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Book of Abstracts

**The 12th Biennial Crossroads
in Cultural Studies Conference**

2018.8.12-15, Shanghai

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Welcoming Words

On behalf of Shanghai University, I warmly welcome you, the participants of the 12th Crossroads Cultural Studies Conference, to Shanghai in this sunny and colorful season!

As the biggest university of Shanghai that is commonly thought as the biggest city of China, and with a history that stretches back more than 90 years, Shanghai University has remarkably developed in the recent 30 years, just like this city, and has now 26 full-time colleges/schools with more than 20,000 undergraduate students and about 15,000 postgraduates.

Shanghai University has devoted itself to develop international exchanges and cooperation as one of the key goals. Currently, over 4,000 international students are studying on the 4 campuses of the University.

Living in such a globalized age and facing so many big challenges/hopes which can be well responded/realized only by global cooperation, we should all try our best to develop deep intellectual exchanges and various international academic joint-researches to make higher education and university life really valuable to the human life in both today and future.

Co-organized with Association for Cultural Studies for more than two years, Shanghai University will have this Crossroads conference opened in the next days, we believe it will be productive and successful because all of your contributions!



Yong Duan

Vice President of Shanghai University



Welcome to the 12th biennial “Crossroads in Cultural Studies” international conference, the signature scholarly event of the Association for Cultural Studies (ACS)!

As I open the programme with you here at the beginning of our unique encounter at the Shanghai Crossroads, I feel that we are turning a new page of our multifarious engagement through Cultural Studies. My excitement is rooted in two challenges we face today as an emergent assembly of researchers, teachers and intellectuals. The first pertains to the meaning, value and work of culture and its implications for our persistent undertaking worldwide of this collective project we all desire to materialise in Cultural Studies. The other challenge involves the institutional space, platforms and practices with which we undertake our work: namely, the academia itself, along with the predictable and unpredictable ways it renders our critical-discursive endeavours more pertinent to realise.

On behalf of ACS, I give my sincerest thanks to Shanghai University, our local host and organizer for the 2018 Crossroads. I thank profusely all the individuals at the Organizing Committee, staff and students alike, who have dedicated their time and efforts over the last 15 months to making this event happen. I am truly grateful for the institutional support given by SU, without which the conference could not have been realizable in the first place.

Beyond this moment, my deepest gratitude goes to the intellectual foresight, scholarly orientation and well-laid groundwork set by the ACS community including our various former Boards. Without the shared vision and ongoing engagement with the fundamental projects we find in you, we could not have made our way thus far.

Stephen Ching-kiu Chan
Chair of the Board
Association for Cultural Studies

On behalf of College of Liberal Arts, I cordially welcome you all to participate in the 12th Crossroads Cultural Studies Conference held at Shanghai University this summer.

Founded in 1978 as a Division of Fudan University, College of Liberal Arts will celebrate our 40th Anniversary this December. With three departments of Chinese Language and Literature, History, and Cultural Studies, our college has a total of 1222 students (around 500 undergraduates, 500 postgraduates and 200 doctoral students), including 100 international students.

College of Liberal Arts attaches great importance to international exchange and collaboration and we hope through this great event, more connections will be established and strengthened between us.

Established in July 2004, cultural Studies at Shanghai University is the first such program in mainland China with Prof. Xiaoming Wang as a pioneer. Today we feel very proud that this Crossroads conference co-organized with Association for Cultural Studies is held at Shanghai University. I wish this conference a big success, and wish you all a great time in Shanghai!



Yong'an Zhang

Professor of History

Dean, College of Liberal Arts of Shanghai University



Dear Participants of the 12th Biennial Crossroads Cultural Studies Conference:

Warmly welcome to Shanghai as well as the university named after the city!

As you may know, this city has so many complicated memories, some of that is fascinating and glorious while the other is sad and painful, accumulated in its 800-year history.

