen (National University of Singapore)

“Vietnam as an ‘Exceptional’ State: Views from Tourism and Leisure”

TRINH Le Anh (USSH, Vietnam National University Hanoi)

“Contemporary Arts in Traditional Festivals in Northern Vietnam: Case Studies of Tịch Điền Đới Sơn, Lảnh Giang, and Kiếp Bạc Festivals”

4:30-4:45 BREAK AND SNACK

4:45-6:00 KEYNOTE SESSION: Music, Politics, Commercialization in Contemporary Vietnam

Location: Ballroom

Moderator: Liam C. KELLEY (University of Hawai‘i at Mānoa)

Speakers: Jason GIBBS (San Francisco Public Library)

Frederick LAU (University of Hawai‘i at Mānoa)

Tuan HOANG (Pepperdine University)

Thursday, October 6th

RECEPTION & CONCERT

6 PM – 9 PM

6:00 - 7:00 PM: CONFERENCE RECEPTION (for conference participants with nametags & invited guests), co-hosted by College of Education and Department of History, UHM

Location: Ballroom, Campus Center

7: 30 - 9:00 PM: EVENING CONCERT, hosted by College of Arts and Humanities, UHM

Location: Mae Zenke Orvis Auditorium, 2411 Dole Street (a short walk from the campus center)

Featuring Vietnamese world-class **Ngô Hồng Quang and friends**, in conversation with Hawai'i's and UH's Aloha in Music and Dance



Ngô Hồng Quang is a Vietnamese traditional musician from Vietnam, trained in both Vietnam and the Netherlands. He is presently based in Den Haag. His multiple talents can be heard on vocals, including multiphonics & harmonic; Dan Nhi, two-string fiddle, Dan Bau or mono chord, a unique Vietnamese one-string instrument played with bent harmonics with a very vocal haunting sound, instruments from the ethnic minorities from Vietnam like dan K'ny, fiddle with vocal resonator (like an acoustic vocoder); Dan Moi or Jews Harp (with which he delivers sounds that listeners could never imagine possible on such small & simple instrument). Ngo Hong Quang is a great traditional musician from today, who has learnt, carried & embodied Vietnamese music traditions at its best, and he is young, starving to open & share his musical journey and learning with the world.

The concert is free and open to the public



Main Conference Day 2: Friday, 7th October 2016

9:00-10:15 KEYNOTE SESSION: A Conversation with Two Vietnamese Art Curators: A Focus on Art Projects and LGBT Art Forms

Location: Ballroom

Participants: NGUYEN Quoc Thanh (Nha San Collective and QueerForever, Vietnam), Nhung WALSH (Executive Director and Chief Curator Indochina Arts Partnership), Liam C. KELLEY (University of Hawai'i at Mānoa), & Jaimey HAMILTON (University of Hawai'i at Mānoa)

10:15-10:30 COFFEE BREAK

10:30-12:30 BREAKOUT SESSIONS

SESSION 1: Music Projects, Cultural Change, 'Truth', and Collaboration

Location: Room 307

Moderator: Jason GIBBS (San Francisco Public Library)

Alexander M. CANNON (Western Michigan University)

"Making Truth and Planting Flowers: Musical Creativity in Contemporary Southern Vietnam"

Elizabeth RILEY (Mezcal Production)

"From Tím Gió to the 'New Gong Project': Mezcal Jazz Unit's Collaborations in Vietnam from 2002 to the Present"

Michael SALZMAN (University of Hawai'i at Mānoa)

"Cultural Change as Seen through the Lyrics and Songs of Bob Dylan in the 1960's"

Lawrence JOHNSON (Lawrence Johnson Productions)

"Ghost Money: The Documentary Film as a Creative Community"

SESSION 2: New Media, New Subjectivities: Vietnamese Art, Transnational Activism, and the Politics of Play

Location: Room 308

Moderator: BAO Dat (Monash University)

Anthony MORREALE (University of California Berkeley)

"Nguyễn Ngọc: Found in Translation"

Duyen BUI (University of Hawai'i at Mānoa)

"Vietnamese Protest Songs as Contact Zones: Social Imaginaries and Transnational Activism Networks"

Jason R. NGUYEN (Indiana University)

"Vietnamese Protest Songs as Contact Zones: Social Imaginaries and Transnational Activism Networks"



Tri PHUONG (Yale University)

“Irony and Power: Youth Media, Mediation, and Meaning in Contemporary Vietnam”

Nhung WALSH (Indochina Arts Partnership)

“Zone 9 is Over, Now Zone WiFi: Social Media in Strategic Exhibition-Making in Vietnam”

SESSION 3: Vietnamese Diasporic Community, Scholarship, and Art

Location: Room 309

Moderator: Tuan HOANG (Pepperdine University)

Maya Lê ESPIRITU (Independent Artist)

“Vietnamese American Children; Children’s Books; Refugee Children; Art for Children”

Yen Lê ESPIRITU (UC San Diego)

“Vietnamese Americans; Vietnam War; Refugee Arts”

Evyn LÊ ESPIRITU (University of California, Berkeley)

“Saan ang espiritu ng mga Vietnamese?: Probing the Ghostly Remains of the Vietnamese Refugee Camps in the Philippines”

Michelle Miguel GALVEZ & LUONG Ngoc Vinh (Vietnam National University-USSH)

“Women Artists in Vietnam: Herstories of Creation and Transformation in the Arts”

SESSION 4: Storytelling in Dwelling: Contemporary Art, History as Memory, and the Politics of Home in Oral Histories of Vietnam

Location: Room 310

Moderator: Jonathan WARREN (University of Washington)

TRINH Mai (Artist-in-Residence, University of California, Irvine’s Vietnamese American Oral History Project)

“Unearthing History through Contemporary Art Practice”

Patricia NGUYEN (Northwestern University) & LY Hoang Ly (Interdisciplinary Visual and Performance Artist and Poet)

“Memory vs. Memory: Dissidence and Re-education Camps in Vietnam”

Patricia NGUYEN (Northwestern University)

“Embodied Distortions of the Everyday”

John LEE (Independent Scholar)

“Neoliberal Development, and Vietnam in PRISM - lẫn[g] kính lẫn[g] trụ”

12:30-1:15 LUNCH



1:15-2:45 BREAKOUT SESSIONS

SESSION 1: Examining Creativity and Cultural Values across Time, Space, and Generations of Vietnamese

Location: Room 307

Moderator: Brent EDWARDS (University of Hawai'i at Mānoa)

Thanh PHÙNG (Vietnam National University Hanoi)

“Extended TRIZ in Vietnam: The Discursive Shape of a Creativity Curriculum”

LE Thuy Linh and HOANG Thi Hanh (Hanoi National University of Education and the University of Languages and International Studies, VNU)

“Is Bòm Really Silly? Deconstructing Bòm’s Stupidity in the Film Little Bòm and Suggesting Implications for Student-Centred Education”

Giang TRAN, Karen FARQUHARSON, and Deborah DEMPSEY (Swinburne University of Technology, Australia)

“Sharing Cultural Values between the First and Second Generation within Australian Vietnamese Migrant Families”

SESSION 2: Engaging with the Republic of Vietnam/Viet Nam Cong Hoa

Location: Room 308

Moderator: Pierre ASSELIN (Hawai'i Pacific University)

Marc Jason GILBERT (Hawai'i Pacific University)

“An Analysis of the Impact of Vietnamization on Public Opinion in the Republic of Vietnam”

Ron Milam (Texas Tech University)

“Ethnic Minorities (Montagnards) as Allies and Enemies in Battle”

Heather STUR (University of Southern Mississippi)

“To Do Nothing Would Be to Dig Our Own Graves: Student Activism in South Vietnam”

SESSION 3: Creativity, Past and Present

Location: Room 309

Moderator: Steve O'HARROW (University of Hawai'i at Mānoa)

TRƯỜNG Thị Giang Châu (Hue Industrial College)

“An Overview of Contemporary Vietnamese Calligraphy”

Thu NGUYEN (The Institute of Sino-Nom Studies)

“Vietnamese Humor and its Expressions in Folk Art Performances: The Many Faces of the Jester”

HOANG Phuong Mai (The Institute of Sino-Nom Studies)

“Maps Made for Diplomatic Missions: A Special Type of Sino-Nom Document”



SESSION 4: Art, Art Market, Art in Modern War and in Vietnam's Modern Past

Location: Room 310

Moderator: Ehito KIMURA (University of Hawai'i at Mānoa)

Benjamin LOH (Institute of Southeast Asian Studies, Singapore)

"The Social Relations of Hanoi's Reproduction Art Market"

Noah VIERNES (Akita International University, Japan)

"Global Aesthetics and Modern War: Dinh Q. Lê's "Memory for Tomorrow" exhibition in Hiroshima"

Sophie HUGHES (Sophie's Art Tour)

"Art in the Republic of Vietnam"

2:45-3:00 COFFEE BREAK

3:00-4:00 KEYNOTE SESSION: Language Education, Silence as Pedagogy, and Identity Performance in Vietnamese Contexts

Moderator: Donald YOUNG (University of Hawai'i at Mānoa) Location: Ballroom
Speakers: Hanh NGUYEN (Hawai'i Pacific University)
BAO Dat (Monash University)

4:00-5:00 TALK STORY: PHAN LE-HA, LIAM C. KELLEY, & SECRET GUESTS

5:00-5:30 CLOSING CEREMONY & ANNOUNCING THE 9TH ENGAGING WITH VIETNAM CONFERENCE

R. Anderson SUTTON, Dean, School of Pacific and Asian Studies & Assistant Vice Chancellor for International and Exchange Programs University of Hawai'i at Mānoa

Reed DASENBROCK, Professor, University of Hawai'i at Mānoa and former Vice Chancellor for Academic Affairs, University of Hawai'i at Mānoa

PHAN Le-Ha, and Liam C. KELLEY, Conference Co-Organizers

Post-Conference Activities: 8th & 10th October

Saturday, 8th October 2016

Mānoa Fall hiking for those interested. Meet in front of Lincoln Hall at 9 am and then head towards Mānoa Fall (bring your walking shoes ☺)

Monday, 10th October 2016

Ethnomusicology Forum with Alex Cannon, organized by the Department of Music. For details, contact Frederick Lau

5 – 7 pm: "Jam Session" with artist Ngo Hong Quang and other academic artists, musicians, and poets. The session is co-sponsored by Engaging with Vietnam, Center for Southeast Asian Studies (CSEAS), and College of Education (COE)

Location: Center for Korean Studies

ALOHA AND MAHALO!



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WELCOME LETTER AND ACKNOWLEDGEMENTS

The *Engaging with Vietnam* conference series has always encouraged dialogues between disciplines. It is in that spirit that this year's conference will seek to facilitate conversations between various academic disciplines and the arts.

In recent years the Vietnamese arts world - be it music, painting or performance - has been very active and dynamic in attempting to "engage with Vietnam," in the broadest sense, in our current era of globalization and societal change. Alongside the featuring of signature scholarship from scholars in various academic disciplines, in this year's conference we will also be highlighting in our keynote sessions the work of various artists and their engagements with Vietnamese society, culture and history as a way to build connections between the arts world and academia. We find that both of these communities ask many of the same questions, but they, for most part, remain rather disconnected. Therefore, by engaging the two in a dialogue we hope that all can work together more productively and creatively and to find more rigorous and interdisciplinary answers to their questions.

As well as dedicating to *Engaging with Vietnam through Scholarship and the Arts*, we are also making every attempt to engage in this event the arts community/ies at the University of Hawai'i at Mānoa and in Hawai'i more broadly. We hope such multiple engagements will enrich and stimulate scholarship and creativity in meaningful ways. With this in mind, we would like to invite you to participate in the 8th *Engaging with Vietnam conference*.

We would like to thank the University of Hawai'i at Mānoa for its continued engagement with Vietnam and for its generous support of the conference. In particular, we thank Professor Reed Dasenbrock, former Vice Chancellor for Academic Affairs and UHM Office of the Vice Chancellor for Academic Affairs, Dean Donald Young and UHM College of Education, Dean Peter Arnade and UHM College of Arts and Humanities, Dean Andy Sutton and UHM School of Pacific and Asian Studies as well as Department of History, Department of Music, Department of Educational Foundations, and Center for Southeast Asian Studies at UHM for all their in-kind and financial support. We thank our colleagues and students at the University for having offered so many hours out of their busy schedules to help out with the organization of the conference. We are grateful to the support team members, who have been paying tremendous attention to all the conference's logistical and administrative arrangements. We thank all the speakers, presenters, discussants, musicians, artists, and moderators who have committed their time and efforts to making this conference possible.

We look forward to a stimulating conference.

Aloha nui,

Phan Le-Ha, Department of Educational Foundations, College of Education, University of Hawai'i at Mānoa
(Founder of Engaging with Vietnam, Conference Co-Chair and Co-Convener)

Liam C. Kelley, Department of History, College of Arts and Humanities, University of Hawai'i at Mānoa
(Co-Founder of Engaging with Vietnam, Conference Co-Chair and Co-Convener)

CONFERENCE CHAIRS & CONVENORS



Professor Phan Le-Ha (Phan is the family name), PhD, is a Full Professor in the Department of Educational Foundations, College of Education, University of Hawai'i at Mānoa, USA. Professor Phan also holds adjunct positions at universities in Vietnam and Australia. Her expertise includes language-identity-pedagogy studies, knowledge mobility and production, TESOL, and international and higher education. She is well published in all these areas and has been supervising/advising many research projects at Honours, Master's and PhD levels. She is the founder of Engaging with Vietnam, which since 2009 has brought together policy makers, researchers, and professionals working in a wide

range of countries and organizations to engage with Vietnam-related scholarship from inter- and multi-disciplinary perspectives and approaches.

Phan Le Ha's expertise, knowledge and experiences are largely informed by her work in Asia, Australia, the Middle East, and North America. Professor Phan is currently developing a new interest in engaging with the arts, the media and the digital world to produce multimodal multidisciplinary scholarship and to push research and knowledge production into new directions.



Dr. Liam C. Kelley is an Associate Professor in the History Department at the University of Hawai'i at Mānoa. His research and teaching focuses on mainland Southeast Asian history, and premodern Vietnamese history. Dr. Kelley is co-editor-in-chief of the *Journal of Vietnamese Studies*. He has published a book on envoy poetry (thơ đi sứ), co-edited a book on China's Southern frontiers, and published articles and book chapters on the invention of traditions in medieval Vietnam, the emergence of Vietnamese nationalism and spirit writing (giáng bút) in early twentieth century Vietnam. He has also completed English translations of the outer annals (ngoại kỷ) of the *Đại Việt sử ký toàn thư* and the *Khâm định Việt sử thông giám cương mục*.

Dr. Kelley is currently writing a monograph on the modern search for Viet origins and developing his arts-inspired interests on knowledge production which can be found on his personal blog (leminhkhai.wordpress.com) and its associated YouTube channel. Dr. Liam Kelley, since 2011, has been co-developing the Engaging with Vietnam initiative with Dr. Phan Le Ha.

CONFERENCE SUPPORT TEAM

CORE SUPPORT MEMBERS:

Dr. Le Thuy Linh (Conference Secretary, Hanoi National University of Education, Vietnam & Baxter Institute, Melbourne, Australia)

Nezia Azmi (Assistant to Dean, Dean's Office, College of Education, University of Hawai'i at Mānoa)

Chisato Nonaka (PhD student, Department of Educational Foundations, College of Education, University of Hawai'i at Mānoa)

Huy V. Phung (PhD student, Second Language Studies, College of Languages, Linguistics and Literature, University of Hawai'i at Mānoa)

Wendan Li (PhD student, Department of Educational Foundations, College of Education, University of Hawai'i at Mānoa)

VOLUNTEERS:

The following students and staff members from various departments at the University of Hawai'i at Mānoa have volunteered to help out during the conference:

- Members of the Department of Educational Foundations Office
- Quynh Vo, Hieu Nguyen, Thuy Doan, and Chau Giang Truong University of Hawai'i at Mānoa

UNIVERSITY OF HAWAII AT MANOA



Professor Donald B. Young is Dean of the College of Education and Professor of Science Education at the University of Hawai'i at Mānoa. Dr. Young previously served as Director of the Curriculum Research & Development Group (CRDG) in the College of Education and Director of the Hawai'i Educational Policy Center. As CRDG Director, Dr. Young oversaw the research and development agenda of the unit as well as its partnership with the University Laboratory School, a K-12 school of approximately 450 students that serves as a laboratory for research and development to improve learning, teaching, and assessment.

Dr. Young has been curriculum developer and principal investigator or co-principal investigator on numerous grants and contracts. He has been involved for over 35 years in the research, development, dissemination, and evaluation of multiple K-12 science programs that are used in the U.S. and in several foreign countries. In addition, he has worked extensively throughout the Pacific Island islands in support of science education. He taught science in grades 6-9 for 13 years, as well as in undergraduate, graduate, and in-service teacher education programs. His research activities have been in learning and teaching science, program dissemination, multi-dimensional assessment, and program scale up, implementation and maintenance in schools. Dr. Young holds degrees from the State University of New York-Albany and the University of Hawai'i.



Professor Peter Arnade is Dean of the College of Arts and Humanities at the University of Hawai'i at Mānoa and professor of history. His scholarship has concerned early modern history. Prior to his current appointment at UHM, Arnade was Professor and Chair of the History Department at California State University, San Marcos. He obtained his PhD from State University of New York at Binghamton, Master's degree from New York University and Bachelor's degree from New College in Sarasota, Florida.



Professor R. Anderson Sutton is Dean of School of Pacific and Asian Studies and Assistant Vice Chancellor for International and Exchange Programs at UH Mānoa. Dr. Sutton's research interests have been Asia-focused. Beginning as a graduate student at the University of Hawai'i in the 1970s and continuing through much of his career at Wisconsin, he specialized in musical traditions of Central and East Java and, from the 1990s, the music and dance of South Sulawesi. He is the author of three books: *Calling Back the Spirit: Music, Dance, and Cultural Politics in Lowland South Sulawesi* (Oxford, 2002), *Traditions of Gamelan Music in Java* (Cambridge, 1991) and *Variation in Central Javanese Gamelan Music* (Northern Illinois, 1993).

Since 2001 he has been devoting much of his research time to recent musical developments in South

Korea, and was contributing editor for the two-volume series *Perspectives on Korean Music* (Ministry of Culture, 2010, 2011). In addition, he has published numerous journal articles and book chapters on music in Indonesia and Korea, including aspects of music television and musical hybridity in both countries.

