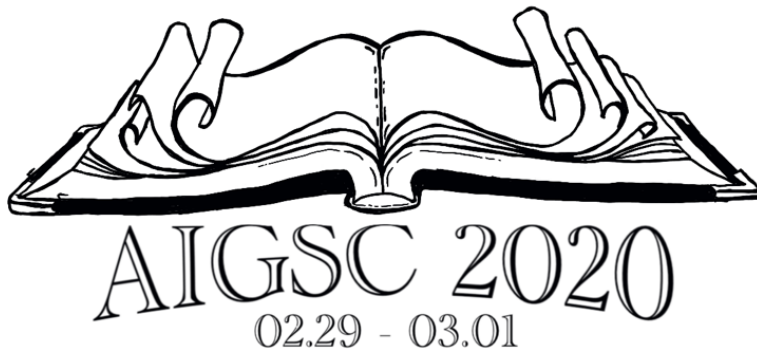


20TH ANNUAL INTERDISCIPLINARY GRADUATE STUDENT

CONFERENCE:

COLONIALISM IN THE ACADEMY

DEPARTMENT OF CLASSICAL, NEAR EASTERN AND RELIGIOUS
STUDIES



PROGRAMME

FEBRUARY 29TH & MARCH 1ST, 2020

DODSON ROOM
IRVING K. BARBER LEARNING COMMONS
THE UNIVERSITY OF BRITISH COLUMBIA
X^WMƏӨK^WƏY^ƏM (MUSQUEAM) TERRITORY

LAND ACKNOWLEDGEMENT

The conference organizers would like to acknowledge that this event is taking place on the unceded territories of the x^wməθk^wəyəm (Musqueam) people. These traditional territories and their resources were stolen from the x^wməθk^wəyəm nation for use by settlers. The ongoing settler colonialism perpetuated by the university continues to negatively impact members of the x^wməθk^wəyəm nation, and Indigenous peoples who go to school and work on this campus in a multitude of ways. Some examples of the harm experienced by Indigenous peoples on campus are erasure, tokenization, or overt racism. As we discuss colonialism's impact on academic research, we invite everyone to consider how their own positionality has shaped their understanding of this topic, and how it may contribute to ongoing settler colonialism.

Many of the ideas expressed in this land acknowledgement draw upon Justin Weibe and K. Ho's excellent series on settler-colonialism at UBC (<https://thetalon.ca/an-introduction-to-settler-colonialism-at-ubc-part-one/>).

If you are interested in learning more about the practice of land acknowledgements, native-land.ca has compiled a number of resources on the subject.

SATURDAY, FEBRUARY 29TH, 2020

10:30-11:00: Registration

11:00-11:20: Opening Remarks

11:20-12:30: Panel 1 - Gender

- ❖ Bahar Mohazabnia (UBC): *Orientalism in the Academy: Constructing a Modern 'Other'*
- ❖ Kyrie Vermette (UBC): *Beyond Gendered and Racial Dichotomies: Western Missionary and Japanese Settler Women in Colonial Korea, 1884-1945*
- ❖ Rosemary Ott, (University of Toronto): *Showing Her True Colors: Symbolism of Skin Tones of New Kingdom Queens*

12:30-1:30: Lunch

1:35-2:45: Panel 2 - Reconstructing Disciplines

- ❖ Jelena Markovic (UBC): *Philosophy's Crazy Ex-Girlfriend*
- ❖ Jelena Todorovic (UBC): *Colonizing Europe – the Case of the Classical Studies*
- ❖ Katlin Long-Wright (University of Toronto): *Colonial Erasure of non-Western Perceptions on Death*

2:45-3:00: Break

3:00-4:10: Panel 3 - National Narratives

- ❖ Lara Boleslawsky (UBC): *The Gospel According to Ye: Destabilizing Evangelical Christian Tropes in Kanye West's Jesus is King*
- ❖ Maya Porebska-Smith (UBC): *Representations of the Past: The White Monastery in Historical and Contemporary Contexts*
- ❖ Jingwun Liang (UBC): *"Internationalization" as the Buzzword: Unpacking the "World-Class" Imagery in Taiwanese Higher Education*