As a citizen born, and has lived for nearly 60 years, in this city, I can't say where Shanghai will go, speaking honestly, because different ways crossed or bifurcated before our eyes, which seems anything is possible since we are living in such an obscure era.

All these memories and realities have created their material forms, that is, the architectural space of the city, the rural rings around the urban, and the life unfolded in, and shaped by, these forms: roadside trees, traffics, walkers, dazzling bright downtown, silent evening of villages, noisy restaurants, and scared wildcats...

Please take time to watch and know this city as well as its people during your stay here. Some of you have known it very well, but as a Shanghainese, I would say, there still be something you don't know, and worthy to be seen.

Shanghai is not only a city, it could be seen as an epitome of China, even of the bigger areas in today's world. It's by this reason, I believe, or as one of the reasons, that we sit together here to exchange our various understandings of the stein realities as well as our dreams of different futures.

Finally, on behalf of the organizing team, I say THANKS to all of you, for your contribution to this conference, and for your support to us.

WANG Xiaoming

Professor of Cultural Studies/Chinese Literature

Chair of the organizing committee

The 12th Biennial Crossroads Cultural Studies Conference

Advisory Committee and Special Thanks

Advisory Committee

CHAN Kuan-Hsing (National Chiao-Tung University)
DAI Jinghua (Peking University)
KANG Nae-hui (Chung-Ang University)
Mike Featherstone (Nottingham Trent University)
Lawrence Grossberg (University of North Carolina)
Meaghan Morris (University of Sydney)
Graeme Turner (University of Queensland)
Yann Mourier Boutang (University of Technology at Compiegne)
Yoshimi Shunya (University of Tokyo)
ZhOU Xian (Nanjing University)

Special Thanks to

Open Times (《开放时代》)
Cultural Studies
Theory, Culture & Society
China Book Review (《中国图书评论》)
Beijing Cultural Review (《文化纵横》)
Cultural Studies (《文化研究》)
Asia-Pacific Cultural Studies
The International Center for Cultural Studies, NCTU
Exploration and Free Views (《探索与争鸣》)
The Institute for East Asian Studies, Sungkonghoe University
Refeng Xueshu (《热风学术》)

General Information

Venue

All events and sessions of the conference will be held in Weichang Building, D Building, DJ Building and J Building of Shanghai University's Baoshan Campus.

Registration Desk

The registration desk is at the entrance of Weichang Building. Participants can pick up their delegate bag, badge and lunch tickets from 8:30 to 18:00 on Aug 12th, 13th and 15th and from 13:30 to 18:30 on Aug 14th.

This entrance will also have a special desk for on-site registration for those who failed to do online registration and report to the organizers. The desk is only available on the morning of Aug 12th, from 9:00 to 10:30.

The badge entitles you to enter all conference rooms and attend the academic events. Coffee and pastries during the scheduled breaks are served only to participants wearing their badges. We therefore kindly ask you to wear your badge at all times during the conference.

If you have any questions, please ask for help from the registration desk during the hours listed above, or call the conference info mobile phone (+86-137-3220-4324) during the conference.

Free Wifi

Please connect to “Shu(ForAll)” if you applied for a free wifi account by submitting your name and passport number by email. The username is your passport number and the password is crossroads 2018. You can also connect to “eduroam” if

you have an eduroam account through your home institution. You will not be able to connect to Google, YouTube and so on via wifi if you are not using a VPN.

We kindly remind you to download and store all the materials you need to do your presentation on a usb disk before you come to China.

Book of Abstracts

The book of abstracts will be delivered to your email before Aug 9th. Please check it, and download it if needed before you come to the conference. There will be a limited amount of printed ones for you to buy at the registration desk after the opening keynote.

A (*) after the name of a panelist means the panelist has not completed their online registration in advance and not asked for permission to complete on-site registration.

There is a map, in the book and the program, to show the cities where the participants from Chinese-speaking societies come from. We hope it will be helpful for you to gain a whole picture of the development of Cultural Studies in these societies.