KEYNOTE AND INVITED SPEAKERS



Professor Fazal Rizvi (PhD): Born in India, Professor Fazal Rizvi was educated in India, Australia and the UK, and is currently a professor in Global Studies in Education at the University of Melbourne and an emeritus professor at the University of Illinois at Urbana-Champaign in the United States. He is also a fellow of the Academy of the Social Sciences in Australia and a board member of the Asia Education Foundation. He has published extensively on issues of identity and culture in transnational contexts, theories of globalization and education policy and more recently Indian higher education. His latest book is *Globalizing Education Policy* (Routledge 2010). His selected papers have recently been published under the title, *Encountering Education in the Global* (Routledge 2014).

Jason Gibbs holds a PhD in Music Theory and Composition from the University of Pittsburgh and has



been researching Vietnamese popular music for more than 20 years. He wrote the entry for Vietnam for the *Continuum Encyclopedia of Popular Music of the World*. He has presented papers at meetings of The Society for Ethnomusicology, Popular Culture Association, and International Association for the Study of Popular Music and has published papers in the *Journal of Vietnamese Studies*, *Asian Music* and *Southeast Asian Research*. Selections from this research was published in Vietnam as the book **Rock Hanoi, Rumba Cuu Long** (Tri Thuc, 2008). Recently he wrote liner notes for the Grammy nominated CD/book box set **Longing for the Past: The 78 Era in Southeast Asia**. He has also written articles for the *Thế Thao và Văn Hóa* newspaper, the BBC Vietnamese Language service webpage and blogs as *Tây Bụi*.



Nguyễn Quốc Thành is based in Hanoi, Vietnam. His works, including photography, writing, performance, installation, clothes making, organization of art events explore issues of queer aesthetics and activism. He is a founding member of Nhà Sàn Collective - an independent contemporary art collective in Hanoi. In 2013, he founded and organized the first queer art festival in Vietnam called Queer Forever! - an interdisciplinary platform for sharing love and knowledge on queerness and Vietnamese culture. Apart from making the queer art festival once every two years, Queer Forever! also organizes a regular program of talks, film screenings and art exhibitions.



Liam C. Kelley is an Associate Professor in the History Department at the University of Hawai'i at Mānoa. His research and teaching focuses on mainland Southeast Asian history, and premodern Vietnamese history. Dr. Kelley is co-editor-in-chief of the *Journal of Vietnamese Studies*. He has published a book on envoy poetry (thơ đi sứ), co-edited a book on China's Southern frontiers, and published articles and book chapters on the invention of traditions in medieval Vietnam, the emergence of Vietnamese nationalism and spirit writing (giáng bút) in early twentieth century Vietnam. He has also completed English translations of the outer annals (ngoại kỷ) of the Đại Việt sử ký toàn thư and the Khâm định Việt sử thông giám cương mục. Dr. Kelley

is currently writing a monograph on the modern search for Viet origins and developing his arts-inspired

interests on knowledge production which can be found on his personal blog (leminhkhai.wordpress.com) and its associated YouTube channel. Dr. Liam Kelley, since 2011, has been co-developing the Engaging with Vietnam initiative with Dr. Phan Le Ha.



Nguyễn Thị Hạnh holds a PhD from University of Wisconsin-Madison and is currently an associate professor of applied linguistics in the TESOL Program at Hawaii Pacific University, Honolulu, Hawaii. Her research focuses on the development of interactional competence in second language acquisition and at the workplace, learner identities, and various aspects of Vietnamese applied linguistics (e.g. family discourse, grammar in interaction, pragmatics, and phonology). Website: <http://de.hpu.edu/hnguyen/>.

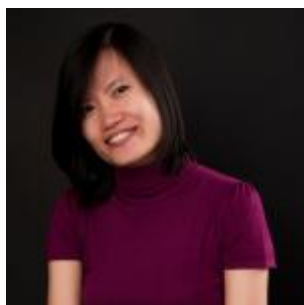


Professor Frederick Lau is an active ethnomusicologist, flutist, and conductor whose scholarly interests include a broad range of topics in Chinese, Western, and Asian music and cultures. His area of research focuses on Chinese, Asian and Western music, particularly on issues related to identity, nationalism, modernization, politics, globalization, diaspora, and musical hybridity. Frederick Lau is the president of the Society for Asian Music and former president of Music of East Asia Study Group and the Association for Chinese Music Research. He served as an external examiner and program reviewer for University of Hong Kong, UCLA, UBC, University of Melbourne, Chinese University of Hong Kong, and National Taipei University of the Arts. He is currently the chair and professor of Ethnomusicology and director of the Center for Chinese Studies at the University of Hawai'i at Mānoa.

Dr. Lau has published widely on traditional Chinese music, music and politics, music and nationalism, music in cross-cultural context, Chinese music in the diaspora, and issues related to 20th century Western *avant-garde* music. He is author of *Music in China* (Oxford 2008) and co-editor of *Vocal Music and Cultural Identity in Contemporary Music: Unlimited Voices in East Asia and the West* (Routledge 2012), *Locating East Asia in Western Art Music* (Wesleyan 2004), and *Making Waves: Traveling Musics in Asia and the Pacific* (UH Press, upcoming).



Jonathan Warren (PhD) is an Associate Professor of International Studies and Co-Director of the Center for Brazilian Studies, University of Washington, Seattle. He has published extensively in the areas of critical race studies, development, art, and education. Some of his recent work includes "The Diversification of State Power: Vietnam's Alternative Path to Budgetary Transparency, Accountability and Participation" (in *Open Budgets*, 2013), "After Colorblindness: Teaching Antiracism to Progressive Whites in the US" (in *Teaching Race and Anti-Racism in Contemporary America*, 2014), *From the Bottom Up* (Third World Newsreel, 2015, 61 minutes), and *Cultures of Development: Vietnam, Brazil and the Unsung Vanguard of Modernity* (Routledge, in press).



Dr. Thanh Phùng is a lecturer at University of Languages and International Studies, Vietnam National University Hanoi. She has a PhD in curriculum studies from Michigan State University. Her scholarship focuses on examining historical modes of intelligibility and visibility through philosophical and artistic inquiry. Thanh is also a poet, filmmaker, and blogger (educationmuseum.wordpress.com).



Ngô Hồng Quang: Over the years, Ngô Hồng Quang and his magical Đàn Nhị have attracted audiences not only in Vietnam but also in Thailand, Korea and the Netherlands. Born and brought up in a village in Hai Duong in the north of Vietnam, at the age of eleven Quang began to learn how to play the Nhị and soon fell in love with it. The instrument has become his companion until today. At the Hanoi Conservatory, he also studied and played Đàn Bầu, a unique Vietnamese instrument with only one string. In addition to the Nhị and Bầu, Quang is a very skillful player of Đàn Tính, Đàn Môi (Jews harp) and Đàn Tre (a modified version of K'ny). Quang is also a good singer, he is famous for a number of Dân ca (folksongs) and the song Tiếng Việt. Some of the songs that Quang composed such as *Đêm cuối cùng của mùa Đông*, (Ma Làng TV series drama), *Tìm Hà Nội*, *Đàn Cò* and *Con Cóc Cóc Con* are popular now. At the moment, Quang follows his passion in teaching, composing and playing Vietnamese traditional music around the globe. During his trips, Quang has learnt new music composition with teachers and friends in Amsterdam Conservatory of music in The Netherlands.



Trình Le Anh, Vice Dean, Department of Events Management, Faculty of Tourism Studies, University of Social Sciences and Humanities, Vietnam National University Hanoi, is also an inspiring lecturer and a well-known TV show host, MC, and event conductor. Le Anh has been engaged in different forms of the arts and performances alongside his interests and expertise in tourism and development studies, and the social and cultural issues surrounding festivals and events in Vietnam. In his capacity as MC Le Anh in numerous major events, he has had a strong public influence in the Vietnamese society.



Nhung Walsh is a curator of Vietnamese and Southeast Asian art. Living in Chicago, Nhung is Executive Director and Chief Curator of the Indochina Arts Partnership, which has supported artists and contemporary art projects in Vietnam since 1987. Nhung holds masters degrees in international studies from Tokyo University of Foreign Studies, history from The University of Alabama, and art administration from the School of the Art Institute of Chicago. Nhung's curatorial interests walk between art and other disciplines. Her projects explore the relationship of artists with the social-political surroundings and their manifestations. Before becoming a curator, Nhung worked on cultural heritage and development projects with UNESCO in Vietnam. Nhung was born and grew up in Hanoi.



Dr. Bao Dat is a pedagogist, visual artist and song composer. He provides visual illustrations for textbooks and writes music as a hobby when life inspires. Dat lectures at Monash University and conducts research into creative pedagogy with implications in curriculum design. His recent book *Understanding Silence and Reticence* (Bloomsbury, 2014) reflects his view on how silence can sometimes become the most meaningful sound in the mind.



Pierre Asselin, Professor of History, Hawaii'i Pacific University, Pierre Asselin is a diplomatic historian specializing in United States foreign relations, East and Southeast Asia, and international relations during the Cold War. His

primary research area is the Vietnam War, with an emphasis on the decision-making of Vietnamese communist authorities in the period 1954-75.

He speaks Vietnamese and regularly travels to Vietnam for research. His interest in internationalism and transnationalism during the Vietnam War has taken him to various other document repositories, including the Algerian National Archives. Asselin is the author of several books including *A Bitter Peace: Washington, Hanoi, and the Making of the Paris Agreement* (University of North Carolina Press, 2002), *Hanoi's Road to the Vietnam War, 1954-1965* (University of California Press, 2013), and *Vietnam's American War: A History with Documents* (Cambridge University Press, forthcoming [2016]). He is co-editor of *The Cambridge History of the Vietnam War, Volume III: Endings* (Cambridge University Press, forthcoming [2018]).

Professor Phan Le-Ha, PhD, is a Full Professor in the Department of Educational Foundations, College of Education, University of Hawai'i at Mānoa, USA. Professor Phan also holds adjunct positions at universities in Vietnam and Australia. Her expertise includes language-identity-pedagogy studies, knowledge mobility and production, TESOL, and international and higher education. She is well published in all these areas and has been supervising/advising many research projects. She is the founder of Engaging with Vietnam. Her expertise, knowledge and experiences are largely informed by her work in Asia, Australia, the Middle East, and North America. Professor Phan is currently developing a new interest in engaging with the arts, the media and the digital world to produce multimodal multidisciplinary scholarship and to push research and knowledge production into new directions.



Hamilton Faris teaches Critical Theory and the History of Contemporary Art in the Department of Art and Art History at the University of Hawai'i at Mānoa. She writes and speaks about art and visual culture at the intersection of globalization and climate change, especially in the Asia-Pacific region. Dr. Faris edited the Fall 2015 special issue of *Art Margins* on Capitalist Realism. Her 2013 book about contemporary art's relationship with global trade is called *Uncommon Goods*, published by Intellect. She is currently working on two projects: an archive of interviews with artists of Hawai'i and a collection of essays about artists who deal with the effects of globalization on the climate titled *Liquid*

Archives. In addition to her academic writing, she also speaks, curates, juries, and writes about liquid thinking for a liquid world. She obtained her BA at University of California, Santa Cruz, an MA and a PhD at Boston University.



Tuan Hoang is assistant professor of Great Books at Pepperdine University. He teaches in the Great Books and history programs, and conducts research on Vietnamese intellectual history, especially in South Vietnam, and the history of Vietnamese refugees and immigrants to the U.S. since 1975. His recent publications include "From Reeducation Camps to Little Saigons: Historicizing Vietnamese Diasporic Anticommunism," in the *Journal of Vietnamese Studies* (May 2016).

Among Prof. Hoang's current projects is a comparative study, tentatively called "Shock, Lost, Grief: The Fall of Troy and The Fall of Saigon," that seeks to examine the outcomes of the Trojan War and the Vietnam War on the part of the Trojans and the South Vietnamese. He also blogs regularly

on various academic subjects of interest at his blog www.tuannriver.com.

MAIN CONFERENCE DAY 1 / THURSDAY, OCTOBER 6, 2016

8:00 – 8:30 REGISTRATION

8:45 – 9:30 OPENING REMARK

Location: Ballroom

Donald YOUNG, Dean * College of Education * University of Hawai'i at Mānoa
Peter ARNADE, Dean * College of the Arts and Humanity * University of Hawai'i at Mānoa
PHAN Le-Ha and Liam C. KELLEY, Conference Co-Organizers * University of Hawai'i at Mānoa

9:30 – 11:15 KEYNOTE SESSION

Location: Ballroom

Engaging with the Art World in Vietnam: Global Cultural Politics, Diaspora Studies, and History

Moderator: PHAN Le-Ha * University of Hawai'i at Mānoa

Speakers: Fazal RIZVI * University of Melbourne
Jonathan WARREN * University of Washington
Liam C. KELLEY * University of Hawai'i at Mānoa

11:15 – 11:30 COFFEE BREAK

11:30 – 12:30 BREAKOUT SESSIONS

SESSION 1: Gory Stories and the Media

Location: Room 307 **Moderator:** Thanh Phung * *ULIS, Vietnam National University Hanoi*

Paper 1: Gory Stories: Narratives on Vietnam's Land Dispossession through YouTube and Facebook as (Sub)alternative Channels

Emily M. NGUYEN * *Yale University, Department of Anthropology*

On July 10th, 2015, a 54-year-old farmer named Le Thi Cham became the subject of news headlines and social media posts across the Internet after a number of video clips surfaced showing Cham being run over by a bulldozer near her home in Cam Giang village. While she ultimately survived her injuries, these images and videos sent shockwaves through the Internet and social media. The story of Cham's encounter with the bulldozer became the story of land dispossession in Cam Giang. Violence and gore have become key motifs of online coverage on land dispossession, particularly on Facebook and YouTube, where politically sensitive or controversial news content can easily slip past the state censors. This paper attempts to make sense of the process and logic behind these curated narratives on land dispossession through an analysis of YouTube videos and popular Facebook posts. Why are Vietnamese land grabbing narratives so often told through images of violence and gore on social media channels such as YouTube and Facebook? Who responds to the videos? What kind of politics and social activism do such stories inspire, if they inspire at all? I argue that "gory stories" of land grabbing make use of the affordances of YouTube and Facebook as informal platforms to re-channel and publish subaltern accounts of land dispossession, which have been otherwise silenced in mainstream news and legal channels. Videos and image-posts on land dispossession capture the attention of diverse audiences through the universal images of violence and the suffering human body. This paper uses ethnographic examples to reflect on Susan Sontag's critiques of photojournalism and the aesthetics of war images. I look at the intersection of subaltern mediums and official mainstream channels for storytelling and claims-making, with focus on the activism and narratives that emerge from this convergence.

Emily M. Nguyen is a PhD student in sociocultural anthropology at Yale University. Her dissertation focuses on agrarian transformation and land use in North Vietnam. She is also interested in the study of social media.

Paper 2: Lessons Learned from Mass Fish Die-off in Vietnam

Minh PHAM * *University of Missouri*

The objective of the paper is to investigate the coverage of the domestic and international media of the mass fish deaths occurring in the four provinces, namely Ha Tinh, Quang Binh, Quang Tri, and Thua Thien Hue in central Vietnam in the late April, 2016 and from which to provide an overview of the crisis, address environmental, economic, and political concerns, to present differing positions about the issue, and finally to propose some solutions to the issue. The method used in this research was analyzing the discourse in the domestic and international newspapers. The overview covers the starting point of the mass fish death crisis, a brief description of Forsoma Ha Tinh Steel Corporation, Vietnam's government reaction to the incident, and the attitudes of the public toward the incident. The incident has proven to be a crushing blow to the environmental and economic environment in the four provinces. There exist differing stances about the issue based on the differing concerns, especially concerns about the environment and economy, and politics. The findings show that there is no one correct solution to the issue, since it is multi-facet. However, much more educational awareness at the local level and with provincial governments is needed to ensure a long-term success to address the fish kills.

Minh Pham is a Fulbright grantee 2014-2016. She holds Master's degree in Globalization and Educational Change from Lehigh University, Bethlehem, Pennsylvania. She is a Ph.D. student in Instructional Technology in University of Missouri, Columbia, Missouri. Her interests include comparative education, environmental education, instructional technology, game-based learning, flow in education, sustainable teacher professional development, and mobile learning to support ESL learning.

SESSION 2: Singing the Diaspora

Location: Room 308 **Moderator:** R. Anderson SUTTON * *University of Hawai'i at Mānoa*

Paper 1: Lost, Mourned, and Retrieved: The Nation in the Music of Vietnamese Refugees, 1975-1990

Tuan HOANG * *Pepperdine University*

Vietnamese refugees wrote, recorded, and distributed a substantial amount of music to reflect their experiences. This paper argues for an overarching interpretative point in studying this music. It suggests that refugee music could be understood best in the context of twentieth-century nationalism as well as the shock at the Fall of Saigon. It analyzes the grief and disorientation common in this music, but also the more assertive strands associated to Vietnamese ethnic nationalism developed since colonialism.

Tuan Hoang is Assistant Professor of Great Books at Pepperdine University, teaching Great Books, American history, and the Vietnam Conflict. His research focuses on the intellectual history in South Vietnam and the history of Vietnamese in the U.S.

Paper 2: Anh-Thuy Nguyen: Songs of Rice and Rivers

Anh-Thuy NGUYEN * *Rogers State University*

Eating, to me, is an activity that goes way beyond ingesting nutrients required for normal growth; it is an emotional event, one symbolic of the relationship between family members. To artistically explore my (dis)connected Vietnamese identity, I use my Vietnameseness as an ingredient for my work. I would like to present an artist talk, discussing my installation, drawings, video and performance centralizing a key element of my creative work: food. My video "Thuy & Rice", portrays my responses to the expectations of my Vietnamese cultural heritage and beliefs via a semi-fictional character named Thuy. The marriage between Thuy and the cultural impositions does not continue with a polite dialogue but is interrupted by a progression into Thuy's cruel and disruptive actions. In "Thuy & Rice" performance/workshop at Tucson Museum of Art, 2013, I shared the act of sculpting the rice balls with audiences and invited them to smash the rice balls onto brown paper. This action is a metaphor for how they responded to their own identities by borrowing mine. I kept the products of this collaboration with the audience, letting the rice to decay and transform itself into beautiful drawings of rice topography on top of the wrinkled brown paper. These drawings inspired me to expand this project into a drawing-performance at Living Arts, Tulsa in 2015. For a duration of time, I lined individual grains of white rice along faults in the floors-these dry rivers of rice nestled in cracks and snake through the gallery, creating a hybrid topography. Viewers often stepped on the rice drawing as I was working. They destroyed the piece; I kept mending and fixing their mistakes. Symbolic acts of breaking and fixing are equally weighted. To me, destruction is an opportunity for new growth and inspiration. It is important for me to think about how I deal with being Vietnamese, being in between and communicate that through my creative work. Continuing these types of projects is an opportunity for me to show homage to my own homeland and my own heritage.