4:10-4:25: Break

4:25-5:30: Keynote Address: Aviva Rathbone, Senior Archaeologist, x^wməθk^wəyəm' (Musqueam)

5:45-7:00: Dinner

SUNDAY, MARCH 1ST, 2020

10:30-11:00: Registration

11:00-12:10: Panel 4 - Education

- ❖ Ramona Elke (SFU): *The Praxis of Aniininaabiwin and the Sites of Revelation: Making My Hands Ready to Bring the Medicines*
- ❖ Luke R. Barnesmoore (UBC): *Combatting Colonialism in Contemporary Social Studies Education*
- ❖ Taqdir Kaur Bhandal (UBC): *Third Eye Seeing: Colonialism in Health Professions Education*

12:10-12:25: Break

12:25-1:15: Panel 5 - Historiography

- ❖ Brianne Lynn (UBC): *Visual vs. Cultural Hybridity: Distinguishing Hybridity and Hellenization*
- ❖ Anna Reynolds (UBC): *A Critical Historiographic Analysis of Chronology in Greek Archaeology*

1:15-1:30: Closing Remarks

ACKNOWLEDGEMENTS

The AIGSC Committee would like to thank the Department of Classical, Near Eastern, and Religious Studies, and the Faculty of Graduate and Postdoctoral Studies for their generous and ongoing support of this conference.

KEYNOTE SPEAKER

Aviva Rathbone

Senior Archaeologist, x^wməθk^wəyəm' (Musqueam)

“The Web Colonialism Weaves: Archaeology, Academia, and You”

Aviva's work and research is focused on the de-colonization of heritage research and management in BC. As an archaeologist with 10+ years' experience on the Northwest Coast working in the for profit consulting industry as well as for a First Nation, she is an experienced field archaeologist as well as Coastal permit holder and certified Resource Inventory Standards Committee instructor. She is a research partner in UBC's Indigenous/Science Research Cluster and uses her voice in all of the work she does to highlight the colonialist framework that defines, legislates, and pervades heritage management and research in BC. In her role as the Senior Archaeologist for x^wməθk^wəyəm', she works under the guidance and mentorship of the x^wməθk^wəyəm' community and leadership to ensure the respectful management of x^wməθk^wəyəm' cultural heritage resources and to advocate for First Nations sovereignty over those resources. As a non-Indigenous person practicing heritage management, she is committed to critically examining the discipline of archaeology and the roles played by those who practice archaeology and who perpetuate the longstanding and continued history of colonial control of First Nations cultural heritage resources. She is passionate about language revitalization, the application of queer and feminist theories to consulting archaeology, and to changing the paternalistic and colonialist framework that guides much of BC archaeology.

SPEAKER ABSTRACTS

Luke R. Barnesmoore – “Combatting Colonialism in Contemporary Social Studies Education”

Following from Four Arrows (2010; 2014) comparative analysis of western (hierarchical) and Indigenous (reciprocal) twin myths—wherein western twin myths envision solar and lunar twins in hierarchical conflict and Indigenous twin myths envision the solar and lunar twins in reciprocal harmony—hierarchical ontologies of dualism can be understood as one of the essential streams of ontological continuity that binds the many different, irregular, contextually grounded manifestations into the assembled whole we know as ‘colonialism’. Where both polarities of natural dualisms like light/dark, night/day, black/white, summer/winter, masculine/feminine, north/south, etc. are good, hierarchical ontologies—tainted by the poisonous fruits of ‘good vs. evil’—come to see one polarity as good, the other polarity as bad, and attainment as dependent upon domination of the ‘bad’ polarity by the ‘good’. Hierarchical ontologies of mind/heart relationships, as established by canonical texts in the history of colonial thought like Plato’s (1804) Republic, view ‘good’ order, virtue, ‘good’ knowledge, ‘good’ education, etc. as dependent upon subjugation of the heart by the mind and the attainment of ‘Rational Man’ (Foucault, 1972) therein. Combatting colonialism in social studies research and education, then, can in one sense be understood as a project of reuniting the sundered twins (heart-mind). Reason is an essential tool for analyzing facts/ relationships between facts, but without a unified heart-mind we cannot interpret the moral/ethical value of facts/ relationships between facts. My course ‘GEOG 446 Worldview(s) and Human Relationships with the Rest of Nature’ synthesizes land-based, (Cajete, 1994), c/a/r/tographic (Cutcher & Irwin, 2017) and inner empirical (Needleman 1993) pedagogical pathways to heal the wounds inflicted by being through the form of hierarchical ontologies of dualism and to thus foment the potential for reunion of the heart and the mind (i.e. *The Marriage of Heaven [Reason] and Hell [Desire] [Blake 1911]*) in social studies research and education.