The list of participants is arranged according to the way the participants fill in their names online to register.

Paper Sessions

Session duration is 90 minutes. The time reserved for one paper presentation is usually 20 mins. The presentations are followed by discussion and Q&A. The session chair will help to keep time.

Volunteers

There will be volunteers in the conference venue at all times who will be

wearing white or blue t-shirts with the Crossroads logo. They are happy to help you with any questions or problems you may have during the conference.

Lunches

Lunch will be served at Yixin Restaurant (2nd floor) or Shanming Halal Restaurant (3rd floor). Lunch is included in the registration fee. Please use your lunch tickets for this purpose.

It takes about 15 mins to walk from D Building to Yixin Restaurant and 20 mins to walk to Shanming Halal Restaurant. The shuttle buses between DJ Building and the restaurants will be available during lunchtime. The shuttle bus schedule will be announced daily.

Please follow the guidance of volunteers to take the shuttle bus and at lunch if it becomes too crowded at the bus stops or in the restaurants.

Book Exhibitions & E-display

The lobby of Weichang Building and the first floor of DJ Building will have Publisher exhibits and an E-display of cultural studies journals in different languages during the conference.

ACS General Meeting

The ACS general meeting is on the second floor of Yixin Restaurant during lunchtime on Aug 15th.

Smoking

Smoking is prohibited indoors.

Beverages and Snacks

You can buy beverages and snacks with cash at the store located in the basement of D Building. It is open from 8:00 to 19:00 during the conference.

ATM

There is one ATM on the first floor of Yixin Restaurant.

Public Transportation Card and Taxis

You can buy a public transportation card (stored value card) at all metro stations in Shanghai, and use it to pay for public buses, the metro, and taxis.

Uber and Didi Chuxin (滴滴出行) are both options in Shanghai. Remember to take a receipt that will give you clues to retrieve anything left in the car.

More Information

More lodging information is on the webpage of Crossroad 2018 (www.cul-studies.com).

More tourist information can be found at <http://www.meet-in-shanghai.net>.

Outline Schedule

2018/08/12 Sunday

- 8:30-9:00** **Registration Session** (Weichang Building)
- 9:00-9:20** **Opening Ceremony** (Weichang Building)
Speakers: Duan Yong; Stephen Chan; Wang Xiaoming
Moderator: Zhang Yong'an
- 9:20-10:50** **Opening Keynote** (Weichang Building)
Keynote Speaker: Guy Standing
The Precariat under Rentier Capitalism: Why Basic Income is Vital?
Moderator: Wang Xiaoming
- 10:50-11:10** **Coffee Break** (DJ103, DJ104 & DJ108)
- 11:10-12:40** **Parallel Sessions A** (D & DJ Building)
- 12:40-13:50** **Lunch** (Yixin Restaurant & Shanming Halal Restaurant)
- 13:50-15:20** **Parallel Sessions B** (D & DJ Building)
- 15:30-17:00** **Parallel Sessions C** (D & DJ Building)
- 17:00-17:20** **Coffee Break** (DJ103, DJ104 & DJ108)
- 17:20-18:50** **Parallel Sessions D** (D & DJ Building)
- 19:30** **Reception** (off campus, assembly at 18:50 for bus transit)

2018/08/13 Monday

- 9:00-10:30** **Plenary Session I: The Urban-Rural Relationships** (Weichang Building)
Chair: Wang Xiaoming
Wen Tiejun: *The Challenge of Global Crisis and China's Strategy*

of Rural Revitalization

María del Carmen Rojas: *Social Determination as a Tool to Transform the Urban/Rural Relationship*

Cheikh Gueye: *Urban-Rural in Africa: Between Hybridization and Open Territories*

10:30-10:50 Coffee Break (DJ103, DJ104 & DJ108)

10:50-12:20 Parallel Sessions E (D & DJ Building)