Anh-Thuy Nguyen is a multi-media artist, whose work spans from photography, video to installation and performance art. Her work highlights complex relationships and cultural conflicts resulting from the artist existing between cultural identities: Vietnamese and American. Nguyen's work delves deeply into conflicting emotions, feelings, and thoughts through the portrayal of often strikingly strange yet hauntingly beautiful manifestations of gain and loss. Nguyen received her MFA in Photography/Video from Southern Methodist University and a BFA in Photography from University of Arizona. She is currently an Assistant Professor of Photography at Rogers State University, Claremore, Oklahoma. Please view the visual work at www.anh-thuynguyen.com

SESSION 3: Desire, Sexuality, and Queer Art Resistance in Globalizing Vietnam

Location: Room 309

Moderators: Jamie GILLEN * *National University of Singapore, and*
 Hannah TAVARES * *University of Hawai'i at Mānoa*

Paper 1: Between Desire and Friendship: Historicizing Same-Sex Love in Vietnam

Richard Quang-Anh TRAN * *University of California, Los Angeles,*
Center for Southeast Asian Studies

This paper proposes to historicize the concept of "love" that activists and the public discourse in Vietnam in general invoke in contemporary debates about LGBT rights. The paper will examine, in particular, the character of "love" promulgated by the writer whom cultural critics consider one of the chief exponents of this concept in the early twentieth-century: Xuan Dieu. Claimed to be one of their own by gay and lesbian rights movements both in Vietnam and the diaspora, Xuan Dieu and his conceptions of "love" can help elucidate the fundamental grounds and premises of these movements. "Love" in Vietnam now appears to have become what Raymond Williams once called a "structure of feeling," the perceptions and values shared by a culture or generation in a given historical moment. With respect to the LGBT rights movement, the invocation of "love" is now in the air -- in political debates, photo exhibits, art galleries and museum installations. "Love," it seems, transcends cultural, national, even transnational divisions, and so aptly binds heretofore discriminated minorities to the larger collective. As one slogan aptly states:

“love is love.” But what is “love”? Does it have a history? And what might be the specific contours of this structure of feeling? Drawing on the diverse collection of writings by Xuan Dieu, including his poetry, letters, essays and memoirs, this paper seeks to propose some answers.

Richard Tran received his PhD from the University of California, Berkeley. He is working on a manuscript on the history of sexuality in 20th-century Vietnam.

Paper 2: Come Out to Play: The (Im)mobility and the Tran-sectionality of Queer Art and Resistance

Ly Thuy NGUYEN * *University of California, San Diego*

This paper discusses the culture and politics of *Vanguard*, the first Saigon-based queer zine found by and for Vietnamese queer artists. Through the case of *Vanguard*, found by two Vietnamese-born American-based queer artists, I seek to elaborate on the complexity of queer identity that intrinsically intersects with race, class, gender, language, legality, citizenship and nationality. I argue that investigating queerness through the lens of transnational mobility which includes but is not limited to the institution of citizenship will challenge the hegemonic inclusion, homonationalism, and pinkwashing politics. This paper grapples with such questions as: “What is this Vietnamese-ness in queerness, a political identity historically developed through the ongoing struggles and social movements in the U.S.? What does it mean for the underprivileged queer Vietnamese immigrants with the privileged American citizenship to bring the fight back to the ‘home country’ and how do the ways in which LGBTQ community in Vietnam respond to such attempt reflect the new possibilities and challenges in the context of global integration? Juxtaposing the underground queer art zine with such widespread mainstream events as Viet Pride, this paper looks at how trans-sectional queerness navigates different notions of cultural, social and mental space, such as art, home, belonging, desire, and resistance.

Ly Thuy Nguyen is a non-U.S. citizen PhD Candidate of Ethnic Studies department at University of California San Diego. Her works are interdisciplinary and informed by queer people of color critiques, Third world women of color feminism, postcolonial theories, critical race, gender, and ethnic studies, critical immigrants and refugees studies. Her research interests include Critical Pedagogy, Critical Universities, International Student, Transnational Education, US empire, Queer Liberation and Resistance, Postmodernism, Globalization and Neoliberalism, Media, Pop Culture and Fandom.

SESSION 4: Resistance, Memory, War, and Varied Voices through Films on Vietnam

Location: Room 310

Moderator: BAO Dat * *Monash University*

Paper 1: Rebels and Traitors: Dialogues of Collaboration, Resistance, and Memory in Charlie Nguyen’s The Rebel

David J. McCASKEY * *SUNY Buffalo*

It is important to understand and study the effects of colonialism and post-colonialism on film with respect to the creation of colonial nostalgia because of how easily memory is shaped and molded by popular media. The 2007 Vietnamese film *The Rebel* (Đồng Máu Anh Hùng) engages in a discussion of collaboration and resistance in 1920s Vietnam by portraying ways in which the Vietnamese assisted with and rebelled against French rule. The film centers on a disillusioned Vietnamese colonial *Sûreté* agent named Cường who defects to the side of the colonial resistance with Thúy, the beautiful resistance fighter that he was supposed to be fighting against. They are hunted across Vietnam by Sỡ, a ruthless Vietnamese *Sûreté* agent. But how does *The Rebel* fit into the Vietnamese national history narrative? And what does *The Rebel* say about how Vietnam “remembers” the colonial period? *The Rebel*

represents a Vietnamese attempt to reclaim a filmic past, a “French Indochina” that revolves around the Vietnamese instead of the French. This paper looks at how *The Rebel* chooses to represent such issues as collaboration and resistance in the context of the national liberation movements of the 1920s. “Collaboration” and “resistance” are two very politically loaded words in the rhetoric of post-colonialism, and the ways in which they are portrayed via cinema and popular memory construct additional meanings for the viewer. First, the paper outlines the historical background and “authenticity” of the events and the period in the film. In the second half of the paper, I look at what *The Rebel* is saying about Vietnamese filmic attempts to recreate nationalist struggles from the colonial period in a post-colonial Vietnam.

David McCaskey is a second-year Master’s student at SUNY University at Buffalo. He got his undergraduate degree at the University of Hawai’i at Manoa in 2013. After that he moved to Hanoi for two years to teach English. He returned to the United States in 2015 to pursue his Master’s in history.

Paper 2: Voices from Vietnam: Oral Histories on the Road to Peace

Rex EATON * *Independent Consultant*

Vietnamese history has received extensive coverage by western authors, but much has been based on information related to the upper echelons of power or has been shaped by questions of importance to the author’s country. Seldom have writings explored events from the viewpoint of the Vietnamese people who went through them. *Voices from Vietnam* is a series of oral histories intended to help address this gap. It represents the outcome of interviews with members of the Củ Chi resistance, inhabitants of villages that experienced massacres in the French colonial war and US intervention, a family that suffered the social impact of denial of elections in 1956, a defender of Hà Nội during air raids, and family relations of Ngô Đình Diệm, General Giáp and Trường Chinh. Current vocations of interviewees include artist, architect, hotelier, orphanage head, farmer-environmentalist, industrialist, teacher, village elder, manager of an historical site, and a pagoda volunteer. The histories cover most regions in Vietnam, with a trip to Seoul to explore South Korean reportage on its intervention in the war years. To assist with accuracy, background information was assembled for cross-referencing purposes before interviews and after. Side outcomes of the project include increased awareness of the issue of defoliants and unexploded ordinance, the struggle for artistic expression, the consequences of *đổi mới*, international relations in the region, and the increasing need to address environmental issues. It is hoped this project will contribute to an understanding of the history and humanity of the people of Vietnam, and the lessons to be learned from the war years - lessons that may well prove vital as the world struggles for stability in an era of climate change.

Mr. Eaton has served in senior public policy positions in environmental health in Canada. He has authored publications, overseen regulations and developed educational programs. Now retired, he has undertaken an oral history project on the human dimensions of the war years in Vietnam and since, one that builds on his lifelong interest in the country. His educational background includes degrees in chemistry from the University of British Columbia and in sociology from the State University of New York at Stony Brook. The combination has served his well. With respect to the arts, he has had a close working relationship with some of the arts sector in Canada during his career. Also, his interest in Vietnam includes the issue of exposure to herbicides - a topic on which he has both developed regulations and written manuals. Two of his oral histories are directly related to these areas. One deals with the struggle of an artist/architect to have her work recognized for its value. Another describes the life of the director of an orphanage where most of the children have developmental issues, and the concern is the question of long-term consequences of exposure to defoliants.

12:30 – 1:15 LUNCH

1:15 – 2:45 BREAKOUT SESSIONS

SESSION 1: Relationality, Hybridity, and State Power in Asian Diasporic Writing

Location: Room 307

Moderator: Jonathan WARREN * *University of Washington*

This panel aspires to bring creativity and scholarship together to explore literary engagement with the themes of state power and its effects on populations across the Pacific. A shared focus among panelists on diaspora, as an outcome of war and colonialism, allows for a relational exploration of trauma and cultural hybridity. The panelists represent the University of Hawaii at Manoa. Shawna Yang Ryan is the author of *Water Ghosts* (2009) and *Green Island* (2016), two highly acclaimed novels, and Assistant Professor of English. While Joseph Han is a published author studying for a PhD in creative writing, Quynh Vo and Janet Graham are pursuing PhDs in literary studies. In her paper, Janet Graham will address how Vietnamese diasporic prose writers dramatize personal and glocal (global-local) negotiations with the effects of state power by highlighting their portrayals of conflicting and changing foodways. Janet will examine Monique Truong's exploration of dominance and desire in a colonial context through her critical engagement with food in *The Book of Salt* and the ways in which Bich Minh Nguyen delves into conflicts that arise between American consumer and Vietnamese food practices for young women growing up in the Midwest in *Stealing Buddha's Dinner* and *Short Girls*. Quynh Vo will look at the shadow of the Vietnam War and the poetics of memory among Vietnamese and Vietnamese Americans by focusing particularly on the war's reverberations and how Vietnamese communities negotiate and navigate between nostalgia and amnesia. Using *The Sympathizer* by Viet Thanh Nguyen and *Birds of Paradise Lost* by Andrew Lam, she argues that resisting memories amounts to creating another war in the mind with unhealable wounds. However, walking in the face of history does not result in catharsis, but only sharpens the hatred. When the war's legacy and its historical tensions are transformed in dialogues of relation, its traumatic memories become fruits rather than dangers. In his presentation, Joseph Han will talk about his work as a writer and outline relationality based on war in the case of the U.S. and Viet Nam and colonialism in Korea and Taiwan. He will also address the ways in which Korean diasporic writers connect with the themes of the panel. Shawna Yang Ryan will discuss how writers use fiction to talk about history, specifically how they approach the legacy of traumatic events, such as the war in Viet Nam or martial law in Taiwan. She will touch on the challenges of American writers in tackling the history and politics of their heritage countries, including the freedoms offered by writing from outside, as well as the forms of censorship (self, community or state). The panelists will limit themselves to ten or fifteen minute presentations in order to create an opportunity to engage in a thirty-minute conversation about their collective work together before inviting the audience to join the discussion. It is in the conversation where participants will gain a deeper understanding of what these various engagements with literature mean and do.

Paper 1: Establishing Dialogues of Relation in the Face of Historical Memory and Amnesia

Quỳnh VÕ * *Ho Chi Minh City University of Education, University of Hawai'i at Mānoa*

In her paper, Quynh Vo will be looking at the shadow of the Vietnam War and particularly the poetics of memory among Vietnamese and Vietnamese Americans, whose endless narratives of victories and tragedies have incessantly obsessed them since the war ended 40 years ago. These historical turmoils and complexities have been reflected in literary works on both sides as losers and winners in the absence of mutual empathy and altruism. This perpetual chorus of loss and triumph victimizes them in another battlefield of antagonism and bitterness. While getting bogged down in their struggles for freedom, Vietnamese communities face the same atrocities and failures, which shackle them to the same aftermaths. Her discussion will be focus on the war's reverberation and how Vietnamese communities negotiate and

navigate between nostalgia and amnesia. By drawing on *The Sympathizer* by Viet Thanh Nguyen and *Birds of Paradise Lost* by Andrew Lam, I argue that resisting memories amounts to creating an another war in the mind with unhealable wounds. However, walking into the face of history does not result in a catharsis, but only sharpens the hatred. Only when the war's legacy or the historical tension is transformed in dialogues of relation, its traumatic memories become fruits rather than dangers.

Quynh Vo teaches American Literature and Intercultural Communication at Ho Chi Minh City University of Education, Vietnam. She is currently a VIED awarded Ph.D. student in literary studies in the Department of English, the University of Hawaii at Manoa. Her research interests embrace U.S. women of color's literature and culture, cultural studies, postcolonial literature and Vietnamese diasporic literature.

Paper 2: Engagement with State Power and Foodways in the work of Monique Truong and Bich Minh Nguyen

Janet J. GRAHAM * *University of Hawai'i at Mānoa*

Though Frank Chin was highly critical of Asian authors writing what he called food pornography, recent scholarship on foodways, especially by Anita Mannur, has unlocked a critical engagement with food in Asian Diasporic literature. Vietnamese diasporic prose writers dramatize personal and glocal (global-local) negotiations with the effects of state power by highlighting their portrayals of conflicting and changing foodways. In this vein, Janet Graham argues that Monique Truong and Bich Minh Nguyen use food to engage in powerful cultural and historical critique in their individual work. Monique Truong explores dominance and desire in a colonial context through her critical engagement with food in *The Book of Salt* and Bich Minh Nguyen delves into conflicts that arise between American consumer and Vietnamese food practices for young women growing up in the American Midwest in *Stealing Buddha's Dinner* and *Short Girls*. For Binh in *The Book of Salt*, erotic, familial or dominant relationships between people and diasporic, expatriate or indigenous connections to place all revolve around food. In both her memoir and her first novel, Bich Minh Nguyen engages biographical and fictional conflicts with food to oppose the consumerism and gendered domesticity of American foodways to the Buddhist Vietnamese food practices of her grandmother in her memoir and the mother in her novel. While Monique Truong depicts expatriates and colonialism in 1920's Paris and Viet Nam, Bich Minh Nguyen writes of Vietnamese refugees in the aftermath of the war in Viet Nam and neoimperialism in the American Midwest. Both authors use food to critically address issues of gender and sexuality and the dialectically glocal development of cultural hybridity.

Janet Graham is currently a third year PhD student in literary studies at the University of Manoa with a research focus on critical ethnic and diasporic literature of the Americas. She comes to Oahu after ten years of teaching English for Academic Purposes in Abu Dhabi, Hanoi, and Astana, Kazakhstan and traveling throughout Asia and Latin America with her partner.

Paper 3: Creative and Critical Engagement with War and Colonialism in Asia

Joseph HAN * *University of Hawai'i at Mānoa*

In his presentation, Joseph Han will talk about his work as a writer and outline relationality based on war in the case of the U.S. and Viet Nam and colonialism in Korea and Taiwan. He will also address the ways in which Korean diasporic writers connect with the themes of the panel. In the discussion section of the panel, Joseph will use his expertise in both literary studies and creative writing to facilitate conversation around divergent engagements with the themes of the panel. He will utilize his experience hosting *Mixing*

Innovative Arts, a monthly reading series held in Honolulu since 2014, to fulfill this vital role for the proposed panel.

Joseph Han was born in Seoul and raised in Honolulu, after immigrating with his family at the age of 3. Pursuing a Ph.D. in English and Creative Writing at the University of Hawai'i at Mānoa, he teaches writing and studies Korean American/Asian American literature and immigration narratives. He's the author of a chapbook, *Orphan* and numerous short stories.

Paper 4: How Can Writers Use Fiction to Ethically Present History?

Shawna Yang RYAN * *University of Hawai'i at Mānoa*

How can writers use fiction to ethically present history? Specifically, how should writers approach the legacy of traumatic events, such as the war in Viet Nam or martial law in Taiwan? In this presentation, Shawna Yang Ryan will touch on the challenges American writers confront in tackling the history and politics of their heritage countries, including the freedoms offered by writing from outside, as well as the forms of censorship (self, community or state). She will discuss these issues in the context of her novel *GREEN ISLAND*, which is set during Taiwan's White Terror era.

Shawna Yang Ryan is the author of two novels. She teaches Creative Writing at the University of Hawaii at Manoa. In 2015, she received the Elliot Cades Award for Emerging Writer, Hawai'i's highest literary honor.

SESSION 2: Higher Education, Policy, Neoliberalism, and Transnationalism

Location: Room 308 **Moderator:** David ERICSON & Michael SALZMAN * *University of Hawai'i at Mānoa*

Paper 1: Transnational Higher Education: A Case Study at the Vietnamese-German University

Ngoc Lan Thi DANG * *Vietnamese – German University, Vietnam*

The Vietnamese-German University (VGU) was co-founded by the Vietnamese Ministry of Education and Training and the Hessen State Ministry of Higher Education, Science and Arts, Federal Republic of Germany, in September 2008. VGU has been funded by these two organizations together with some financial aid by the German Academic Exchange Service (DAAD). The ultimate goal of the university's establishment was to turn it into one of the top 200 research universities in the world by 2020. In this respect, the university was expected to deepen and broaden the educational and scientific cooperation between Vietnam and Germany, to improve the image of the Vietnamese higher education system in the world's arena, and to act as a lighthouse or a flagship for other universities in Vietnam. However, almost eight years has passed since the establishment of VGU, and the goal is far from being reached in the time frame. VGU currently has only 1,144 students, both undergraduate and graduate; approximately 20 full-time lecturers, none of whom is a full professor; and only 19 international publications. Because of its considerably slow progress, in March 2016 the Vietnamese Prime Minister decided to merge VGU into the Vietnam National University in Ho Chi Minh City. Consequently, this case study seeks to understand the challenges and obstacles which hindered VGU's progress and prevented it from achieving its expected goals. In addition, impacts the merger had on VGU's operation and its faculty and staff's careers were investigated.

Dr. Ngoc Lan Thi Dang is currently the Head of the Language Center and Foundation Year of the Vietnamese-German University in Vietnam. Before serving in this position, she was the Vice Dean of the Graduate School of Can Tho University. She earned her Master's degree in Educational Management

and Human Resource Development at the University of Sydney in Australia in 2002, and her doctoral degree in Higher, Adult, and Lifelong Education at Michigan State University in the U.S. in 2012.