Taqdir (Taq) Kaur Bhandal – “Third Eye Seeing: Colonialism in Health Professions Education”

Canadian health professions education is increasingly taking up the language and practice of decolonization, diversity, equity, intersectionality, and internationalization. This work has been done in universities and colleges since the creation of Canada’s settler state 150+ years ago. However in 2019, it’s becoming imperative to support decolonial, intersectional efforts in health education research. For my dissertation project, I ask the question: How do Canadian medical and nursing school professors incorporate decolonial, intersectional pedagogies (DIP) in their practice. Briefly, DIP are philosophies of learning that encourage teachers and students to reflect on the context of patients through the lenses of settler-colonialism, health equity, and social justice. My theoretical framework is informed by Indigenous women and women of colour scholars on Coast Salish Territory and beyond. With guidance from my committee, I am employing ethnographic research methods including key informant interviews, classroom observations, and discourse analysis of course syllabi. In my oral presentation, I will briefly summarize my fieldwork and analysis to date, engage in a collective meditation, and come together in closing with critical intentions for teaching and learning.

Lara-Sophie Boleslawsky – “The Gospel According to Ye: Destabilizing Evangelical Christian Tropes in Kanye West’s *Jesus is King*”

The release of Kanye West’s ninth studio album *Jesus is King* in October of 2019 brought with it a swell of controversy and discourse in the United States, centring primarily around the rapper’s turn to evangelical Christianity. Lyrics such as “Closed on Sunday/You’re my Chick-Fil-A” and “They say the week start on Monday/But the strong start on Sunday” continue to captivate the minds of listeners, prompting debates surrounding the use of pop culture alongside scriptural verses and whether West’s subversive iconoclastic lyricism feeds into narratives of “Toxic Christianity” in the wake of Trump-era politics.

Writing from my own cis-gendered, white, middle-class perspective on the traditional, ancestral, and unceded territories of the Musqueam people, I undertake a critical assessment of three songs from West’s album *Jesus Is King*: “Closed on Sunday”, “Selah”, and “Hands On”. While certain critics have praised West’s eclectic use of the gospel-music style in these songs, a closer examination of the lyrics presents a troubling narrative, grounded in supercessionist readings of Hebrew Scripture and politics of heteronormativity. Destabilizing what is considered “religious” about these songs, this paper reads these aforementioned narrative tropes as distressing markers of what some scholars have come to label “Toxic Christianity”, an exclusionary form of religious politics that fuels patriarchal perspectives on gender, xenophobic racism, and white supremacy. I argue that it is West’s specific use of evangelical Christian content that is *itself inherently* problematic, not the religious styling of the songs proper, gesturing instead to other examples of gospel music that is celebratory of difference, diversity, and inclusivity. It is through this analysis of West’s *Jesus is King* that I address the agency of casual listeners, like myself, who are faced with the decision to challenge these troubling dominant discourses, or to continue, engaging with these songs complicity and uncritically.

Ramona Elke – “The Praxis of Aniininaabiwin¹ and the Sites of Revelation: Making My Hands Ready to Bring the Medicines”

Aniin. Boozhoo. Tansi. Nindizhinikaaz Ramona Elke. I am Anishinabekwe and Metis on my late mother’s side and of Celtic-Germanic ancestry on my father’s side. The past three years have been a journey to gather teachings from the land, elders, and All My Relations in order to find a way to heal myself and bring healing into the places and spaces of the public school system desperately in need of the medicine found in Indigenous ways of being, knowing, and doing. This paper tells the story of my journey, beginning in a naming ceremony in the Seymour Longhouse on the unceded, ancestral territory of the *Sk̓wx̓wú7mesh* (Squamish) nation, continuing in partnership with both the *Sk̓wx̓wú7mesh* and *səl’ikwətaʔl* (Tsleil waututh) nations on the land and water. Here I learned of plant medicines, the medicine of weaving and carving, and to look to the teachings of my own ancestors to heal myself so that my hands may be humbly ready to help others find medicines for themselves, allowing them, allowing me, to become who we were born to be. In this article, I weave story, poetry, and quotations from writers who both inspire and guide me, in and out of the classroom, as I do my very best to walk in a good way with All My Relations. As *animkiig* (Thunderbird) teaches us: to transform practice we must transform ourselves.