12:20-13:30 Lunch (Yixin Restaurant & Shanming Halal Restaurant)

13:30-15:00 Spotlight Sessions F (J Building)

[F1] Institutional Dilemma and Cultural Practices: Doing Cultural Studies in Mainland China

[F2] Back to the Future: Asian Imaginations

[F3] Publishing Cultural Studies, Now and in the Future

15:00-15:20 Coffee Break (DJ103, DJ104 & DJ108)

15:20-16:50 Parallel Sessions G (D & DJ Building)

17:00-18:30 Parallel Sessions H (D & DJ Building)

2018/08/14 Tuesday

12:30-13:30 Lunch (Yixin Restaurant & Shanming Halal Restaurant)

13:30-15:00 Plenary Session II: Work/Post-Work (Weichang Building)

Chair: Christopher Connery

Neferti X. M. Tadiar: *Servility and Servitude: Reproductive Work in the Globopolis*

Yann Moulier Boutang: *Metamorphosis in Work and Capitalism, Good or Bad News? Elements for an Assessment*

Asad Haider: *Post-work and “Post” Condition*

15:00-15:20 Coffee Break (DJ103, DJ104 & DJ108)

15:20-16:50 Parallel Sessions I (D & DJ Building)

17:00-18:30 **Parallel Sessions J** (D & DJ Building)

2018/08/15 Wednesday

9:00-10:30 **Parallel Sessions K** (D & DJ Building)

10:30-10:50 **Coffee Break** (DJ103, DJ104 & DJ108)

10:50-12:20 **Spotlight Sessions L** (J Building)

[L1] The Utility of African Cultural Studies: National and Global Formation and Intervention

[L2] Configurations of Hope: Youth Activism in Asia

[L3] The Nusantara Kampong Network: Cultural Alternative for Social Transformation

12:20-13:30 **Lunch**(Yixin Restaurant & Shanming Halal Restaurant)

ACS General Assembly Meeting (Yixin Restaurant)

13:30-15:00 **Parallel Sessions M** (D & DJ Building)

15:00-15:20 **Coffee Break** (DJ103, DJ104 & DJ108)

15:20-16:00 **Presentation of Stuart Hall Award 2018** (Weichang Building)

Addresser: Lawrence Grossberg

Pessimism of the Will, Optimism of the Intellect: A Life in Cultural Studies

Moderator: Stephen Chan

16:00-17:20 **Closing Keynote** (Weichang Building)

Keynote Speaker: Meaghan Morris

Institutional Kung Fu: On the Arts of Making Things Happen

Moderator: Luo Xiaoming

17:20-17:30 **Closing Ceremony** (Weichang Building)

Speakers: Stephen Chan (also as moderator); Ana Mendes (organizer of Crossroads 2020)

19:00 **Farewell Party** (additional fees and reservation required, off campus, assembly at 17:45 for bus transit)

Opening Keynote

Guy Standing is Professorial Research Associate at the School of Oriental and African Studies, University of London. He is a Fellow of the British Academy of Social Sciences and co-founder and now honorary co-president of the Basic Income Earth Network (BIEN), an international NGO that promotes basic income.



He was previously Professor of Development Studies in SOAS, Professor of Economic Security, University of Bath, Professor of Labour Economics, Monash University, and Director of the ILO's Socio-Economic Security Programme. He has been a consultant for many international bodies, including UNICEF, UNCTAD, UNDP, the European Commission and the World Bank, has worked with SEWA in India for many years, and was Director of Research for President Mandela's Labour Market Policy Commission.

His career has combined being in the United Nations, being an activist (working for SEWA, et al., and steering BIEN), and being an academic. He is on the editorial boards of a number of academic journals, including *Development and Change*, *Work*, *Employment and Society* and *the Indian Journal of Labour Economics*.