Paper 2: Push and Pull Factors in Student Choice: Motivation for Attending a Vietnamese Collaborative Transnational University

Christina W. YAO * *University of Nebraska-Lincoln*

With a growing number of transnational higher education institutions in places such as Vietnam and China, it is imperative to better understand how and why students choose to attend a transnational campus in their own country. The purpose of this paper is to examine the motivations of Vietnamese graduate students to attend Vietnamese-German University (VGU). The site is of particular importance because unlike the typical offshore branch of one higher education institution, VGU was established in 2008 as a true collaboration between two different governments—the Vietnamese Ministry of Education and Training (MOET) and the Hessen State Ministry of Higher Education, Research and the Arts (HMWK) in Germany.

We seek to answer the research question of, “what push and pull factors motivated Vietnamese graduate students to attend a transnational university in their own country?” The push factors affecting the decision to attend VGU voiced by several of our participants stemmed from two influences: dissatisfaction with the Vietnamese education system and Vietnamese educational practices and the desire for insight to diverse views beyond traditional Vietnamese perspectives. Our analysis indicated that participants’ motivation to attend VGU was shaped by several key pull factors. Pull factors encompassed the benefits of a German degree, instruction conducted in English, and the low cost for an international degree. The findings from this study may indicate how and why graduate students make educational choices and provide insight to individual academic experiences as they relate to societal priorities in Vietnam. Understanding student attitudes will assist institutions in better supporting student needs as well as provide an understanding of why students choose institutions based on Western higher education in their home country of Vietnam.

Christina W. Yao, Ph.D is an Assistant Professor of Higher Education in the Department of Educational Administration at the University of Nebraska-Lincoln. She is a qualitative researcher who primarily studies student engagement and learning in higher education. She operationalizes her research focus through three distinct yet connected topical areas: international/comparative education, teaching and learning, and graduate education.

Paper 3: Space, Speed and TESOL under the Neoliberal Economy

Osman Z. BARNAWI * *Royal Commission Colleges and Institutes, Yanbu, Saudi Arabia*

Today our social, political, cultural and economic, institutional, and educational realities are operating within the framework of neoliberalism. Under these conditions, the rhetoric of fast movement plays a major role in helping the neoliberal endeavours to succeed. Put simply, acting quickly has become a desired competency in today’s conditions of a high volume of trade, competition and scarce resources in an aggressive market across global higher education (HE) contexts. Because neoliberalism has not yet explicitly connected space, speed and TESOL, it was easy to overlook their implications in classroom settings. This paper theorizes the relationship between space, fast education movement and TESOL under the neoliberal economy. Grounding my exploration in the current debates surrounding the international role of English, neoliberalism, poststructuralist and postcolonial theories, I aim to examine the interrelatedness of space, speed and TESOL under the neoliberal economy. Classroom observations, document analysis and semi-structured individual interviews with stakeholders working at a leading

Saudi HE institution called the Arabian University (pseudonym) is used as a case study. The findings show that the, evolving, shifting and manipulative nature of neoliberally-generated HE policy and practices in a particular context is dictating how English education is understood and how language teachers and students are being projected. They also demonstrate that in a market that sees 'speed' as a valuable commodity, and values English solely as an efficient instrument for profit generation, language teachers have entered into complex areas like self-negotiation, self-consciousness, tension, ambivalent positions, emotions and other states of mind throughout their pedagogical practices. I argue that these pedagogies of fear, paradox and contradiction in language education within what I term the 'fast-education-business' need further scholarly attention.

Dr. Osman Z. Barnawi is Managing Director of Yanbu English Language Institutes at the Royal Commission Colleges and Institutes, Saudi Arabia. His research interests include the internationalization of higher education studies, TESOL and Blackness, second language writing, teachers' identities, critical pedagogy, language programme evaluation, curriculum design and development, and teacher education. His works appear in journals such as 'Language and Education', 'Critical Studies in Education', and 'Language and Literacy'. Dr. Barnawi can be contacted at albarnawim@hotmail.com or barnawio@rcyci.edu.sa

SESSION 3: Retailing, Consuming and Writing about Modernity

Location: Room 309

Moderator: Fazal RIZVI * *University of Melbourne*

Paper 1: Buying Progress: Producing Narratives of Modernity Through Consumption in Hanoi, Vietnam

Kylie R. LANTHORN * *University of Massachusetts Amherst*

This research uses ethnographic research conducted in Hanoi, Vietnam in June-August 2015 to interrogate how consumer culture in Vietnam has been shaped by the market in a country which opened its economy to the world during the 1986 Doi Moi (renovation) reforms. This research engages conceptually with critical cultural studies and literature on developing market economies to question how globalization and marketization are being integrated into daily life through examining attitudes towards advertising. Throughout the interviews conducted for this research, interest in advertising was an overwhelmingly positive attribute seen as indicating a business-savvy individual, and foreign advertisements themselves were often viewed as symbols of interest and investment from other countries. While of course consuming products has no automatic correlation with production, this conflation between buying and creating points to a larger question of what kinds of promises ads make and the ambitions they trigger. Through the lens of advertising, this paper seeks to explore how this slippage between being a consumer and producer operates as a hegemonic narrative of progress and aspirations of modernity. Advertising was tied throughout the interviews to narratives of globalization and economic growth which highlights how the embrace of commercial advertising does not only speak to an embrace of foreign products as indexes of modernity and status icons, but of the future of Vietnam itself. The country's prospects are connected to continued integration into the global economy and foreign direct investment from other powerful countries, and advertising serves to index all of these complex narratives of progress. This research has significant implications for consumerism within developing countries, studies of neoliberalism, and of consumer of culture.

Kylie Lanthorn holds a B.A. from the University of Washington and M.A. from the University of Massachusetts Amherst where she is currently a Ph.D. student in the Department of Communication. Her

research interests include critical cultural studies, consumer culture, audience studies, and environmental communication.

Paper 2: Employee Engagement in the Retail Sector in Vietnam: Lean Culture Embeddedness

Huyen Thi Minh VAN * *Texas A&M University*

This literature review focuses on employee engagement in the retail sector of Vietnam and its relationship with lean culture embeddedness. Employee engagement is the state of relationship between an organization and its employees in which the employees show their vigor, full absorption to their work, and devotion to the productivity and prosperity of the organization. In the Vietnamese retail sector that are characterized by a high growth rate but fragmented, small family-owned and under the risk of being beaten by fiercer competition from foreign retailers (Deloitte, 2014), employee engagement contributes to creating more value at less cost for the customers and a good customer service experience. Since the employees are engaged at work, they will more likely engage different customers in an interesting way. This environment facilitates lean culture, being defined as the shared values and beliefs hold by all people in a retail organization to offer more value for customers while consuming less resource, to be developed through employee engagement and leadership commitment. The lean culture encompasses lean thinking as the operational philosophy of the organization, lean principles with tools used to execute lean thinking strategies that results in the leanness state as transformation when employing lean thinking and principles (Stone, 2012). To operationalize lean culture through employee engagement in the context of Vietnamese retail businesses, a concept “tam the” is proposed by Nguyen (2015) which consists of Deep understanding 1 (“the work we are doing is beneficial and useful for us ourselves” – mindset), Deep understanding 2 (“only through working genuinely can people improve their own intellectual capacity and working capability – mindset translated into engagement), Attitude (a sense of responsibility, good attitude and ethics toward work to shed light for the above deep understandings), and Professional work (know how to work effectively and efficiently).

Huyen Van is a doctoral student in Human Resource Development at College of Education and Human Development, Texas A&M University, USA. Her research interests include employee engagement, lean management, and emerging leadership development in the business sector. She has been a lecturer of business education and marketing at Foreign Trade University, Vietnam from 1998 to 2013. Her contact is huyen.van@tamu.edu.

Paper 3: Wild Mustard: New Translated Short Fiction from Young Vietnamese Writers

Charles WAUGH * *Utah State University*

This presentation showcases a new collection of translated short fiction from young Vietnamese writers called Wild Mustard: New Voices from Vietnam. It is the product of a project with the late Nguyễn Lien of the University of Social Sciences and Humanities, VNU-Hanoi and Văn Giá of the University of Culture-Hanoi, to collect and translate nineteen short stories from Vietnamese writers born after 1969. The project earned a US National Endowment for the Arts Literary Translation grant in 2012 and will be published by Curbstone Press in 2017. Each of our writers came of age after doi moi, and so the collection’s organizing principle falls much in line with the Engaging With Vietnam Conference’s: to see what young artists have to say about Vietnam’s turn toward capitalism and globalization in the past 30 years. Our stories address many of Vietnam’s current hot button topics: migration, environmental degradation, wildlife trafficking, urbanization, labor in global companies, ethnic diversity within the concept of nationhood, a new public openness toward sex and sexuality, love and relationships in the digital era, the commodification of culture, the rise of global pop culture in juxtaposition with traditional

Vietnamese cultures, and much more. The first half of the presentation outlines the project and discusses the collection's most prevalent themes to give a general sense of our writers' concerns. The second half of the presentation will include readings excerpted from the stories that best demonstrate some of these concerns. The writers whose work appears in *Wild Mustard* come from all over Vietnam—north, south, central, highland, lowland, urban, and rural—and include Đường Bình Nguyễn, Nguyễn Văn Toàn, Nie Thanh Mai, Di Li, Nguyễn Ngọc Tú, Nguyễn Anh Vũ, Đinh Ngọc Hùng, Đỗ Tiến Thụy, Đỗ Bích Thủy, Kiều Bích Hậu, Nguyễn Vinh Nguyễn, Nguyễn Đình Tú, Hồ Thị Ngọc Hoài, Lê Hoài Lương, Nguyễn Danh Lam, Phạm Duy Nghĩa, Phong Điệp, Nguyễn Thế Hùng, and Phan Triều Hải. The stories have been translated by Charles Waugh, Nguyễn Hùng, Lê Thế Quế, Di Li, Lê Thế Quý, Thúy Tranviet, Peter Ross, Vũ Thị Tuyết Mài, and Nguyễn Lien.

Charles Waugh is an Associate Professor at Utah State University. His work has appeared in journals such as *Words Without Borders*, *Foreign Policy*, *ISLE*, *The Literary Review*, *Sycamore Review*, and *Flyway*, among others. In addition to their work on *Wild Mustard*, he and Nguyen Lien have co-edited and co-translated *Family of Fallen Leaves: Stories of Agent Orange by Vietnamese Writers*.

SESSION 4: War, Art and Memory

Location: Room 310

Moderator: Tuan Hoang * *Pepperdine University*

Paper 1: Primate Cities: Artist Books that Explore the Geopolitical Implications of Danang City through Fiction

Tammy NGUYEN * *Berkeley Carroll School*

I would like to present my recent work "Primate Cities," a fiction represented as two artist books. The narratives was inspired by a 1969 US military document that proposed a strategy to develop Danang City as the second metropolis to Saigon in Vietnam. Saigon, it criticized, was a "primate city"—a city that is too absorbent of a nation's resources that it stifles the country as a whole. Using this document's maps, I surveyed Danang through photography, drawing, and local interviews. This document implies a comparison between human and primate. Using this as inspiration, I coincidentally came across the red-shanked douc langur, an endangered species of primate that lives on Son Tra Mountain—a former US Military base. I created a character out of this langur after studying them with local scientists and living on the mountain for one month. I wrote a story that described the behavior of these langurs and I intertwined their lives with local fairy myths, weather trends, and current geopolitical conflicts of the region. The story became a poetic exploration manifested through paintings, prints, and artist books where word and image oscillated back and forth. My presentation will share the narrative and my artistic process. Then, I will also reflect on how I use visual art, fiction, and narrative as a political device to engage with Vietnamese-related topics.

Tammy Nguyen is an artist who works in creative writing and visual art. She received her BFA from the Cooper School of Art, and her MFA from the Yale School of Art. In 2007, she was Fulbright Scholar in Vietnam where she studied traditional Vietnamese lacquer painting.

Paper 2: The Art of War: The Role of Vietnamese Visual Propaganda in the 'Vietnam Wars' 1945 to 1975

John Michael SWINBANK * *Murdoch University*

The story of modern Vietnam is founded on and told through war. And it could not have been told without a remarkable collaboration between artists and revolutionaries united in an epic 'struggle' for the hearts and minds of the Vietnamese people and the world. Together they unleashed an invincible national

will to survive and prevail over two world powers: shattering a colonial empire's dreams and frustrating the geopolitical strategy of a super-power. From the earliest days of the 'resistance wars' against the French, and later the Americans, right through to the 'Liberation of Saigon', artists produced an enormous output of propaganda posters that visionary leader Ho Chi Minh and his fellow revolutionaries used to communicate with the struggling nation's sovereign people.

Fast, vivid and cheap. It didn't matter that the materials might not last, the message surely would. Powerful imagery, simple slogans, highly nuanced and emotional, this 'jungle form' of pre-digital social media created a national uplift that sustained belief in 'a better future' across a population enduring unimaginable suffering. The Vietnamese Visual Propaganda is a dynamic combination of communication management and compelling storytelling; and the collision of war, dogma, art and people. How and when it was created is the stuff of legend – and its hopes and dreams, its defiant exhortations and bravado, its 'David and Goliath' dimension, continue to mesmerize and move the contemporary viewer.

This paper examines the active and lesser known role that artists played in Vietnam's momentous 'struggle movement', and why and how their artistry enabled the mass communication of messages that were to powerfully reverberate domestically and internationally – and which continue to resonate in the Vietnamese psyche to this day.

John Michael Swinbank MCommM, MPRIA. is a post-graduate communications scholar at Murdoch University, Western Australia, specialising in propaganda, stakeholder management, and crisis management. He has a professional public relations practice of 25 years in the arts and cultural sectors, including PR management of 20 arts festivals. During a visit to War Remnants Museum, HCMC in 2015, he became mesmerised by the Vietnamese propaganda posters.

Paper 3: Out of the Quagmire: Vietnam's Winding Road to the Paris Peace Agreement, 1986-1991

Hoang Minh VU * *Cornell University*

This paper's aim is to bring in Vietnamese documents that have never before been open to Western scholarship to significantly challenge the existing academic consensus and write a new narrative on the peace process in Cambodia up to the 1991 Paris Peace Agreement. Most historians today agree that from 1986 onward, the decline in Soviet aid supposedly made it more difficult for Vietnam to maintain its occupation of Cambodia, and Mikhail Gorbachev's perestroika also encouraged the doi moi reforms in Vietnam, both of which made the Vietnamese more open to compromise on Cambodia. But a closer look at the Vietnamese archives reveals that the end of the Cold War did not necessarily lead to a more accommodating Vietnamese stance in Cambodia. Gorbachev's reforms' main contribution was in reducing the perception of threat of other countries toward the USSR and its allies including Vietnam, and thus making critical stakeholders like Thailand, Indonesia, Australia, and Singapore more willing to compromise. But in Vietnam, the rapid collapse of Communism in Eastern Europe from mid-1989 onwards actually worked against the existing drive to compromise on Cambodia by prompting great fear and insecurity in the Vietnamese leadership of an American conspiracy to undermine Communist governments from within. Party leaders like Nguyen Van Linh and Le Duc Anh saw the People's Republic of China as the last remaining bastion of Communism, and sought a "Red Solution" of rapprochement with China and the Khmer Rouge to lock out the Royalist and Son Sann factions, blocking out Western influence on Vietnam's border and defending Communism in Indochina. It was only the active opposition to this "Red Solution" by Cambodian Prime Minister Hun Sen, Vietnamese Minister of Foreign Affairs Nguyen Co Thach, and the Chinese leadership itself that finally brought Vietnam to accede to the 1991 Paris Agreements.

Hoang Vu is a third-year PhD student in History at Cornell University, studying under Professors Keith Weller Taylor, Fredrik Logevall, Peter Katzenstein, and Andrew Mertha. He is working on a

multiarchival history of the evolution of Vietnamese foreign policy between 1975 and 1995. He hopes to use lessons from history to inform present-day Vietnamese foreign policy, in particular towards Cambodia, China, and the US.

2:45-3:00 COFFEE BREAK

3:00-4:30 BREAKOUT SESSIONS

SESSION 1: Beyond Authoritarianism: State-Society Relations in Wartime Vietnam

Location: Room 307

Moderator: Steve O'HARROW * *University of Hawai'i at Mānoa*

One of the more striking features of so-called "orthodox" and "revisionist" interpretations of the Vietnam War has been a tendency by both camps to downplay the authoritarian nature of their respective Vietnamese protagonists. For anti-war activists and scholars, the Vietnamese communists' rigid political structures and ruthless discipline mattered less than their apparent embodiment of the Vietnamese popular will. As Herbert Marcuse posited, "the spread of guerilla warfare at the height of the technological century is a symbolic event: the energy of the human body... throws itself against the engines of repression. Perhaps the rebels... are terrorized by their own leaders... but their freedom is in contradiction to the overdeveloped societies." Similarly, for revisionists, the Vietnam War, as one scholar argues, "was really about keeping alive the hope and the possibility of a democratic and a free society in the South" - an assertion which utterly ignores both the Ngô Đình Diệm and Nguyễn Văn Thiệu regimes' growing resort to violent if often ineffectual repression.

This panel seeks to transcend such partisan depictions of authoritarianism in recent Vietnamese political history by providing a more nuanced analysis of the complex and fluid dynamics of the relationship between Vietnamese governments, both North and South, with their respective civil societies - including journalists, intellectuals, religious communities, and opposition groups. While politics on both sides of the seventeenth parallel was indeed characterized by the persistence of authoritarian states, these polities took part in a series of evolving interactions with a host of diverse local actors, which variously negotiated, collaborated, contested, or in many cases succumbed to repressive state forces. Although the complexity of wartime Vietnamese civil society - North and South - has often been overlooked, the intricate dynamics of its engagement with respective authoritarian regimes, our panel contends, played a critical role in shaping the ultimate outcome of the conflict, and made a lasting impact on subsequent Vietnamese political and historical discourses.

Our papers draw on recent research exploring newly-accessible Vietnamese and international sources and archives. Brett Reilly, a doctoral candidate at the University of Wisconsin-Madison, studies the communist assassination of South Vietnamese journalists in 1950 in order to better understand the character of the early North Vietnamese state. Alex-Thai D. Vo, a Ph.D. student in History at Cornell, explores North Vietnam's 1956 Nhân-Văn Giai-Phẩm Affair, situating it within international and domestic contexts to understand how the flow of people and ideas influenced the development of the North Vietnamese state. Sean Fear, also a Ph.D. candidate in History at Cornell University, examines the rise and fall of political journalism in South Vietnam's Second Republic, and evaluates fraught relations between Saigon's political observers and the state. Finally, Phi Vân Nguyễn, a postdoctoral fellow at Cornell who received her doctorate from the Université-du-Québec-à-Montréal, investigates how the mass migrations of 1954 and 1975 have been subsequently transformed into one homogeneous narrative of resistance against Communist rule. Together, these papers highlight the significance of wartime Vietnam's beleaguered parallel civil societies, complicating less dispassionate prevailing assertions about the nature of the war's rival belligerents.