¹ *Aniin* is an Anishinabek greeting, meaning “I see you because I see myself.” *Inaabiwin* is an Anishinaabemowin word used to describe how light moves and is used to describe lightning. It also refers to the light or energy between us when we are in relation to all beings. Both together suggests the energy of revelation one to the other.

Jingwun Liang – “Internationalization’ as the Buzzword: Unpacking the “World-Class” Imagery in Taiwanese Higher Education”

The recent reform movement of higher education policies, which are modeled on the top-ranked Western higher education institutions in Taiwan, have significantly impacted the administrative model among Taiwanese universities. Along with the entrenched ideology of neoliberalism among the globalized higher education context, the popularity of the Global university rankings (GURs) has received more attention by governments and post-secondary institutions (PSIs) around the world. Taiwan is not exempted from the recent “ranking game”. With the gradual reduction of public funding and the increasing competitiveness of the research grants, there are many Taiwanese PSIs eager to achieve better performance on the GURs to improve the school reputation and global visibility to compete for governmental merit-based research grants and to attract international students/faculty members. Nevertheless, unexpected consequences have emerged and facilitated many debates during the past two decades. This study uses critical policy analysis to review two latest higher education policies, Aim for the Top University Plan and the Mt. Jade Scholar Project, which are significant higher education policies contributing to the transformative management strategies and practices for Taiwanese universities to pursue the “world-class” status. This study provides alternative ways of thinking to challenge the contemporary ideology of “internationalization” for unpacking the “world-class” imagery of Taiwanese higher education. By bringing light to the decolonial thought to reframe the connotation of “soft power” and “modernity,” this study argues that the long-term misinterpreted imagery of “international” and “world-class” have overlooked and systemically denied the Western hegemony of epistemic violence, as well as the Anglo-American dominated academic coloniality.

Katlin Long-Wright – “Colonial Erasure of non-Western Perceptions on Death”

Colonialism’s habit of controlling discourse, language, and perspectives is well documented, with cases such as the Residential School System in Canada, the seizure of Hong Kong by the British Empire in 1841, and the 1869 Victorian Aboriginal Protection act in Australia. Each of these cultures’ way of life was suppressed when the powers of the West absorbed them. This erasure continues today in Western scholarship of many fields. My focus here is on Ancient Egypt. Studying the intention behind actions does not take precedence in analysis which obfuscates cultural perspectives for doing the action. Terminology such as “offering” is convenient and unconcerned with understanding intentionality, i.e. the term is charged because it implies a provision for the dead or the appeasement of a chthonic entity. In regard to a culture’s perception of death and the deceased, Western interpretations continually miss an opportunity to examine the intention behind mortuary actions. As a result, a culture’s way of life is not only lost but actively forgotten. This oversight can be rectified through a re-examination of archaeological data and reinvigorate the understanding of non-extant cultures. My intention is to re-evaluate the mortuary context from the Predynastic site Ma’adi and recreate the kinds of processes evident in the burials. This consideration can elucidate how these prehistoric peoples viewed death, burial, and inform the reason for mortuary inclusions. To accomplish this, I will focus on body positioning, consistent patterning of mortuary inclusions, and spatial distribution in relation to the settlement. Each component will be considered from both a cultural emic-based analysis and a scientific analytical view. If proven viable, the implications of this new approach to mortuary contexts in Egypt could drastically improve how we understand the culture’s own notions of death. The paucity of explanation provides ample opportunity for new considerations and theoretical approaches.

