case studies on the status of women from non-western countries would have made her critique of western feminist thought easier to follow throughout the book.

Finally, although Bulbeck is effective in challenging the familiar face of feminism, she is less successful in changing it. She hints that the idea of hybridity may be fruitful in this regard. For her, hybridity is a shorthand expression "for the connections between us, connections which challenge the notion of western dualisms, and of oppositions like third world and first world." (p. 54). But how does understanding hybridity lead one to draw these connections? How does hybridity break down the oppositions between the West and the rest? And, how does hybridity re-orient western feminism? Bulbeck does not answer these questions, but rather leaves them for the reader to ponder.

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Australia fits uneasily into long-standing East-West dichotomies. A nation with strong historical connections to Britain and Europe, Australia in nonetheless geographically and, increasingly, economically and culturally a part of Asia. Dever’s (1997) Australia and Asia: Cultural Transactions explores some of the myriad cultural linkages between Australia and its Asian neighbours, including Hong Kong, Thailand, Vietnam, Cambodia, Japan, Indonesia and the Philippines. The volume consists of essays by media, cultural studies and literary theorists, art historians, film makers and journalists, and those from the disciplines of Anthropology and Women’s Studies. While the volume is interdisciplinary in approach, two major themes run throughout the essays. The first is Australia’s quest for national identity in the face of increased non-European immigration, the policy of multiculturalism, an increasing recognition of Australian Aboriginal rights, and intensifying economic and cultural relations with its Asian neighbours. The second very much related to the first, is the way in which selves are defined in opposition to “Others.” The contributors examine the positioning of the Australian self and Asian “Other” in art exhibitions, film and documentary, news coverage, advertising, novels and arts and crafts objects. In the course of their analyses, the contributors also highlight the complexities of cross-cultural translation, and explore the material and ideological underpinnings of cross-cultural exchanges.
Chapters by Pamela Hansford and John Clark focus on the political, economic and philosophical imperatives of art exhibitions as representations of Australian self and Asian "Other." Hansford analyses an Australian art exhibition which travelled through South-East Asia in 1990-91. She suggests that this and other similar projects are designed, rather ironically, both to convince the viewing publics of Asia that Australian racism and ethnocentrism are comfortably in the past, and to combat still persistent racism and ethnocentrism within Australia. She suggests that such stagings of "authentic" Australianness are carefully constructed so as to be universally "palatable, portable, translatable" (p. 15-16), and that this exercise threatens to reduce Australianness to the level of cultural kitsch, and to reduce Australian multiculturalism to the level of image. Hansford also discusses the way such exhibitions are used to claim cultural authority for Australia in the face of its declining economic authority within Asia.

Likewise, John Clark discusses exhibitions of Asian art in Australia, specifically the 1993 Asia-Pacific Triennale. He discusses the goals of the exhibition: to educate Australians about Asia, to transcend stereotypical representations of Asia, to promote equality and diversity in transnational art discourse, and to highlight the role of art in social change. He analyses the decision making processes which shaped the way these goals translated into action, giving special attention to the gatekeepers of the arts, those who regulate which representations of self and "Other" are ultimately seen by the Australian public.

Chapters by Peter J. Hutchings, Philip Robertson, Gabrielle Finnane, Maryanne Dever, Annette Hamilton and Robert Nery focus primarily on film. Hutchings traces similar themes in the films of Hong Kong and Australia, themes of peripherality and abandonment, historical and cultural depthlessness and apocalyptic possibilities. He argues that while there are significant differences between the cultural and historical trajectories of the two regions, and between their cultural texts, the use of certain filmic and narrative devices allows Australian and Hong Kong film-makers to step outside the confines of history and global power hierarchies to posit a new global order in which their nations' independence and maturity are forced, and their national histories and identities can be built anew.

Philip Robertson examines Dennis O'Rourke's controversial 1991 "documentary fiction" The Good Woman of Bangkok. He suggests that the film both engages in and undermines colonialist and Orientalising discourses. It confounds distinctions between reality and fiction and ambiguously positions the film's fictional characters, its film-maker and its audience in a decentred and decentring filmic process, a process which in some ways mirrors Australia's ambivalent relationship with Asia. In this reading, just as the film-maker and the "Film-maker" character travel to Asia on a journey of self discovery, so Australia's engagement with Asia is part of a redefinition of national identity.

Gabrielle Finnane examines Australian cinematic representations of Australia(ns) in Asia and Asia(ns) in Australia. She argues that Asian settings, constructed as dangerous, repressive, and corrupt, are often used as backdrops for what she calls "orphan" narratives in which an Australian is cut off from country, culture and community. Finnane demonstrates that certain devices, such as gothic imagery, nostalgia and appeals to liberal senti-