Paper 1: Nhân-Văn Giai-Phẩm and Liberalization in North Vietnam

Alex-Thai D. VO * *Cornell University*

The year 1956 was a tumultuous one in the communist world. A series of events revealed tension between the many communist states and their people. The most shocking and influential was Nikita Khrushchev's "secret speech" denouncing Josef Stalin at the Twentieth Congress of the Communist Party of the Soviet Union in February. In China, the Hundred Flowers Campaign followed in May, Poland's Poznań protests in June, and finally the Hungarian uprising in late October. In Vietnam, the murderous land reform campaign was coming to an end, preparations in anticipation of a general election for reunification of Vietnam began, and a peasant rebellion erupted in Quỳnh Lưu, Nghệ An Province. Most prominently, however, 1956 is the year associated with the most famous and forthright intellectual dissent and reformist-criticism movement against the Vietnamese party-state, known as the Nhân Văn Giai Phẩm movement. This movement, in modern Vietnamese historiography, is often perceptively and representatively compared to the movements in China and Eastern Europe. This paper situates the movement within both the international and domestic contexts to understand how the flow of peoples, information, and ideas influenced the development of a state and particularly, its relationship with its people. It argues that Nhân Văn Giai Phẩm movement took shape within and was influenced by the set of historical conjunctures mentioned above. And within this the movement created a forum, though short-lived, to communicate and discuss ideas with the party-state and with the general public in the effort to contribute to the reform of governing policies and to build a new, more democratic state and society. In its response, however, the party-state viciously crushed the movement with its iron fist and subsequently defined the model for which to shun other potential movements thereafter.

Alex-Thai D. Vo is a Ph.D. student in History at Cornell University. His dissertation examines the social, political, and economic transformations in rural North Vietnam from 1945 to 1960, especially the impacts of mass mobilization on the First and Second Indochina War. His work draws on research at the Vietnam National Archive, Vietnam National Library, provincial libraries, and oral interviews.

Paper 2: Vietnamese are voting with their feet: The 1954 and 1975 Migrations in Context

Phi Vân NGUYỄN * *Cornell University*

In precolonial Southeast Asia, migrations have often been regarded as an avoidance strategy from peasant societies against colonial rule. In contrast, population movements after 1945 have become an overt sign and often much publicized manifestation of protest against authoritarian rule. The Vietnamese migrations of 1954 and 1975 are no exceptions. Which circumstances have transformed the 1954 and 1975 migrations into allegedly tangible evidence of authoritarian rule? How did the representation of such population movements in turn shape our understanding of the Vietnam Wars?

While previous comparisons of the 1954 and 1975 migrations have highlighted the phenomenon of a double diaspora or an internal diaspora, this paper explores how the migration of hundreds of thousands of individuals following the Geneva ceasefire, moved by countless reasons and personal stories, was turned into one homogenous narrative of resistance against Communist rule. Three elements contributed to the emergence of political narrative of Vietnamese migrations. One important reason was the pre-existence of transnational networks of humanitarian, religious and scientific networks denouncing war atrocities since the First and Second world wars, which were ready to seize the Vietnamese migration as an evidence of a global Communist threat. Synchronic similarities with other migrations away from Communist rule, such as those of Germany, China and Korea further tied together those migrations into the larger framework of a Cold War opposition. Lastly, the diachronic repetition of the migration in 1975

gave another opportunity to underline commonalities between the two migrations, often self-reinforcing the political narrative attached to those population movements.

Phi Vân Nguyễn received her PhD in History from the Université du Québec à Montréal in 2015. She then joined Cornell University as a Postdoctoral Fellow of the Canadian Social Science and Humanities Research Council and the Swiss National Foundation for Scientific research. She now prepares a book on the history of the 1954 refugees under the Republic of Vietnam.

Paper 3: Journalism and Censorship in South Vietnam's Second Republic

Sean FEAR * *Cornell University*

A return to constitutional rule in 1967 saw government censorship of South Vietnam's raucous print media scene formally proscribed. And while a de facto (if often inept) censorship regime lingered for much of the Second Republic (1967-1975), Saigon's outspoken and irreverent community of journalists served to symbolize the state's apparent commitment to reform. Accordingly, the pledge to uphold a free press was routinely invoked in South Vietnamese and American efforts to assure constituents at home and abroad that South Vietnam was worthy of continued political and financial support. While relations between journalists and the state were, in practice, always more contentious than the constitution and official public pronouncements implied, the early years of the Second Republic indeed provided a limited public forum for debating civic affairs, airing grievances, and offering suggestions. This fleeting moment of measured state forbearance was crushed, however, with the passage of sweeping Emergency Powers legislation in 1972, silencing even routinely pro-government independent newspapers like *Chính Luận*, and bringing South Vietnam's brief experiment with constitutional government to a close. Saigon's ostensibly free press has long been cited by advocates of American intervention on South Vietnam's behalf, who, while hailing its existence, have tended to neglect the essence of its contributors' increasingly scathing and despondent anti-government critiques. Rather than stake a claim in the ongoing debate between so-called "orthodox" and "revisionist" interpretations of the war, this paper instead identifies South Vietnamese print media as an overlooked source yielding significant insights into the South Vietnamese military regime's failure to secure legitimacy in the eyes of even its most vehemently anti-communist constituents. Drawing on South Vietnamese newspapers and Vietnamese and American archival materials, this paper traces the tumultuous trajectory of political journalism in the Second Republic, evaluating printed political observations, state-press relations, and the outsized consequences of the government's fateful 1972 crackdown.

Sean Fear is a Ph.D. candidate in History at Cornell University, and will be a Postdoctoral fellow at Dartmouth College during the 2016-2017 year. His research focuses on U.S.-South Vietnamese relations, the political history of the Republic of Vietnam, and the impact of domestic politics on diplomacy. His research employs American and Vietnamese archival sources and print media.

SESSION 2: Peoples on the Periphery

Location: Room 308

Moderator: Pierre ASSELIN * *Hawai'i Pacific University*

Paper 1: An ethnolinguistic analysis of customary law in a Vietnamese ethnic minority (Koho-Sre)

Neil OLSEN * *University of Utah*

Customary law among the Koho-Sre people is explored from an ethnolinguistic framework. Historically, customary law of the minority peoples was incorporated into the legal system of the French administrated central highlands of Vietnam (Pays montagnard du sud) in the early 20th Century. This paper documents the historic origins of minority customary law and its use in the French legal system. Topics included

were 1) Generalities; 2) Offenses against the chief; 3) Offenses of the chiefs; 4) Offenses against people; 5) Marriage; 6) Crimes: murder; 7) Possessions; 8) Domestic animals; and 9) Land. The linguistic aspect of the oral recitation and mnemonic patterns employed to transmit the law are detailed and analyzed.

Neil H. Olsen is an ethnographic linguist who documents endangered languages and cultures. Olsen earned his Master's degree and Ph.D. from the University of Utah. He has conducted field work with minority peoples of Vietnam and North America.

Paper 2: A Survey of Tran Thuyen Xuyen's cultivation, cultural contacts and grave in southern Vietnam

Wi-vun CHIUNG * *National Cheng Kung University, Taiwan*

The first half of seventeenth century saw the fall of the Ming Empire (1368-1644) in China. There were several remnant forces after the last Ming emperor was killed. The remnant forces spread out to different areas, such as Taiwan, Vietnam and Southeast Asia. According to *Đại Nam thực lục* or Annals of the *Đại Nam*, *Dương Ngạn Địch* and *Trần Thượng Xuyên*, former subordinates of Koxinga, brought three thousand soldiers to central Vietnam with the permission of the Nguyễn regime in 1679. They were recruited and offered official positions to be in charge of expanding Nguyen's territory toward south, where it was not yet under Vietnam's control. Those newly settled lands included the former provinces of *Gia Định*, *Định Tường* and *Biên Hòa*. The purposes of this study include: 1) to investigate the influences of *Trần Thượng Xuyên*'s cultivation on local Vietnamese society, 2) to discover the phenomena of cultural contact, and 3) to survey *Trần Thượng Xuyên*'s grave and to reconfirm the dates of his birth and death.

Wi-vun Taiffalo Chiung obtained his PhD degree in linguistics from the University of Texas at Arlington, USA. He is professor in the Department of Taiwanese Literature, as well as the director of Center for Vietnamese Studies at the National Cheng Kung University, Taiwan. He also used to serve as a visiting scholar at Tokyo University of Foreign Studies, Japan.

Paper 3: The Educational Development of the Chinese Community in Southern Vietnam

PHAM Ngoc Thuy Vi * *National Cheng Kung University, Taiwan*

At the end of the nineteenth century and the first half of the twentieth century, there were many Chinese immigrants who moved to Vietnam. After residing in Vietnam, this Chinese immigrant groups, on the one hand adapted and integrated into the native society in Vietnam, on the other hand still tried to maintain their own cultural identity. Today, Chinese immigrants and their descendants became one of the fifty-four ethnic minority groups of Vietnam. The Chinese immigrants are currently categorized by the Vietnamese government as *The Hoa* (*người Hoa*) or ethnic Chinese. Nowadays, ethnic Chinese mainly reside in Southern Vietnam. In particular, Chinese people who live in Ho Chi Minh City accounts for 90% of Vietnam's ethnic Chinese. The process of localization of *The Hoa* has gone through many changes. In particular, the degree of integration of the ethnic Chinese is always influenced by government policies. During French colonial period (1858-1954), in terms of language, the French government promoted the Latin system and eliminated Han characters. The Vietnamese and Chinese people became familiar with the Romanization. Vietnamese Romanization (*Chữ quốc ngữ*) also appeared in this period. At the same time, the language education of the ethnic Chinese was also affected. Specifically, *Huaqiao*'s schools were required to teach French; there were not many elementary schools, and *Huaqiao* was not allowed to establish high school... In Saigon regime (1955-1975), *Ngo Dinh Diem* authority had good relationship with the Republic of China government. As a result, although the nationality policy was applied for *Huaqiao* and the *Hoa*, *Ngo Dinh Diem* showed lots of mercy in the policy of language education towards

ethnic Chinese. Namely, in the period 1955-1975, ninety-nine Hoaqiao's primary schools were established and the first of Hoaqiao's high school was established in Southern Vietnam. In the ethnic Chinese region (District 5), the majority of Chinese people only spoke Mandarin Chinese or their native language, and did not speak Vietnamese... At that time, the educational language activities of the ethnic Chinese developed tremendously in the Southern Vietnam. Also, the period 1955-1975 played an important role in maintaining the national language of the ethnic Chinese in Southern Vietnam. This in turn prevented The Hoa from indigenization or "Vietnamization".

PHẠM, Ngoc Thuy Vi obtained MA degree from University of Social Sciences and Humanities of Ho Chi Minh City, and currently is a PhD student in the Department of Taiwanese Literature, as well as a research assistant in the Center for Vietnamese Studies at the National Cheng Kung University, Taiwan.

SESSION 3: Landscapes, Soundscapes, Artsclapes: Shaping and Reading Vietnamese Identity

Location: Room 309

Moderator: David BIGGS * *University of California, Riverside*

The term "landscape" was introduced into the English language by way of the Dutch "landschap" painting and German ideas of "world landscapes" (Weltlandschaft). The term suggests something that is subject to human "shaping" on the one hand, and "reading", or interpretation, on the other. Landscapes have both physical and semiotic or aesthetic properties, all depending on the reader's perspective. This panel broadens the landscape idea from a specific land site (Central Highlands, maps and land descriptions) to the sound-based sites of a musical instrument and its performances (đàn Bầu) as well as sites of artistic production (Cam sculpture). In examining different forms of Natarāja, the Lord of Dance, as depicted in medieval Campā (present-day central and South Vietnam), the spiritual artsclapes of the region reveal important links to the political history of Campā. For centuries, the Vietnamese state had considered the landscapes of Central Highlands as relatively autonomous yet well within its governmental reach. The Nguyen Dynasty, under the reign of King Minh Mang, sought to formalize its presence in the highlands through a set of more articulated policies and mappings onto the mountainous territory. In terms of soundscapes, the đàn Bầu is often invoked by performers as a symbol of Vietnamese culture, and has significant links to Vietnamese landscapes sonically, specifically in terms of songs that depict the countryside, as well as physically in the materials that comprise the instrument. The panel therefore seeks to spark a relevant interdisciplinary dialogue on the ways in which Vietnamese and other identities across a range of temporal and geographic spaces are shaped and interpreted by individuals simultaneously in these different contexts.

Paper 1: Reading Sovereignty in the Mountainous Frontier: Royal Vietnamese Cartography and Land Policies in the Central Highlands, 1820-1841

Linh BUI * *University of California, Riverside*

After re-establishing control over Southern Vietnam in 1802, the Nguyen Dynasty accelerated its campaigns to establish greater, more pervasive control over the western mountainous areas, especially the present-day Central Highlands. These areas for centuries had been considered by Vietnamese governments as relatively autonomous, engaged in trade but not really part of the "sacred territory" of the Vietnamese kingdom. In the context of expanding European empires and modernizing Asian states, especially the Qing to the north, the Nguyen Dynasty under the reign of King Minh Mang (the second king of the dynasty, 1820-1841) sought to formalize its presence in the highlands through a set of more articulated policies and mappings onto the mountainous territory. Based on historic records of the Nguyen Dynasty, this paper considers royal Vietnamese ideas and "mappings" of sovereignty in this understudied area. This process of "seeing like a state" (Scott, 1998) was not simply a high modern adaptation from

western powers but it also developed out of these older, indigenous Vietnamese ideas and technologies with centuries-long influences from the Qing Empire. This paper analyzes Nguyen Dynasty annals, correspondence and maps to explore how over the decades of the mid-19th century, Nguyen Dynasty leaders and civil servants responded to new territorial and ideological challenges by producing Vietnamese ethnographies and geographies of the Central Highlands. These works not only shaped lowland Vietnamese attitudes towards the highlands but have also guided "readings" by successor regimes.

Linh Bui is a PhD student in History at the University of California, Riverside. His research focuses on the relations between indigenous people and state on land issues in the central region of Vietnam

Paper 2: Sonic Landscapes: Technology, Diaspora, and the Vietnamese đàn Bầu Monochord

Lisa BEEBE * *University of California, Santa Cruz*

A one-string musical instrument, the Vietnamese đàn Bầu is known for its signature undulating tone quality. Technological developments over the past one hundred years have impacted performance practices and the physical construction of the instrument. From its origins as the instrument of blind street musicians, the đàn Bầu today is performed worldwide. Musicians from a variety of backgrounds interact with Vietnamese artists both in Vietnam and in the Vietnamese diaspora not only in person but also in an electronic landscape via Skype, YouTube channels, Facebook groups, and other media. Also, over the course of the 20th century, the gradual incorporation of synthetic for natural materials, including the substitution of steel for silk strings and the use of plastics in place of gourds and Buffalo horns, changed the relationship of the đàn Bầu to the natural environment, while the availability of electronic amplification made it possible for the đàn Bầu to perform in larger performance spaces. Besides this material connection to the natural environment, the repertoire of the đàn Bầu, from folk songs to compositions written specifically for the instrument, often focus on themes of nature and homeland. One recent composition by a Vân Ánh Vanessa Võ—a Vietnamese artist based in Fremont, California—is an adaptation of George Gershwin's "Summertime" for the đàn Bầu, re-interpreted to capture her memories of humid Hanoi summers. Based on fieldwork with musicians in Vietnam, northern California, and cyberspace, this paper considers how the đàn Bầu, as both a material object and an artistic instrument, reflects artists' relationships to Vietnamese landscapes both physical and imagined.

Lisa BEEBE: *As a PhD candidate in cultural musicology, my research interests focus on music making in its cultural context. My dissertation frames a cultural history of the đàn Bầu Vietnamese monochord, focusing on the instrument's role in contemporary cultural politics in Vietnam as well as in the California diaspora.*

Paper 3: Naṭarāja, the Lord of Dance in medieval Campā

MAI Bui Dieu Linh * *Concordia University, Quebec*

The majority of the available artefacts (7th-15th c. CE) from Campā, a network of ancient "Indianized" city-states in what is present-day Vietnam, point to the primacy of Śiva worship and to Saivism as the state religion. Modern scholarship generally assumes that there was one homogeneous type of Saivism that was transmitted to Campā through the medieval maritime trade routes stretching from India to China. But was Saivism practiced by adherents in Quảng Nam indeed the same as in Phan Rang? This paper focuses on the artistic representations of Śiva as a cosmic dancer - Naṭarāja. The works of art that the paper seeks to "read" and "read into" belong to two distinct realms: those that are the products of artists' efforts to make a highly realistic representation of the human body, and those that are codified strictly as symbolic representations linked directly to a defined and structural belief-system, written and/or

transmitted orally. This paper begins with a brief historical background of Natarāja as popularized in South India, followed by a comprehensive analysis of all the Cam sculptures of dancing Śiva that I have been able to locate in temples, museums, and collections. The paper endeavors to demonstrate that the sculptures that were produced by artisans in Campā over different periods of time, and in different regions, had their own unique styles and can be subdivided into two markedly different groups. The fact that these two groups existed may shed light on a new appreciation of and understanding that the transmissions of the traditions of religious art were not instantaneous; rather, they occurred through different channels and took considerable time, during which artistic traditions may have changed at the source. Moreover, instead of the conventional vision of one and the same Saivism dominating the spiritual landscape, I suggest that the religious beliefs of the Cam went through at least one major shift that was related to the political history of Campā that is mirrored in its religious art.

MAI Bui Dieu Linh is a PhD candidate researching the history and philosophy of Hinduism and Buddhism in South Asia, with emphasis on the history of transmission of Indian culture, religion, and art to medieval Southeast Asia. Her PhD dissertation examines religious identities and the (re-)invention of religious traditions of the contemporary Cam communities of Southern Vietnam.

SESSION 4: Vietnamese Exceptionalism

Location: Room 310 **Moderator:** Barbara Watson ANDAYA * *University of Hawai'i at Mānoa*

Paper 1: Debunking The Pernicious Myth about Vietnam's Greater Gender Equality

Hang Thi Viet VU * *University of Melbourne*

There is a growing body of literature that addresses gender inequalities in Vietnam. The majority of previous studies on suggest that Vietnamese women traditionally enjoy greater freedom and equality compared to their Asian counterparts and that Confucian norms, values, and ideology have an overwhelming influence on the status of women. The prevailing belief is that there has been remarkable progress in terms of gender equality in Vietnam and that there is no need for a feminist movement. Given the unique complexities in a country influenced by prolonged wars, cultural paradoxes, and multiple ideological systems, such studies provide an oversimplified view of the situation and fail to acknowledge the role of factors other than Confucianism. My paper therefore offers the following arguments to challenge the widely held assumptions: (1) the claim about Vietnam's strong history of gender equality is misleading; and (2) women's emancipation has always been overshadowed by more urgent issues and become inextricably intertwined with nationalism and/or socialism, which offers a possible explanation why there has never been a feminist school of thoughts in Vietnam. The paper makes several noteworthy contributions in terms of employing a holistic approach that provides an in-depth analysis of the socio-historical contexts as well as cultural, religious, and ideological factors that have shaped the situation of Vietnamese women, debunking the perpetuated myth that has halted serious attempts to change the status quo, and providing a startling insight into the underlying motives behind campaigns for women's liberation in Vietnam.