Brianne Lynn – “Visual vs. Cultural Hybridity: Distinguishing Hybridity and Hellenization”

As a post-colonial theory, hybridity is meant to provide space and agency for all those engaging in culture contact. This is accomplished by the analysis of the hybrid “third space” or “in-betweenness” that results from culture contact. Nevertheless, hybridity theory has not remained immune to the influence of colonialist ideas, as this paper demonstrates. There have been many instances in which scholars have equated artistic borrowing (i.e., visual hybridity) with cultural hybridity, resulting in an exaggerated interpretation of the level of cultural hybridization that actually took place, and a minimization of the agency of less powerful cultures. This has been especially common in discussions of artistic evidence of Hellenization.

One example is the case of the Alexander Sarcophagus from the ancient Phoenician city of Sidon in modern day Syria. Despite now being regarded as a pinnacle of Phoenician art, the Alexander Sarcophagus was for decades solely labeled as “Greek art” due to the presence of Greek stylistic elements. Likewise, it was lauded as evidence of the Hellenization of Phoenicia. However, as scholars like Rebecca Martin and Stephanie Langin-Hooper have demonstrated, visual hybridity in works of art is not necessarily representative of cultural hybridity, and cannot be used to determine the level of Hellenization—or more generally, cultural hybridization—that may have taken place. Ultimately, this paper argues that in order to ensure that hybridity theory effectively provides voice and agency to all cultures engaged in culture contact, it is important to acknowledge the active role of all those involved in the creation of a hybrid space. Additionally, the visual hybridity of objects must be differentiated from hybridity in culture, while avoiding the assumption that the first naturally implies the second.

Jelena Markovic – “Philosophy’s crazy ex-girlfriend”

This presentation is a theatre/performance piece about colonialism in academic philosophy. It involves a spoken word monologue and physical movement. The text of the piece employs narrative and metaphor rather than straightforward description or argument to illustrate its points. I have chosen this form because, as an immigrant woman in academic philosophy, I believe it best allows me to communicate the personal and affective import of the topic. I do not need any special equipment, though I may perform some of this piece sitting or lying on the floor so a room set-up in which I would still be visible to audience members if I do so would be preferable.

Classical accounts of the role of philosophy in mental life (e.g. Plato’s *Republic*) point to philosophy’s role in promoting the proper function of reason. On the classical picture, reason has the role of a monarch that controls the other passions and energies in a body. In this piece, I illustrate that the classical picture persists in philosophy’s methodology. Philosophy can be seen to employ a colonialist methodology whereby it alone possesses the definitive set of standards for understanding and evaluating other disciplines and practices. The singular focus on reason to assess and control results in a lack of understanding of what some activities, practices, and disciplines are about. For example, the evaluative approach sidelines body-based knowledges and practices, which may employ standards such as conscious presence or ritual, that are at best uninformatively characterized as arational or instrumental by a ratiocentric approach.

The impact of this approach extends to the manner of engagement between philosophers themselves. The lack of porousness of philosophical methodology, and philosophy’s lack of curiosity about what certain disciplines and practices are doing on their own terms, extends to an academic culture in which philosophical inquiry has a dearth of genuine collaboration and interpersonal engagement. Further, because of philosophy’s failure to interrogate the oppressive undertones of its conception of reason, marginalized individuals can feel like test cases or testimonies not granted true

subjecthood and agency by the discipline. I illustrate the latter point by playing the role of a hurt lover who has been expected to be vulnerable without genuine reciprocity from her beloved.

Bahar Mohazabnia – “Orientalism in the Academy: Constructing a Modern ‘Other’”

Art history has long relied on the trope of the female nude as a repertoire of artistic genius and a manifestation of the anxieties of generations. The “Orient” is a site of “otherness,” juxtaposed against its western counterparts. In this juxtaposition, the female body was used as a utensil of a gaze upon this world: a form of authority over that which it is representing. Historical “orientalist” representations were taken as factual and complete, although they existed purely for visual and aesthetic pleasure, lacking in a truthful representation. In his seminal book, *Orientalism*, Edward Said describes the “Orient” as a binary of “contrasting, image, idea, personality and experience” in the West that exists as an “integral part of European material and civilization and culture.”¹ Jean-Auguste-Dominique Ingres exemplify this notion in his painting of *The Grand Odalisque* (1814). Following this legacy, today, the academy is complicit in a new form of “Orientalism.” This is illustrated through universal mode of “othering,” displayed by George W. Bush and his designation of Iran into a so-called “Axis of Evil.” This condemnation of an Eastern way of life is not always explicit and attempts to hide itself under the guise of artistic endeavours or good intentions. Iranian photographer Shirin Neshat plays the same role as Ingres in the academy via her construction of the self as “other.” She is granted authority by her status as a diaspora Iranian, while her practice merely displays women’s bodies as the catalyst of the same tired-out tropes. This paper condemns the role of contemporary Orientalism and gazes upon the East by the Western academy. The limitations created by the Western art academy of the submissive “other,” as seen in Ingres and manifested in Neshat’s practice, is explored and critiqued.