His recent books include *The Precariat: The New Dangerous Class* (2011), which has been translated into 19 languages; *A Precariat Charter* (2014); with others, *Basic Income—A Transformative Policy for India*, and *The Corruption of Capitalism: Why Rentiers Thrive and Work Does Not Pay* (2016). His latest book is *Basic Income: And how we can make it happen* (Pelican, Penguin, 2017).

The Precariat under Rentier Capitalism: Why Basic Income is Vital?

We are in the midst of the Global Transformation, at the crisis point, living in an era of rentier capitalism, when the economic returns to property—physical, financial and “intellectual”—are rising remorselessly, while income from labour is declining. The income distribution system of the 20th century has broken down.

Work is not disappearing. But a new global class structure is taking shape in which the precariat is growing rapidly and experiencing heavier workloads, stagnant earnings and growing insecurities. The precariat is today’s “dangerous class”, and is becoming angrier amidst multiple forms of insecurity.

To complicate matters more, the United States under Donald Trump is trying to restore its previous hegemonic status in a global economy in which China is emerging as an economic giant and a rentier economy in its own right.

This presentation will indicate the nature of rentier capitalism. Then it will define the precariat and why it is becoming the “dangerous class”, in both negative and positive ways, in every part of the world. Class matters. Finally, it will explain why a basic income is essential as an anchor of a new distribution system in a work-based Good Society.

Closing Keynote

Meaghan Morris is Professor of Gender and Cultural Studies, University of Sydney, and former Chair Professor of Cultural Studies in Lingnan University, Hong Kong (2000-2012). She is a Fellow of the Hong Kong Academy of the Humanities and the Australian Academy of the Humanities. Her books include *The Pirate's Fiancée: Feminism, Reading, Postmodernism* (1988), *Too Soon Too Late: History in Popular Culture* (1998), *Identity Anecdotes: Translation and Media Culture* (2006), and *Creativity and Academic Activism: Instituting Cultural Studies* co-edited with Mette Hjort (2012). In 2016 she received the Inaugural Stuart Hall Award for Lifetime Achievement in Cultural Studies.



Institutional Kung Fu: On the Arts of Making Things Happen

During my life I have had the good fortune to participate in institution-building projects that “realistic” people warned me were unlikely to succeed: for example, the Feral Publications group in 1970s Sydney, with whom I wrote social movement-driven translations and essays instead of a PhD; the University of Paris-VIII Vincennes that admitted migrant workers along with high school graduates; the multi-lingual translation journals of *Traces*, linking Chinese, English, Japanese and Korean intellectual agendas; and, most durably, the Inter-Asia Cultural Studies movement and Lingnan University’s Department of Cultural Studies—the first in the Chinese world. I have learned many things about making experiments work and then dealing with loss as contexts change. One such lesson is never to be discouraged by pessimistic, do-nothing realists.

However, these projects involved taking the risk of openness to cultural strangers and thus to unforeseeable events. Today’s conditions of precarious labour, performance imperatives and a brutal erosion of unoccupied time make it hard for academic workers to take any “outside” risks that are not already inherent in their jobs. What skills may help us nourish that openness to the outside of our own immediate historical situations, without which Cultural Studies becomes an incoherent cluster of disciplinary fragments? To think about this I will revisit some early debates in Inter-Asia Cultural Studies by drawing on an essay by the Chinese novelist, green activist and cultural critic Chan Koonchung that compares the Cantonese kungfu (“skills”) with ancient Greek *techne* (“craft” or “art”); and on an account of pedagogy by Anne Freadman, an Australian teacher of French, that asks us to think seriously about story-telling as a mode of apprehending things that are “not yet” part of our culture.