Hang Vu is currently a Research Higher Degree student at MCSHE, the University of Melbourne. With a background in linguistics, educational leadership, and marketing, and extensive teaching experience in higher education, Hang is particularly interested in equity and participation in education, gender issues, the nature of the academic workforce, knowledge management, and leadership.

Paper 2: Vietnam as an 'Exceptional' State: Views from Tourism and Leisure

Jamie Gillen * *National University of Singapore*

This paper links the tourism industry in Vietnam to narratives of Vietnamese exceptionalism. It argues that the Vietnamese government's management of its national tourism industry provides an important lens in to understanding how the Vietnamese state exceptionalizes the nation through the re-creation of territorial boundaries, the reimagination of historical phenomena, and the reconstruction of ethnic groups. Using examples from popular tourist sites throughout Vietnam, this paper concludes by challenging the idea that Vietnam is indeed "different" from and exceptional to other countries. Instead of asking "In what ways is Vietnam special?" this paper encourages scholars, including its author, to reflect on the state's tourism industry and respectfully yet critically ask "Why should we care about Vietnam?"

Jamie Gillen is an assistant professor of geography at the National University of Singapore. His research interests center on the human geography of Vietnam. He has recently published work on drinking alcohol, riding a motorbike, touring the War Remnant's Museum, and entrepreneurship.

Paper 3: Contemporary Arts in Traditional Festivals in Northern Vietnam: Case Studies of Tịch Điền Đới Sơn, Lãnh Giang, and Kiếp Bạc Festivals

TRINH Le Anh * *USSH, Vietnam National University Hanoi*

Trinh Le Anh, Vice Dean, Department of Events Management, Faculty of Tourism Studies, University of Social Sciences and Humanities, Vietnam National University Hanoi, is also an inspiring lecturer and a well-known TV show host, MC, and event conductor. Le Anh has been engaged in different forms of the arts and performances alongside his interests and expertise in tourism and development studies, and the social and cultural issues surrounding festivals and events in Vietnam. In his capacity as MC Le Anh in numerous major events, he has had a strong public influence in the Vietnamese society.

4:30-4:45 BREAK AND SNACK

4:45-6:00 KEYNOTE SESSION: Music, Politics, Commercialization in Contemporary Vietnam

Location: Ballroom

Moderator: Liam C. KELLEY * *University of Hawai'i at Mānoa*

Speakers: Jason GIBBS * San Francisco Public Library
 Frederick LAU * University of Hawai'i at Mānoa
 Tuan Hoang * Pepperdine University

6:00 – 9:00 PM RECEPTION & CONCERT

6:00 - 7:00 PM: CONFERENCE RECEPTION, co-hosted by College of Education and Department of History, UHM

Location: Ballroom, Campus Center

7: 30 - 9:00 PM: EVENING CONCERT, hosted by College of Arts and Humanities, UHM

Location: Mae Zenke Orvis Auditorium, 2411 Dole Street (*a short walk from the campus center*)

Featuring Vietnamese world-class **Ngô Hồng Quang and friends**, in conversation with Hawai'i's and UH's Aloha in Music and Dance

MAIN CONFERENCE DAY 2: FRIDAY, OCTOBER 7, 2016

9:00-10:15 KEYNOTE SESSION: A conversation with two Vietnamese art curators: A focus on art projects and LGBT art forms

Location: Ballroom

Participants: NGUYEN Quoc Thanh * *Nha San Collective and QueerForever, Vietnam*
Nhung WALSH * *Executive Director and Chief Curator Indochina Arts Partnership*
Liam C. KELLEY * *University of Hawai'i at Mānoa*
Jaimey HAMILTON * *University of Hawai'i at Mānoa*

10:15-10:30 COFFEE BREAK

10:30-12:30 BREAKOUT SESSIONS

SESSION 1: Music Projects, Cultural Change, 'Truth', and Collaboration

Location: Room 307

Moderator: Jason Gibbs * *San Francisco Public Library*

Paper 1: Making Truth and Planting Flowers: Musical Creativity in Contemporary Southern Vietnam

Alexander M. CANNON * *Western Michigan University*

Traditional music in southern Vietnam does not sit idly on the sidelines of cosmopolitanism, globalization, and modernity. Musicians of *đờn ca tài tử*, a southern Vietnamese genre of traditional music translated as "music for diversion" or the "music of talented amateurs," for example, draw on diverse Vietnamese and non-Vietnamese tunes, techniques and stories to shape perceptions of everyday conditions for young and old alike. In this paper, I explore the ways that these musicians mediate creativity and craft meaningful expression in the contemporary period that surpasses the expression possible through popular media; in so doing, I add to scholarship in Vietnamese studies and an emergent subfield of ethnomusicology on musical creativity. I point to ways that Vietnamese musicians, for instance, impart their understandings of creativity in the abstract, using *sáng tạo* meaning "to create." The late ethnomusicologist Trần Văn Khê argues that he "best internalizes creativity" with the phrase "*học chân phương mà đờn hoa lá*," meaning that one must understand the truth [*chân phương*] or roots of music practice but improvise as flowers and leaves [*hoa lá*] grow on a tree. The flower metaphor also is found elsewhere in Asia, including southern China, Laos, Java and Bali, and remains an effective way to acclimate to new conditions and craft new methods of communicating ideas to audiences. Rather than a casual descriptor of talent, therefore, I argue that creativity emerges from metaphorical engagement with competing structures of historical trajectory, authority and power in contemporary southern Vietnam.

Alexander M. Cannon, Ph.D. is an ethnomusicologist and currently works as Assistant Professor of Music History/Ethnomusicology at Western Michigan University. He is published in *Asian Music*, *Ethnomusicology*, *Ethnomusicology Forum* and the *Journal of Vietnamese Studies*, and currently is completed a book manuscript on musical creativity in southern Vietnam.

Paper 2: From *Tìm Gió* to the 'New Gong Project': Mezcal Jazz Unit's Collaborations in Vietnam from 2002 to the Present

Elizabeth RILEY * *Mezcal Production, France*

A presentation of France's Mezcal Jazz Unit's collaborations and music projects in Vietnam from 2002 to the present. Including visual, audio and video examples that demonstrate the manner in which this French group has been engaging with Vietnamese musicians and audiences over the years. The presentation will be animated by accounts of encounters with individuals and organizations: Artists, from the experimental Ngọc Đại to Trần Mạnh Tuấn, including celebrated French Vietnamese singer Hương Thanh and traditional musicians from the National Music Conservatories in Hanoi and Saigon. Work with Marginal artists and marginalized artists from ethnic minorities. Work with old school jazzman to new entrepreneurs. Negotiating questions of cultural tourism and responsibility with fragile UNESCO recognized Gong players and perspectives from the Vietnamese Diaspora on traditional music as a sanctuary, a terre d'asile. Huế Festival, charity concerts for non-profits, funding, touring, residencies and recording in Vietnam.

Elizabeth Riley has a PhD in French Literature from UC Davis. She is a French resident and English teacher in Cultural Tourism. She has conceived and organized music projects in Vietnam with French and Vietnamese musicians since 2001: concerts, exchanges, festivals, workshops in conservatories, album recording, charity concerts...

Paper 3: Cultural Change as Seen through the Lyrics and Songs of Bob Dylan in the 1960's

Michael SALZMAN * *University of Hawai'i at Mānoa*

In the 1960's the United States experienced profound cultural change and political upheaval. This change and upheaval was both chronicled, provoked and reflected in the music and lyrics of Bob Dylan. His work has now been fully acknowledged by academics in various institutions. The presenter, as with many others, experienced these times and Dylan's songs in profound ways. In the United States this cultural change and upheaval was motivated by the Civil Rights movement and the anti-war movement generated by the American War in Vietnam. Mr. Dylan is still regarded as the voice of a generation coming of age during these struggles. His work has evolved and deepened since those times but the movements and cultural change he reflected and inspired continue to influence other artists who sing and study the fruits of his work. This presentation will focus on a few of the songs that inspired these movements such as "Blowing in the Wind," "With God on Our Side," "Chimes of Freedom," and "Hard Rain." Lyrics of these songs will be provided and it is expected that a very interesting discussion will follow.

Michael Salzman is a professor and Chair of the Department of Educational Psychology at the University of Hawai'i at Manoa. He is a licensed psychologist and has published in the areas of, intercultural conflict and cooperation, the psychology of colonization and decolonization, intercultural sensitivity training, multicultural counseling and cultural trauma and recovery among indigenous peoples and the effects of globalization on culture and anxiety.

Paper 4: Ghost Money: The Documentary Film as a Creative Community

Lawrence JOHNSON * *Lawrence Johnson Productions*

If undertaken in the right spirit, a documentary film can be a fruitful and creative interdisciplinary dialogue between the subject, the artist, his or her collaborators. When a documentary filmmaker approaches a culture outside his or her own, how does the filmmaker invite the subject into the creative process to the mutual benefit of the project and the subject culture? In this presentation, I will demonstrate this process of engagement through a film project I am directing. Since 2012, I have been working on a feature-length, personal documentary film about my return to Vietnam after 40 years. The film explores how romantic relationships between Vietnamese women and American soldiers wrought consequences spanning generations. Even as a 22-year-old U.S. Army entertainment specialist in 1972 Saigon, I had a

curiosity and appreciation of the Vietnamese culture, collecting records, books and musical instruments. Ghost Money will recreate the Vietnam I experienced in the early 70s through extended animated sections. When I was in Vietnam I made dozens of drawings of the things I saw there. These drawings -- some of the only extant drawings made by an American artist/soldier while serving in Vietnam -- have become the springboard for the animation of old Saigon, revealing a side of the war seldom seen on film. In producing my film, I made efforts to engage the Vietnamese creative community. For example, on my first filming trip, I located a writer whose self-published books I had purchased in Saigon in 1972. I filmed the 80-year-old author, The Phong, and interviewed him about his childhood journey from North to South Vietnam. Ghost Money has become a vibrant matrix connecting artists, musicians, authors, producers, historians and technicians in a creative community that will continue long after the film is finished. I will show a clip from the work in progress. Sample: <https://vimeo.com/132572800>

Lawrence Johnson is a documentary filmmaker whose 30 years of work in history and culture has won many awards. Recently, I served as a mentor/instructor at Sabah Film Academy in Kota Kinabalu. His personal documentary, *Stuff*, received the Oregon Media Arts Fellowship, a jury prize at the Florida Film Festival and Best Documentary at the Talking Pictures Festival.

SESSION 2: New Media, New Subjectivities: Vietnamese Art, Transnational Activism, and the Politics of Play

Location: Room 308

Moderator: BAO Dat * *Monash University*

This panel analyzes and unpacks everyday forms of media in Vietnam and among the Vietnamese diaspora -- paying particular attention to the role of the arts in the recent past and present -- to show how Vietnamese agents engage with important social issues through genres of playfulness and immediacy. According to the Press Law adopted by the National Assembly in 1989, mass media in Vietnam is defined in political terms as "the organ of speech for Party, state and social organizations" and "the tribune of the people essential for social life." But since the adoption of Internet usage in 1997, mass media in Vietnam is no longer monopolized by the party-state. The Internet has given rise to forms of new media -- personal blogs, chat forums, and social media platforms -- whose production, dissemination, circulation, and reception leak outside the purview of state regulation. New media technologies offer an alternative avenue for the individual to negotiate the shifting terrain of censorship and state-controlled information. These technologies have allowed Vietnamese in the homeland to connect with the outside world, exchanging ideas, opinions, and arguments with their diasporic counterparts with regards to topics on history, culture, and values -- opening up new vistas for transnational synergies, collaborations, and conflicts.

The papers in this panel cover: 1) the influence of Nguyễn Ngọc's first novel, a text that troubles the distinction between state propaganda and the work of art, showing that individuals have wielded state infrastructure to leave lasting impressions on the nation, 2) how present-day visual artists in Vietnam leverage social media to create alternative spaces of artistic productions that circumvent censorship; 3) the ways protest songs in contemporary Vietnamese political demonstrations (2011-present) map out transnational social networks and engage imaginaries of Vietnamese identity in the name of political action; 4) the intertextualities of play, parody, and performance in the youth-led environmental protests of 2016 (Xuống Đường vì Môi Trường). Together, we develop an understanding of how strategic manipulation and recontextualization of media contents in the domains of arts, literature, and new media unsettle hegemonic discourses of nationalism and identity. The central question that the papers on this panel aims to address is: at which point does the politics of play turn (deadly) serious? In other words, when do Vietnamese youths' deployment of irony -- which unmask and undress power through semiotic performances that "re-mediate" the relationship between the people and the state -- elicit attention and (at times) violent responses. Our examples situate "play" as an important (and historical) form of everyday

politics “mediating” between citizens’ rights, the arts, and state authority -- making it a useful analytical framework to re-theorize transnational activism, youth subjectivities, and social change in the digital era.

Paper 1: Nguyễn Ngọc: Found in Translation

Anthony MORREALE * *University of California Berkeley*

For various reasons, Vietnamese literature has received more scholarly attention than any other national art form. However, English language scholarship overwhelmingly focuses upon the interwar (between WW1-WW2) and Đổi Mới periods. This absence implies that the interim period is an artistic dark age. Other recent scholarship bucks this trend by demonstrating that authors once assumed to be committed party members, when appropriately scrutinized, display a pragmatic grappling with the demands and vicissitudes of midcentury violence and nation building. This paper aims to continue evaluating the contributions of communist authors through a brief look at Nguyễn Ngọc. By centering Nguyễn Ngọc’s early life and work, I trace the construction of a modern Vietnamese way of perceiving Central Highland indigenous peoples. Drawing from interviews, essays (tuỳ bút) and memoirs will show that Nguyen Ngoc developed a highlander vernacular by synthesizing French literary notions of noble savagery and Marxist ethnology. Aspects of this vernacular were recycled and redeployed with various adjustments across the media of the 20th century, eventually forming a commonsense Kinh conception of highlandness. I will also provide possible interpretations for the continuity and change in these forms as they cross from novel, to poster art and painting, and finally to popular music and film. In doing so, I hope to trouble the boundary between commercial art and propaganda, while adding to a growing body of scholarship examining highland-lowland relations in Southeast Asia.

Anthony Morreale is a graduate student at the University of California Berkeley’s Group in Asian Studies. He is currently a Blakemore Freeman Fellow studying Vietnamese language and literature in Ho Chi Minh City.

Paper 2: Vietnamese Protest Songs as Contact Zones: Social Imaginaries and Transnational Activism Networks

Duyen BUI * *University of Hawai‘i at Mānoa*

Jason R. NGUYEN * *Indiana University*

In 2011, youth activist Việt Khang uploaded to YouTube the song “Anh Là Ai,” an indictment of police brutality against peaceful anti-China protests that led to his imprisonment for “propaganda against the state.” Among those affected by Việt Khang’s story was Trúc Hồ, songwriter and CEO of diasporic media company Saigon Broadcasting Television Network, who immediately produced covers of Việt Khang’s songs and advocated for his release. Musical ties between artists like Trúc Hồ and Việt Khang play a pivotal role in building linkages between social actors in Vietnam and abroad. Nonetheless, by understanding them as deliberate performances of identity, identification, and fellowship for political action, we take care not to romanticize our interpretations of musical connections. Consequently, we ground an analysis of music in contemporary Vietnamese political protest (2011 - present) with the understanding that political music comes neither as fully-formed discourse nor as magical social glue working indiscriminately across cultural differences. Rather, political music in Vietnam and across transnational networks occupy “contact zones” (Mary Louise Pratt), arenas for the negotiation of power and resistance where both overt political songs and discrete genres of expression and play nurture affinities and mitigate differences: as part of the broader social labor of reconciling differing sensibilities

about Vietnamese identity, Vietnamese political songs spur action in existing networks while reconfiguring discursive imaginations towards new social formations. This study documents the social networks across which contemporary Vietnamese political songs proliferate and interrogates three aspects of the music: (a) how the meanings circulated, consumed, and reinvented by political songs map onto transnational Vietnamese networks; (b) how they create new political possibilities across networks; and (c) what textual analysis of the music can reveal about evolving discourses of social activism in Vietnam and the diaspora.

Duyen Bui is a PhD candidate in the Department of Political Science at the University of Hawai'i, Mānoa. She was a former Graduate Degree Fellow at the East West Center. Her research examines how the Vietnamese diaspora mobilizes and organizes from a distance as transnational actors for social issues in Vietnam.

Mr. Jason R. NGUYEN Dual-doctoral candidate, Indiana University Depts. of Folklore & Ethnomusicology and Communication & Culture jrn@jrnguyen.com Jason R. Nguyen is a dual-doctoral candidate at Indiana University in Folklore & Ethnomusicology and Communication & Culture. He researches Vietnamese identity discourses and the networks through which they circulate, with special emphasis on niche media industries, Vietnamese American youth organizations, and Vietnamese social activism. Broader interests include theories of diaspora and transnationalism and applications of semiotics to cultural performance.

Paper 3: Irony and Power: Youth Media, Mediation, and Meaning in Contemporary Vietnam

Tri PHUONG * *Yale University*

This paper analyzes popular forms of Vietnamese youth media to show how everyday actors engage in subtle criticism of the government through a genre of playfulness. Drawing on examples of music videos, digital memes, and underground artworks, I will unpack how youth encode information through a variety of mediums to express their desires. Under institutional conditions in which free speech is heavily monitored and regulated, Vietnamese youth actively use irony to undress power via an "Aesopian language" or "teen code" that alternately engages, entangles, and evades state censorship. My paper will address four interrelated questions: 1) How have changes to media technologies and the media environment in the postwar period shaped urban youth cultures in Vietnam? 2) What are the ways in which youth engage with digital media to express individual and collective identities? 3) Do the communicative practices arising from digital media enhance collective solidarity or foster social atomization? 4) What are the social and political ramifications of digital communicative practices in resisting or reinforcing discursive projects of nationalism? The nationwide protests in 2016 around environmental issues and government transparency highlight the critical moment when "play" becomes dangerous. As the events unfolded, youth engaged in increasingly serious public performances in which parody bleeds into violence and tragedy. These examples situate "play" as an important form of everyday politics and a useful analytic for studying social change in contemporary Vietnam.