Rosemary Ott – “Showing Her True Colors: Symbolism of Skin Tones of New Kingdom Queens”

Ancient Egyptian art incorporated many levels of symbolism through the use of artistic conventions, the most common of these conventions being the systematic application of color to express variations in skin tones of men, women and deities. In the case of human representations, there is a proclivity towards an expression of a gender binary through the use of color where men are depicted with dark red skin and women with yellow. The symbolism of this binary has been interpreted by scholarship through the lens of 20th century conceptions of gender and sexuality. However, the inconsistency in the application of this duality renders most interpretations as unsatisfactory. My research focuses specifically on two New Kingdom queens – Ahmose-Nefertari and Nefertari – who do not adhere to this ‘traditional’ use of color in their imagery. Instead, these queens are portrayed uniquely either by using a shade that is not typically prevalent among women, or by using multiple skin tones which alternated depending on context. In an effort to move away from the application of these modern conceptions, I argue for an intentional use of color to symbolize the power and influence exercised by these queens as a visual identifier of their role as the “God’s Wife of Amun.” To achieve this, I examine the iconographic patterns of each queen through their use of color and the chronological and spatial context of their imagery, as well as their political and religious achievements as indicated from textual and iconographic evidence.

Maya Porebska-Smith – “Representations of the Past: The White Monastery in Historical and Contemporary Contexts”

O Canada. National narratives are histories produced by groups in power. History is at its core a practice of telling the events of the past in a particular way. Because the retelling of history is fundamentally a selective process, much is left out, which leads to a silencing, forgetting, or obfuscation of particular histories. Examining the types of histories produced by bodies of power, what they highlight and what they leave out, can illuminate the larger meta-narratives and aims of a specific history. In this paper I consider national narratives (Egyptian and other) to understand how the history of Christianity is represented in Egypt. To limit the scope of this study, I examine representations of the White Monastery, a monastery established in the late fourth to early fifth century that became an important site of Egyptian monasticism. Specifically, I analyze how the narratives about the White Monastery, and its relation to Christian history, are presented on tourism websites. Through this analysis I examine what is emphasized and what is left out and the implications of these narratives for Egyptian Christians and Christians worldwide.

Positionality: I write this paper as a cis-white woman living and learning on stolen Musqueam territory. Furthermore, I am writing as a Canadian citizen who has never been to Egypt and also is not a practicing Christian. In these ways, I am removed from the subject of this paper. I state my positionality in an attempt to disrupt the larger colonial meta-narrative of white people writing about the Middle East and acknowledge that my cis-body, whiteness, or atheism does not make me more objective than other scholars writing about this topic.

Anna Reynolds – “A Critical Historiographic Analysis of Chronology in Greek Archaeology”

Over the last several decades, the discipline of classical archaeology has seen a movement away from simply confirming the dates in ancient literary sources through excavation towards studying the material culture itself. This discipline continues to employ a chronology proposed in Humfry Payne’s *Necrocorinthia* (1931) which is based on the combination of a stylistic development of Greek Geometric (GG) pottery and an interpretation of a text written by Thucydides, chronicling the foundations of eleven Greek cities in Sicily. These two sources are relative dating methods, yet they are considered absolute. This relative framework, used extensively throughout the Mediterranean regions settled by Greeks, was applied universally even to parts of those regions where GG pottery was completely absent from the archaeological record. This has the effect of erasing the unique chronologies that may have been relevant regionally in favour of the Greek settler culture present in Sicily in the 8th-6th century BCE. More recently, archaeologists researching the ancient Mediterranean have attempted to solve the problem of using a general chronology that fails to fit by generating chronologies specific to the regions they work in, rightly drawing the ethnocentric focus from a single flawed chronology towards a framework that celebrates the incredible variety of cultures to be studied beyond those who may have interacted with traders, settlers, or individuals who dealt with GG ceramics. This paper endeavors to decolonize the discipline by providing a discussion of the Eurocentric colonial terminology that has attached itself to such studies. I address the issue through a critical historiographic analysis of chronology in Greek archaeology to situate past chronologies in the historical context in which they were created, providing a comprehensive view of the foundations of the discipline that highlights the shortcomings and inherent biases of the traditional chronology and the ongoing effects of its use.