Plenary Session I

The Urban-rural Relationships

Chair: WANG Xiaoming

Speakers: WEN Tiejun, Maria del Carmen Rojas, Cheikh Gueye

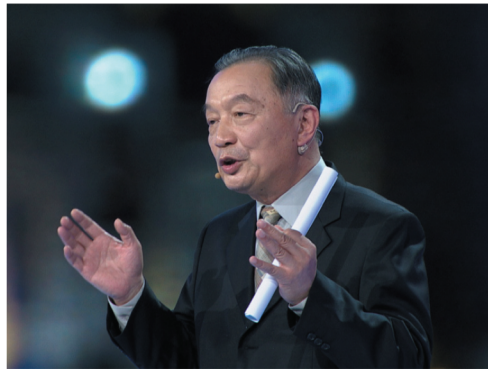
The western style urbanization, the urban overwhelming the rural, using “urbanization rate” as one of the key standards to evaluate social progress: can such a development model exemplified with the western conditions be used to understand, imagine, and practice the reality as well as the future of the whole world? So many countries such as India, Turkey, Brazil, Nigeria, Indonesia and mainland China, can be really understood in this urban-oriented way? Can human society and global ecosystem bear if a half, or only one third, of human-living space is urbanized? If can't say confidently Yes to the questions, we should create various ways different from the western style one mentioned above: how to create, revive or develop various and really civilized ways of progress for both cities and villages? how to create equally united and really complementary relationships between the urban and the rural? and how to rethink of today's political, economical and cultural crises at all levels in the perspectives of urban-rural relationship...



Wang Xiaoming, Professor of Cultural Studies, and Director of Center for Contemporary Cultural Studies, at Shanghai University; Distinguished Adjunct Professor of Department of Cultural Studies at Lingnan University (2013-2018).

His recent books include *Stand Sideways*, Renjian Publishing House, Taipei, 2013 and *Short Sight & Far-sighted*, Fudan University Press, Shanghai, 2011. What he recently co-edited includes *Selected Essays of Modern Chinese Thought*, 2 vols., Shanghai Bookstroe Publishing House, 2013, *Genealogies of the Asian Present: Situating Inter-Asia Cultural Studies*, Orient BlackSwan, Delhi, 2015 and *Citta Senza Limiti: Studi Culturali sull'Urbanizzazione in Cina*, Cafoscarina, Venice, 2016.

WEN Tiejun is a renowned expert on sustainable social and economic development and rural issues, especially in studies of the Three Rural Issues (or San Nong, in Chinese 三农, referring to agriculture, rural areas and farmers). He is the Executive Dean in the Institute of Advanced Studies for Sustainability, Renmin University of China.



The Challenge of Global Crisis and China's Strategy of Rural Revitalization

People generally know about the global crises, but do not quite understand how & why China can deal with it. China's policy to counter the crisis relies on maintaining investment-led growth for 20 years, which however has incurred an over-expansion of credits and serious debts which are similar to those of the West entering the era of financial capitalism. Now, the biggest question for humanity is not the worsening global capitalist crisis of the 21st century, but whether China can deploy the strategy of rural revitalization based on its traditional culture to turn to ecological civilization.



Maria del Carmen Rojas got her degree as an architect from the Catholic University of Córdoba (Argentina), and holds a PhD in demography and a Postdoctoral degree on subjectivities from the National University of Cordoba (Argentina). She works as an independent researcher at the National Scientific and Technical Research Council (CONICET), and she is also the coordinator of the research area “Healthy Habitat: Risk, Housing, Environment and

Health” (RVAS-HABSALUD) for the Inter-American Network of Healthy Habitat (NETWORK HABSALUD), supported by the Pan American Health Organization (PAHO), the United Nations programme HABITAT (UN-HABITAT), and the Geo-historical Research Institute/CONICET in tandem with the National University of the Northeast (IIGHI/CONICET-UNNE).

Social Determination as a Tool to Transform the Urban/Rural Relationship

I try to overpass the myth of “urban/rural” duality, questioning the dominant paradigm of modernity. This model imposed the understanding of the world in two opposite ways: the city, which is understood as regent, cosmopolitan, advanced and prosper; and rural space, conceived as a backward, simpler and secondary world.