Tri Phuong is a PhD Candidate at Yale University's Department of Anthropology. He is currently a Fulbright grantee (2015-2016) studying new media technologies, urban youth cultures, and digital communities in Ho Chi Minh City, Vietnam. Prior to graduate studies, Tri has worked as a community organizer, newspaper editor, and education consultant. He is an alumnus of Harvard College and the Kennedy School of Government (Social Studies 2003, MPP 2007).

Paper 4: Zone 9 is Over, Now Zone WiFi: Social Media in Strategic Exhibition-Making in Vietnam

Nhung WALSH * *Indochina Arts Partnership*

Since the Fall of Zone 9, a consequential failure of developing a creative district in Hanoi in 2012, artists and artist-run spaces in Hanoi, Hue, and Saigon have taken advantage of social media and the Internet to strategically attract viewers, spread messages, promote artists and art spaces, and even make art. The evolution of social media from a promotional tool into a vibrant alternative platform celebrates ambitious projects that are almost impossible in physical space if they were to adhere to a regular permit process in Vietnam. Artists have not only been using social media to upload images of their new works, but also strategically maneuver themselves to evade censorship, tune up political expression, and call for greater social responsibility. This paper looks at a number of strategies that artists and art spaces have employed to express freedom of creativity, circumvent censorship, and build new audiences in Vietnam.

Nhung Walsh is a curator and art professional from Vietnam. Based in Chicago, she works with artists and projects that focus on contemporary subjects and the connection art makes with socio-political issues. Her initiative, *Nối Projects* ('nối' means to connect in Vietnamese), connects artists with one another working on interdisciplinary projects to expand the conversation of contemporary arts in Vietnam.

SESSION 3: Vietnamese Diasporic Community, Scholarship, and Art

Location: Room 309

Moderator: Tuan HOANG * *Pepperdine University*

Paper 1: Vietnamese American Children; Children's Books; Refugee Children; Art for Children

Maya Lê ESPIRITU * *Independent Artist*

Forty years after the Fall of Saigon, there is still a dearth of literature teaching Vietnamese American children about their families' war experiences. The history of Vietnamese war-induced migration is rarely recorded in history textbooks, taught in classrooms, or discussed in the home. It threatens to disappear with the passing of the older generation. And yet, this is a history that continues to haunt the everyday for Vietnamese families in the diaspora, in sometimes inarticulate or unidentified ways. My project addresses this missing piece of history: given this absence, how do Vietnamese children acquire a meaningful understanding of the Vietnamese experiences of the Vietnam War? In order to address this haunting structure of "postmemory," I wrote and illustrated a research-based children's book entitled "Việt Nam, Nước Tôi / Vietnam, My Country," which tells the story of the Vietnamese "boat people" from the perspective of an eight-year-old girl. I contend that the format of a children's book is effective for starting conversations between adults and children about the Vietnamese refugee experience. In my presentation, I will share how I came to writing children's books, discuss the importance of children's books in the Southeast Asian American communities, and present a sample of my work. My goal is to initiate a conversation with Southeast Asian American Studies scholars about the importance of writing about and for our young children, which hopefully will lead to future scholars-artists collaborations that will reach the widest audience—particularly in terms of age and generations—in our communities.

Maya Lê Espiritu is a recent graduate from Scripps College. She majored in psychology and minored in Asian American Studies. She is the sole artist and owner of the art shop *MaiArtGallery* on the e-commerce website *Etsy*.

Paper 2: Vietnamese Americans; Vietnam War; Refugee Arts

Yen Lê ESPIRITU * *UC San Diego*

In recent years, Vietnamese American artists have begun to grapple with the Vietnam war's disastrous consequences for Vietnam and its people, giving rise to oft-haunting artistic and cultural representations that imagine, remember, and trace the complex genealogies of war and forced displacements that precede and shape Vietnamese resettlement in the United States. This paper examines how Vietnamese American artists, through their critical memory work, have created alternative memories and epistemologies that

unsettle and challenge the established public narratives of the Vietnam War and Vietnamese people. I have selected the artworks of three Vietnam-born artists who arrived in the United States as refugees at a relatively young age: visual artist Long Nguyen; spoken word artist Bao Phi; and writer Lê thi diem thúy. Born in Vietnam but raised primarily in the United States, these artists' lives encapsulate the ambiguous but potentially productive state of "in-betweenness" inhabited by most Vietnamese refugees—of being between the old and the new, between languages, between homes, and between lives. Because these artworks refer repeatedly to history and politics, they demand that we confront the sad and violent history that exists between Vietnam and the United States, and the politics of translocated race, gender, and class that springs from this past. As survivors of war, all three artists' works are marked by emotionally charged recollections and at times (re)constructions of traumatic memories of the visible tragedies as well as the hidden injuries that are part and parcel of war and flight. As countersites to U.S. national memory and culture, these artworks focus intently on fragmentation, loss, and dispersal brought about by war and displacement, but also on survival, critical re-membling, and the forging of complex relationships fashioned out of "peace" and resettlement.

Yến Lê Espiritu is Professor and former Chair of the Department of Ethnic Studies at the University of California, San Diego. An award winning author, she has published widely on Asian American panethnicity, gender and migration, and U.S. colonialism and wars in Asia. Her most recent book is *Body Counts: The Vietnam War and Militarized Refuge(es)* (University of California Press, 2014). She is also the recipient of numerous teaching and mentor awards.

Paper 3: Saan ang espiritu ng mga Vietnamese?: Probing the Ghostly Remains of the Vietnamese Refugee Camps in the Philippines

Evyn LÊ ESPIRITU * *University of California, Berkeley*

In 1979, the Philippine government and the United Nations High Commission of Refugees established the Philippine First Asylum Center (PFAC) on Palawan Island in order to house the flood of postwar refugees from Vietnam and Southeast Asia. Those refugees who were granted permanent resettlement abroad were then sent to the Philippine Refugee Processing Center (PRPC) in Bataan, which opened the following year. Although both the PFAC and the PRPC had closed by the mid-1990s, the history of postwar displacement, international humanitarian rhetoric, and US militarism in Southeast Asia that these centers signify continues to haunt the landscape and Filipino collective memory. In this presentation, I will share clips from my short film entitled "Saan ang espiritu ng mga Vietnamese?" (2015). Asking "Where is the spirit of the Vietnamese people?", this fifteen-minute film documents the remains of this history, featuring footage of contemporary Filipinos' interactions with the museum in Bataan as well as interviews with Filipinos who worked at the PFAC and PRPC. In addition, the film takes up where Duc Nguyen's documentary "Stateless" leaves off—that is, with the Vietnamese families who chose to remain stateless in the Philippines even after they were granted the opportunity for resettlement in the U.S. and Canada. I will contextualize the films clips with historical information, formal analysis, and an explanation of my personal motivations in creating this film.

Evyn Lê Espiritu is a Rhetoric PhD student and filmmaker at UC Berkeley. Her research traces the Vietnamese refugee diaspora in Israel, Guam, and the Philippines. Her video projects explore theories of history, memory, and haunting. Her research is supported by the Ford Foundation, the UC Berkeley Center for Race and Gender, and the Berkeley Institute for Jewish Law and Israel Studies.

Paper 4: Women Artists in Vietnam: Herstories of Creation and Transformation in the Arts

Michelle Miguel GALVEZ & LUONG Ngoc Vinh * *Vietnam National University Hanoi - USSH*

It is utmost importance to recognize women's contribution in the field of arts. In terms of women's role in development, her works and contributions to the society is a key to women empowerment. One of the aims of the 1988 Declaration on the Advancement of Women in the ASEAN Region is the promotion of women's participation in national life and become active agents and beneficiaries of development. This paper will showcase the life stories of selected contemporary women artists and their art works. These art works through the use of various media will be examined in this paper. The researchers will discuss the present realities of women in the world of visual arts and explore their various creations and expressions including the alternative representation of women's bodies and the roles of women in the society. The transformation of the lives of these women artists in Hanoi will be part of this paper. The researchers also explore the significance of space in the arts, and the way she creates and transform her life as a woman and as an artist in the changing dynamics of Vietnam.

Michelle Miguel Galvez is a visiting research scholar in Hanoi. She obtained her bachelor's degree in Communication Arts at St. Paul University Manila. She has a Master of Arts in Teaching at the Philippine Normal University Manila and another Master's degree in Women and Development Studies at the University of the Philippines -Diliman. She is currently one of the journal editors of VNU Journal of Science (Policy and Management Studies) at VNU-University of Social Sciences and Humanities in Hanoi.

LUONG Ngoc Vinh holds a Master of Arts in International Relation and is PhD candidate in International Relations at Vietnam University-USSH since 2015. Currently he is working as the Office for International Affairs and Programs, VNU University of Social Sciences and Humanities, Hanoi. He is charger of dealing with the admission and visa application for international students, managing and coordinating the undergraduate program in Chinese language, Tourism Management and Public Administration Management. His scientific field of interest lies within the International Relations in South East Asia and its influence on Southeast Asia.

SESSION 4: Storytelling in Dwelling: Contemporary Art, History as Memory, and the Politics of Home in Oral Histories of Vietnam

Location: Room 310

Moderator: Jonathan WARREN * *University of Washington*

"Storytelling in Dwelling: Contemporary Art, History as Memory, and the Politics of Home in Oral Histories of Vietnam" is a panel framed as a series of artists' talks led by four interdisciplinary artists, Ly Hoang Ly, Trinh Mai, Patricia Nguyen, and John Lee, who are based in the United States and Vietnam in the fields of painting, sculpture, performance, sound, and architecture. Dwelling conjures a duality of meaning. One definition of dwell means to live in, to think, speak, or write at length about; a slight regular pause in the motion of a machine. Another definition embodies a place of living, or home. This panel offers the concept of dwelling as a creative practice calling upon notions of home and memory; dwelling becomes an act of being present in the depths and difficulties of memories to tell another version of history, specifically in the period after communist revolution and war in Vietnam. Grounded in oral histories of Vietnamese and Vietnamese Americans, the panel engages with the politics of memory and what it reveals in the aftermath of the Vietnam/American War both in the diaspora and in Vietnam. History is rooted in memory for the artists on this panel, who traverse the liminal space of storytelling in the fissures, gaps, silences, missing letters, and censored memories of Vietnam. Grappling with postwar Vietnam, dispossession is held in tension with the politics of creating home in the oral histories of Vietnamese and Vietnamese Americans. How does a refugee remember their relationship to the homeland? How do we remember those who disappeared during the Vietnamese boat exodus and re-education camps after the war? What happens when neoliberal development and government land seizures impact the livelihood of those who fought for communist revolution and land reform in Vietnam? The questions guiding this panel ask how each artist works with oral histories and contemporary art as methods of

engaging Vietnamese communities to unearth histories of violence to cultivate spaces of healing, rituals of placemaking, and public interventions through acts of remembering. The artists will bring elements of their work to the panel and invite the audience to interact with the artwork to facilitate cross-disciplinary dialogue and encourage participants attending the panel to be part of the artmaking process.

Paper 1: Unearthing History through Contemporary Art Practice

TRINH Mai * Artist-in-Residence,

University of California, Irvine's Vietnamese American Oral History Project

My presentation aims to share how my art practice has aided me in the excavation of my roots as a second generation Vietnamese American, through the translation of oral history into visual documentation. I will discuss how my work is the channel through which memories are shared, how it continues to raise important questions during the search, how it helps pass on this history, and how it has been pivotal in helping me make more intimate connections between the past and present, allowing the stories of others to help inform me of my own. The goal of this presentation is also to encourage my Asian Pacific Islander community to utilize the resources that they have available to them (their own talents, private and public archives, photographs found in these archives) to begin or continue the dialogue with the elders in order learn more about our own family histories and our collective histories.

With examples of how specific paintings and installations have sparked my family's willingness to share their suppressed memories, my discussion focuses on how visual art can play a vital role in helping shape our personal, familial, and communal identities, by opening up a space for discovery through storytelling.

As an alum of San Jose State University and UCLA, Trinh exhibits her work internationally, and has served as Project Director for the Vietnamese American Arts & Letters Association, Master Teaching Artist for the Bowers Museum, Course Developer for the Pacific Symphony, and currently, Artist-in-Residence for UC Irvine's Vietnamese American Oral History Project and for Cal State Fullerton's Grand Central Art Center.

Paper 2: Memory vs. Memory: Dissidence and Re-education Camps in Vietnam

Patricia NGUYEN * *Northwestern University*

LY Hoang Ly * *Interdisciplinary Visual and Performance Artist and Poet*

After the Socialist Republic of Vietnam (SRV) declared the end of the Vietnam/American War in 1975, re-education camps, or or trại học tập cải tạo, were established throughout Vietnam to "reform" subjects deemed as war criminals. An estimated 1-2.5 million people were imprisoned in with no formal charges or trials and an estimated 165,000 people died in the camps either from malnourishment, disease, or execution. memory vs. memory is a performance collaboration that grapples with the aftermath of communist revolution in Vietnam and the legacies of state violence and wrongful incarceration in the re-education camps. This paper focuses on a memory vs. memory performance by Ly Hoang Ly and Patricia Nguyen, entitled "detention centers" to theorize how this performance art piece uses visual and embodied gestures to discuss the labor of memory, violence of nation formation, inherited trauma, and postwar healing. The visual images used in the performance include 1960s and 1970s Vietnamese communist propaganda posters, which have been digitally reconstructed to comment on Vietnamese contemporary society. The embodied gestures used in the performance call upon techniques of memory, passing time, and healing used by Vietnamese women prisoners through durational techniques of embroidery and sewing. Ly and Nguyen's fathers were on opposite sides of the Vietnam/American War; both men were incarcerated in re-education camps accused of dissidence and war crimes. "Detention center" offers a

performative intervention to unravel a history of state violence in aftermath of communist revolution in Vietnam. Each stitch punctures through time from the old image of revolution to its current manifestation, weaving together wounds of postwar violence.

Ly Hoang Ly is a Vietnamese interdisciplinary visual artist, poet, and editor, born in Hanoi, Vietnam. She received her MFA from The School of the Art Institute of Chicago in 2013 with the support of the Fulbright Fellowship and Dean Grant. She is the first woman visual artist in Vietnam doing performance art and poetry performance.

Paper 3: Embodied Distortions of the Everyday, Neoliberal Development, and Vietnam in PRISM - lăn[g] kính lăn[g] trụ -

Patricia NGUYEN * *Northwestern University*

John LEE * *Independent Scholar*

As lingering Cold War dynamics between the United States and China pit Vietnam in the middle of international trade agreements with the imminent signing of the Trans-Pacific Trade Agreement (TPP) and Vietnam's backdoor negotiations with China, Vietnam is a critical site to analyze the relationship between globalized free market economic development and the violent dispossession of people from their homelands and traditional means of employment. This artist's talk focuses on PRISM - lăn[g] kính lăn[g] trụ - an interactive multi-media video, sound, and photography installation project including a series of artist's books that explores the relationship between bodies, shifting landscapes, and cultural memory in Vietnam. As Vietnam's economy is rapidly growing, shifting from a highly centralized planned economy to a socialist oriented economy, the cultural landscape along with the livelihood of the people are constantly influx. PRISM - lăn[g] kính lăn[g] trụ - responds to these rapid changes and tensions in Vietnamese society. Caught between the tensions of communist propaganda, government censorship, and state monitored education rubbing up against new technology, social media, and imported culture a postwar generation of Vietnamese seeks to define themselves and the future of the country. The artists will discuss how PRISM - lăn[g] kính lăn[g] trụ - played with tactile, visual, and sonic distortions to challenge the viewer to question the relationship between notions of memory and amnesia, home and displacement, and construction and destruction. This artist's talk discusses how this exhibition installation invited the viewer to re-encounter their perceptions of the everyday and costs of neoliberal development.

Patricia Nguyen is a Ph.D. candidate in Performance Studies at Northwestern University. Her research and performance work examines critical refugee studies, political economy, forced migration, cultural memory, oral histories, and nation building in the United States and Vietnam. She is currently a Paul and Daisy Soros Fellow for New Americans.

John Lee engages with architecture as a cultural practice that disseminates dialogue and narrative within the intersection of research, visual and spatial communication. John earned his Masters of Architecture from the School of the Art Institute of Chicago (SAIC).

12:30-1:15 LUNCH

1:15-2:45 BREAKOUT SESSIONS

SESSION 1: Examining Creativity and Cultural Values across Time, Space, and Generations of Vietnamese

Location: Room 307

Moderator: Brent EDWARDS * *University of Hawai'i at Mānoa*

Paper 1: Extended TRIZ in Vietnam: The Discursive Shape of a Creativity Curriculum

Thanh PHÙNG * *Vietnam National University Hanoi*

This paper explores an intriguing case of curriculumizing creativity: the case of extended TRIZ in Vietnam, where the knowledge of creativity is systematized into a subject and brought to the public. Specifically, it inquires into a particular configuration of discourses that constitutes the curriculum of extended TRIZ in order to see how these discourses of Vietnam, creativity, and education hang together and inscribe subjectivities. While the configuration of discourses has specifically grown in Vietnam, this inquiry treats Vietnam as a discursive construction rather than a given objective location. To portray the curriculum, it probes how the teachers of extended TRIZ relate to what they teach and what factors and events have shaped their curriculum practice. The teachers' explicit theories of creativity and education and their narratives of experience are placed on the same plane of epistemology and ontology. The paper brings into view the different ways in which TRIZ, a post-psychological theory of creativity originating from the field of engineering in the Soviet Union during the Cold War, has been adapted into a general theory of problem solving. It also shows how TRIZ and extended TRIZ connect with certain theories of education, revealing how the curriculum of extended TRIZ is a nationalist project.

Thanh Phùng is a lecturer at University of Languages and International Studies, Vietnam National University Hanoi. She has a PhD in curriculum studies from Michigan State University. Her scholarship focuses on examining modes of intelligibility and visibility through philosophical and artistic inquiry. Thanh is also a poet, filmmaker, and blogger (educationmuseum.wordpress.com).