Jelena Todorovic – “Colonizing Europe – the Case of the Classical Studies”

If you type in the search box of a research archive or a library the words “academy” and “colonialism” and then read a random sample of results, chances are that in the first paragraph of each and every one of them you will come across the terms “West/Western/etc.” and “Eurocentrism/Eurocentric/etc.” This does not seem surprising at all, as these are the core terms in the colonial/postcolonial discourse. In fact, we are so accustomed to them that we do not take the trouble any more to give a definition of what is considered to be “West/Western” and what “European”. These labels borrowed from geography imply a spatial dimension, yet again, we don’t read where does precisely West begins or ends, or to which East exactly is this West juxtaposed. The same difference happens is in the case of Europe where the denominators “Europe” and “European” are arbitrarily intended either as pan European or, much more often, indicating a handful of dominating, colonial countries and cultures. Thus, many European cultures have fallen in between the cracks of these sloppy definitions.

In this paper, I argue that the gray zone the “other Europe” is condemned to isn’t coincidental but a well-thought, enduring colonial tendency of the very same colonial academia that we are trying to eradicate elsewhere. In arguing so, I will draw my case studies mainly from the history of classics, this stronghold of discriminating elites of the dominant colonial world powers who have for so long meticulously defended it from penetration of those groups that by any criterion have been considered “lower”.

Kyrie Vermette – “Beyond Gendered and Racial Dichotomies: Western Missionary and Japanese Settler Women in Colonial Korea, 1884-1945”

Stemming from colonial understandings of the metropole as masculine and the colony as feminine, colonial discourse and scholarship on colonialism has frequently used the male/female dichotomy as a framework for analysing colonial justifications and colonial violence. However, in colonies with a tradition of separating men and women and where the ideal womanhood centred on the domestic sphere, colonized women had more interactions with colonizer women than they had with colonizer men. In order to understand the experience of women within colonialism, I argue that it is necessary to break the gendered dichotomy set up by Western colonial ideology and examine the interactions between women. A few scholars of colonialism in India have taken up this task, but because of the context of their research in British colonial India, the discourse on the interactions between colonizer and colonized women has been framed through race. As important as the intersectionality of race and gender is in Western colonialism, analysing colonizer women only as white women is based on the fundamental understanding of colonialism as a Western phenomenon and excludes non-white colonialism from the dialogue. Korea was a colony of Japan from 1910-1945. Although Japanese colonialism used many similar techniques to Western colonialism, the official ideology was that Koreans and Japanese belonged to the same race. This presents a conundrum for the applicability of colonial theories which were created specifically to understand Western race-based colonialism. In this presentation I will discuss the ways that white Western missionary women and Japanese settler women both interacted with Korean women and through comparing their interactions, I will analyse the applicability and limits of Western colonial theories to non-Western colonialism. This presentation thereby introducing colonial Korea as a cite to break away from both a male/female dichotomy and a white racial framework when studying non-Western colonialism.

The Annual Interdisciplinary Graduate Student Conference is a volunteer-organized event.

We would like to thank our voluntary chairs and the members of the 2019/20 Organization Committee:

- ❖ Allison Marlyn & Jayden Lloyd – co-chairs
- ❖ Joseph Burkhart – Logistics Coordinator
- ❖ Graham Butler – Communications
- ❖ Brianne Lynn – Member
- ❖ Lindsay Fraughton – Member
- ❖ Ben Winnick – Member
- ❖ Lara-Sophie Boleslawsky – Member

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