Paper 2: Is Bòm Really Silly? Deconstructing Bòm's Stupidity in the Film Little Bòm and Suggesting Implications for Student-Centred Education

LE Thuy Linh * *Hanoi National University of Education*

HOANG Thi Hanh * *The University of Languages and International Studies, VNU*

Bòm has been portrayed as a silly character in Vietnamese folk tales, and his image of being stupid has not only remained unquestioned, but has also become an idiom of Vietnamese language: "Ngu như Bòm" – As stupid as Bòm. So entrenched in Vietnamese culture is the story of Bòm that funny folk tales depicting his stupidity were used as a premise for a 1987 film by Bành Châu and directed by Lê Đức Tiến. The film leads the viewers to laugh at Bòm's stupidity, but in this talk, we would like to ask: Is Bòm really stupid? and Can we find ourselves in Bòm? We deconstruct Bòm's image using cognitive constructivism and discuss social forces that take part in his identification process. By challenging society's preconceptions about Bòm's stupidity, we expose traps that educators can fall into when judging student ability. We argue that in order to unlock every students' potential and create a safe environment for student-centred classrooms, teachers need to re-evaluate their preconceived image of students' intelligence with regard to those with unconventional ways of showing it, like Bòm. Cultivating empathy, building respect and increasing understanding will empower teachers to appreciate and more positively affect students' learning experiences.

Le Thuy Linh (PhD in Education, Monash University, Australia) has been a lecturer at Hanoi National University of Education (HNUE), Vietnam since 1999. She is currently working as an ESL trainer/assessor at Baxter Institute in Melbourne, Australia. She has been actively involved in English language training and English language teacher education through her work at HNUE and with various teacher development projects in Vietnam. Her research interests include English Language Education, Professionalism in ELT, Teacher Education and Teacher Identity.

Hoang Thi Hanh (BA in TEFL, Vietnam National University; MA in TESOL, University of Queensland, Australia, PhD in Applied Linguistics, University of Queensland, Australia): She has been an EFL

teacher and a teacher trainer for eighteen years in Vietnam. Her research interest is in inter-cultural communication and English language teaching methodology.

Paper 3: Sharing Cultural Values between the First and Second Generation within Australian Vietnamese Migrant Families

Giang TRAN, Karen FARQUHARSON, and Deborah DEMPSEY

Swinburne University of Technology, Australia

Migration may create challenges to cultural values in many migrant families. For those migrants of Vietnamese background, the cultural values in families have been seen as important heritage that has been shared among generations. However, there has been little research to date on the operation of these cultural processes. Through in-depth interviews with 20 first generation Vietnamese migrant parents and 18 second generation Vietnamese-Australian teenagers or adult children, the study explores which Vietnamese cultural values persist after migration; how Vietnamese parents share cultural values with children, and which cultural values their children adopt and share with their own children. It has been shown that Vietnamese language, filial piety, gender hierarchy, and harmony have been shared in Vietnamese migrant families in Melbourne. Furthermore, many first generation migrants sought to maintain and passed on cultural values related to filial piety, harmony and language to their children. However, they modified some aspects of cultural values and did not tend to pass on some those values. Similarly, the second generation tended to maintain some aspects of Vietnamese cultural values in families but they rejected values related to age and gender hierarchy. These findings indicated that the cultural values that continue support Vietnamese families in Australia may remain a strong value while others that has not seen as suitable values in host culture were not maintained across generations. The findings of this study engage with theories of acculturation processes and address the gaps of studying cultural values in Vietnamese migrant families.

Key words: Vietnamese, migrant families, Cultural values, First generation, and Second generation.

Giang Tran is currently doing PhD in Sociology at Faculty of Health, Arts and Design - Swinburne University of Technology - Australia. She used to work at a lecturer at Hanoi University of Culture (HUC) - Vietnam.

Al Prof Karen Farquharson is Associate Dean at Faculty of Health, Arts and Design -Swinburne University of Technology - Australia.

Dr Deb Dempsey is Academic Leader Research Training for the School of Arts, Social Sciences and Humanities - Swinburne University of Technology – Australia

SESSION 2: Engaging with the Republic of Vietnam/Viet Nam Cong Hoa

Location: Room 308

Moderator: Pierre ASSELIN * *Hawai'i Pacific University*

Although U.S. scholars have written extensively about what Americans call the "Vietnam War," the existing historical literature views the conflict primarily from U.S. perspectives. In the past decade or so, historians have begun shifting the focus and examining the period from Vietnamese perspectives, but the Republic of Vietnam/Viet Nam Cong Hoa/South Vietnam remains marginalized in the works produced by U.S. academics. This panel is part of a broader scholarly effort to bring South Vietnamese voices into the story.

Paper 1: An Analysis of the Impact of Vietnamization on Public Opinion in the Republic of Vietnam

Marc Jason GILBERT * *Hawai'i Pacific University*

While there is a long history of public opinion surveys that probed American views of the American War in Viet Nam, little attention has been given to the views of the citizens of the former Republic of Viet Nam (RVN) as expressed in contemporary polling activities. This examination of such surveys, supported by other documentation, suggests that in the wake of the Tet Offensive of 1968, many key segments of the Vietnamese population were convinced that without a massive continuing US military presence for more than an additional decade, their government could not survive, and that Vietnamization, while having merit as a validation of the Republic's independence, was a harbinger of defeat. They appear to have been correct in these views, which are worth considering by those engaged in post-mortem studies of that conflict.

Marc Jason Gilbert, Ph.D. in history, *University of California-Los Angeles. National Endowment for the Humanities, Endowed Chair in World History and Professor of History, Hawaii Pacific University, 2006 to the Present. Author of numerous publications, including most recently: "Persuading the Enemy: Vietnamese Appeals to Non-White Forces of Occupation, 1945–1975." Wynn Wilcox (ed.). Vietnam and the West: New Approaches. Cornell University Press, November, 2010: 107-142.*

Paper 2: Ethnic Minorities (Montagnards) as Allies and Enemies in Battle

Ron Milam * *Texas Tech University*

For scholars of the American War in Vietnam, most of their research has dealt with American Forces and with the Armed Forces of the Republic of Vietnam (ARVN). Within these forces, Montagnards, now known as Ethnic Minorities, with a variety of American and Vietnamese units. This paper will discuss the various tribes that fought alongside the Americans that were not Vietnamese, but were Rade, Bahnar or Jarai, and were living particularly in the Central Highlands of Vietnam and its major cities of Pleiku and Buon Me Thuot. My focus is on the ethnographic influence of these soldiers on the American War in Vietnam.

Ron Milam, Ph.D. in history, *University of Houston; associate professor of history, Texas Tech University; author of Not a Gentleman's War: An Inside View of Junior Officers in the Vietnam War (University of North Carolina Press, 2009)*

Paper 3: To Do Nothing Would Be to Dig Our Own Graves: Student Activism in South Vietnam

Heather STUR * *University of Southern Mississippi*

Throughout the 1960s and '70s, students in Saigon and Hue organized around the notion that a stable, civilian government and freedom from foreign intervention were the two keys to Vietnam's independence. For some students, independence included freedom from Communist control. Like young people throughout the world in the 1960s, students in South Vietnam embodied the spirit of the global Sixties as a hopeful moment in which the possibility of freedom energized those demanding political change. South Vietnam's university students staged protests, connected with international student networks, and drew up with plans of action that tried to unite the disparate political interests among the nation's young people as politicians and generals in Saigon attempted to establish a viable national government. This paper is based on archival research conducted in Vietnam (Trung Tam Luu Tru Quoc Gia II and Thu Vien Khoa Hoc Tong Hoc in Ho Chi Minh City) and the U.S. (National Archives, Texas Tech University's Vietnam Archive) and is part of a forthcoming book about urban political activism in the Republic of Vietnam.

Heather Stur, Ph.D. in history from the University of Wisconsin; associate professor of history, University of Southern Mississippi; co-director, Center for Oral History and Cultural Heritage; fellow, Dale Center for the Study of War & Society; author of *Beyond Combat: Women and Gender in the Vietnam War Era* (Cambridge 2011)

SESSION 3: Creativity, Past and Present

Location: Room 309

Moderator: Steve O'HARROW * *University of Hawai'i at Mānoa*

Paper 1: An Overview of Contemporary Vietnamese Calligraphy

TRƯỜNG Thị Giang Châu * *Hue Industrial College*

Vietnamese culture is famed through many kinds of arts, yet there is a "mosaic" which combines the arts of composing poems, painting or drawing, and performing traditional costumes together, it is Vietnamese Calligraphy. This topic in general is not a new one as it is widely found in many websites and articles, but not many of them indeed covered all the hidden values of it; some mentioned about the words' shapes, some wrote on its Chinese origin or some discussed the custom of calligraphy giving (tục lệ xin chữ đầu năm) in Tet holidays. Also, the prevalence of Vietnamese Calligraphy is still short in comparison to other sorts of arts, and not many Vietnamese young people tend to protect this one nowadays. This presentation aims to explore modern Vietnamese Calligraphy as not only a kind of handwriting arts, but a mixture of differential aspects of Vietnamese cultural values, as well as seeing the changes of Vietnamese society shown in calligraphy. This study is carried out by examining articles written about Vietnamese Calligraphy and discussing with people who are involving in this arts in Vietnam, they are calligraphy artists (ông Đồ) and fellows who joined in the the practice of cultivation of mindfulness founded by Zen master Thich Nhat Hanh at Plum Village in Thailand. Hopefully this may contribute an overall view on Vietnamese calligraphy art, and further to increase the possibility of using calligraphy to spread out Vietnamese culture abroad.

Truong Thi Giang Chau graduated from Hue University of Foreign Languages, Vietnam, major in English. She has two years working as English Lecturer at Hue Industrial College and freelance translator in Vietnam. Currently, Ms. Chau is a Vietnamese Teaching Assistant at University of Hawaii at Manoa under Fulbright Program.

Paper 2: Vietnamese Humor and its Expressions in Folk Art Performances: The Many Faces of the Jester

Thu NGUYEN * *The Institute of Sino-Nom Studies*

Humour is a subject that leaves many unexplored spaces in Vietnamese cultural studies, partly due to the Confucianist conception that still lies in many Vietnamese scholars' minds that non-serious subjects are not worthy of discussions or research. In fact, Vietnamese folklore proves a fertile ground for humour. The Vietnamese traditional sense of humour, which has changed dramatically and of which many facets have been forgotten, is profoundly anti-establishment, sexual, and feminist. This sense of humour is embodied in the figure of the Jester (or Jesters, commonly called "Hề" in Vietnamese) who recurrently appears in many Vietnamese folk art performances (Vietnamese royal courts did not have 'official' jesters, though figures like Trạng Quỳnh evoked this role, popular in many Western cultures, in many cases) , with examples like: Hề Chèo (in Chèo), Uncle Tễu in Water Puppetry (an uniquely Vietnamese type of puppetry)...etc The Jester is usually a boy or an old man who mocks the contrast between the serene scholarly appearance and the vulgar, corrupt essence of those in power. This paper, dwelling on existing scholarship and unexplored Sino-Nom texts, will investigate the origins, developments, performance techniques..etc associated with the Vietnamese Jester. This paper will also give special

mention to The Curser in Vietnamese Art of Cursing - usually an angry woman, who uses vulgar and strangely poetic languages and exaggerated gestures to ridicule and humiliate her enemies. This vulgar symbol is the source of inspirations for many famous half-literary, half-folklore figures like Trạng Quỳnh and the feminist poet Hồ Xuân Hương, who were the link between Vietnamese medieval academic world and the folk wisdom with its many colorful expressions.

Thu NGUYEN works at the Library of the Institute of Sino-Nom Studies, Hanoi as researcher and librarian. She has interests in cultures, languages (of Vietnam, East Asia). She has done a research on poems believed to be written by Mother Goddesses, used during ceremonial performances. Her current interests lie with cultural symbols, especially those related to the Hong Bang and pre-Nguyen periods.

Paper 3: Maps Made for Diplomatic Missions: A Special Type of Sino-Nom Document

HOANG Phuong Mai * *The Institute of Sino-Nom Studies*

During the thousands of years of history, to establish and maintain relations between the two countries, the dynasties of Vietnam and China sent numerous envoys back and forth to implement various diplomatic missions. Working on the subject of the two countries' diplomatic history, we recognize that the Sino-Nom bibliographic collections, now kept at the Library of the Institute of Sino-Nom Studies, contain plenty types of materials related to this issue, such as the history, literature, government documents, legal documents, diaries... Among them, maps are unique in many ways and valuable both content-wise and aesthetics- wise. The graphic contents are beautifully illustrated sketches, providing vivid descriptions of the scenery seen during the journey, and each map has its own distinctive style. The texts accompany the graphic contents provides many pieces of valuable information regarding activities of the delegations, how they were welcomed by the other country...etc. This paper, surveying a dozen of such maps including those found at the Library of the Institute of Sino-Nom Studies and those kept by the envoys' descendants, will explore these maps on several bases, namely the contents, materials, technology, especially drawing and replicating techniques. Hopefully this will bring out interesting results regarding a type of documents which has not received its due attention from scholars and the public.

HOANG Phuong Mai is a researcher working at the Institute of Sino-Nom Studies as acting Head of Information and Library Departments. Her interests lie in studying cross-border cultural matters, especially history of diplomatic activities between Vietnam and China, as well as South China Sea related matters.

SESSION 4: Art, Art Market, Art in Modern War and in Vietnam's Modern Past

Location: Room 310

Moderator: Ehito KIMURA * *University of Hawai'i at Mānoa*

Paper 1: The Social Relations of Hanoi's Reproduction Art Market

Benjamin LOH * *Institute of Southeast Asian Studies, Singapore*

As the Vietnamese economy improved in the early 1990s, Vietnamese paintings began to gain increasing patronage in the regional and international art community and market. Original works of Vietnam's best-known artists fetched small fortunes in the region. However, for each original work, hundreds of reproductions are churned out by local craftsmen and, at times, by the original artists who mass-produce their own works. Detailed copies of Bùi Xuân Phái and Nguyễn Gia Trí sit alongside their da Vinci, Van Gogh and Warhol counterparts in the hundreds of galleries in Hanoi's Old Quarter, Nguyễn Thái Học street, and Ba Đình district. This paper charts the process of cultural-material reproduction and presents a sociological study of reproduction oil painting galleries in Hanoi and their complex network – the relationships with their employees, artists, suppliers, competitors, and the spectrum of international and

local buyers who patronise them. It draws on interviews with gallery owners, artists, and buyers to provide an insight into the social relations of Hanoi's reproduction art market as the country ascends the global and regional economic arena, as well as an understanding into how art reproductions contribute to the formation of Vietnam's cultural capital in the visual arts through how it is disseminated and differentiated in the course of its cultural and material reproduction.

Benjamin Loh is a fellow at the Institute of Southeast Asian Studies in Singapore. He has a PhD in Sociology from the University of Cambridge. His research interests include divergent capitalisms, capital and migration flows from China into the CLMV countries, social-cultural issues, and research pertaining to performative-constructionist economic sociology.

Paper 2: Global Aesthetics and Modern War: Dinh Q. Lê's "Memory for Tomorrow" exhibition in Hiroshima

Noah VIERNES * *Akita International University, Japan*

Dinh Q. Lê's "Memory for Tomorrow" was curated at the Hiroshima City Museum of Contemporary Art between March and May of 2016, and brought together the largest exhibition by any Vietnamese artist in Asia around themes ranging from war, diaspora, tourism, and Japanese nationalism. This paper focuses on how the exhibition brings the histories of the United States, Vietnam, and Japan into aesthetic juxtaposition, not only in ways contrary to President Barack Obama's contemporaneous visit to Hanoi and Hiroshima, but in its reconsideration of art's transnational critique of state violence. In particular, I focus on three of the exhibition's global corridors. "Barricade" assembles unstable pieces of colonial Vietnamese furniture housed with audio equipment that plays Algerian hip-hop from the French banlieues. In "Everything is a Re-Enactment" (2015), a 26-minute video installation, Lê interviews a 40-year old Japanese bar manager who spends his free time re-enacting scenes of war, largely inspired by Japan's defeat and North Vietnam's victory against the U.S. "Vision in Darkness" assembles the paintings of Tran Trung Tin alongside a documentary reflection on how his work transgressed the dominant ideological tropes of his time. Bringing these sounds, moving images, and paintings into a conversation with the literary mappings of Marguerite Duras's two most well-known novels, I argue that these imaginations of Vietnam—from the context of Japan—help to rethink the centrality and ambiguity of ideology within uncertain and fragile global futures.

Noah VIERNES is an Assistant Professor in the Global Studies Program at Akita International University where he teaches the courses *Visual Politics, Social Movements and Democratization, and Politics & Society in Southeast Asia*. He enjoys literary translation and documenting the work of writers, artists and filmmakers in Southeast Asia. His most recent translation appears in a Hanoi-based literary journal called *AJAR*.

Paper 3: Art in the Republic of Vietnam

Sophie HUGHES * *Sophie's Art Tour*

During Vietnam's separation from 1954 - 1975 two completely different cultures emerged in the north and south of the country. This presentation will explore visual art from South Vietnam. This fascinating period of creativity and experimentation was in large part destroyed, hidden or wiped out in after 1975. However, in recent years art historians and academics have re-visited this period, also many families feel more at ease to share stories and documentation of their experiences. Starting with the 1954 separation the presentation will look at the large migration which brought many creative minds fleeing an increasingly totalitarian north to the south of Vietnam. It will then continue to explore how the introduction of US funded cultural programmes alongside a continuing adherence to European aesthetics amidst a climate of

imported popular culture which fused with local life created a fertile landscape for visual arts. Through the presentation artworks will illuminate the larger historical timeline whilst focusing on the lives and experiences of the artists who lived through it.

Sophie has worked in the arts in Southeast Asia since 2009; as Manager of Galerie Quynh and as Director for independent film festival Future Shorts Southeast Asia. Since August 2011 she has worked with renowned researchers, artists, gallerists and curators to create Sophie's Art Tour. Prior to moving to Vietnam she worked in Arts Education and Arts Development.

2:45-3:00 **COFFEE BREAK**

3:00-4:00 **KEYNOTE SESSION: Language Education, Silence as Pedagogy and Identity Performance in Vietnamese Contexts**

Location: Ballroom

Moderator: Donald YOUNG * *University of Hawai'i at Mānoa*

Speakers: Hanh NGUYEN * *Hawai'i Pacific University*
BAO Dat * *Monash University*

4:00-5:00 **TALK STORY: PHAN LE-HA, LIAM KELLEY, & SECRET GUESTS**

5:00-5:30 **CLOSING CEREMONY & ANNOUNCING THE 9TH ENGAGING WITH VIETNAM CONFERENCE**

R. Anderson SUTTON, Dean * *School of Pacific and Asian Studies & Assistant Vice Chancellor for International and Exchange Programs University of Hawai'i at Mānoa.*

Reed DASENBROCK, Professor * *University of Hawai'i at Mānoa and former Vice Chancellor for Academic Affairs, University of Hawai'i at Mānoa*

PHAN Le-Ha, and Liam C. KELLEY * *Conference Co-Organizers*

ALOHA AND MAHALO!!!!!!!!!!!!