With this purpose, I will focus on the forms of life or ways of social reproduction that characterize to the different social groups. Then, the interpretation will not be reduced to the search for simple connections between parts. I will try to elucidate that although the social whole is composed of parts that we can describe

and measure empirically, the contribution of those parts in the whole, generates a complex and superior reality, which arises with peculiarities, different from each separated part, although each one depends on the others for its existence.

Then, I will consider:

a) the social determination of the urban/rural processes;

b) the overcoming of those idea which reduces the category of place to a simple physical continent or to an administrative circumscription, which ties the design of policies to the functionalism;

c) critical geography as a contribution to overcome the empirical-reductionist meaning of place;

d) exhaustive local management of the risk, counterhegemonic because it enables the understanding and the approach to the complex relationships in general, particular and individual dimensions, both in their genesis and in their social reproduction;

e) the information systems from the perspective of the epistemology of praxis, product of the transforming activities of the social subject;

f) the social vulnerability concept, due to several aspects as political, ethical, cultural, and psycho-affective, can be expressed in the social complexity;

g) the urban/rural construction from the triangle of politics potentialities, which articulates the political project, the political strategy and the management capacity.



Dr Cheikh Gueye holds a Ph D in Geography from Louis Pasteur University in Strasbourg. He has worked for more than twenty years as a researcher on the articulation between territories, cities, and societies (religions, identities, etc.) in Africa in the context of globalization. He is currently researcher in charge of foresight and strategy at the Executive Secretariat of an international NGO called Environment and Development in action for the Third World (Enda Third World). He notably published the book *Touba the capital of the Mourides* in Karthala (Paris) in December 2002.

Urban-Rural in Africa: Between Hybridization and Open Territories

Widespread urbanization remains one of the major events that have marked the world in the century that has just passed. Cities continue to be places of accumulation, concentrating and mixing more and more men and goods. In Africa, the urbanization rate has increased from less than 10 per cent to 35 per cent in the past 30 years, exceeding even the 50 per cent threshold in several countries. Growth rates do not weaken and the city's influence on its hinterland extends with space. Urban fronts are spreading into agricultural areas and generate problems for natural resource management and development. However, the city remains attractive and liveable, denying once again the cataclysmic predictions concerning its environment and its social movements.

The idea that the future of the city is not within it and in its reproduction but in its articulations with the rural environment is a major paradigmatic reversal that justifies the new interest of the social sciences in urban-rural relations. Uncertainty marks the research on the nature of what is invented between the two environments, new territories,

neither completely urban, nor really rural and which seek an identity and a name.

The city can be considered as a set of social interactions and powers inscribed on a space and represented in their materiality and immateriality by the city dwellers. The villages also constitute a space, a theatre of stakes and evolutions. They modernize themselves on the spot by borrowing from the city its architectural ways, its types of layout, its materials, but especially its lifestyles, its activities, its cultures, while the city is more and more nostalgic for the countryside, its fauna, its flora and rediscovers its values and ideas.

However, increased mobility of people and increasingly dense flows have led to the gradual construction of specific functions in the context of interactions. The rural world has often specialised in supplying the city with basic foodstuffs. Secondary cities have mostly been constituted as relays and transition spaces between the two environments. Economic and/or political capitals are generally the major outlets for national flows of goods, but also the supply points for manufactured goods. Urban-rural relations are a recurrent theme in the social sciences which induces paradigmatic changes because of the transformations affecting each of these environments.

The countryside is no longer completely bowed to millenary traditions and jealous of its prerogatives by opposing the city represented as the place of modernity. The return of the city dwellers to the values of the “country”, of the “region” declines the ethnicities and other legacies that the city welcomed at a given moment and which find themselves boosted in front of the crisis of reference points. As we move from cities to megacities, hasn’t the urban become the tomb of civilization? But what civilization are we talking about? The uncertainties and the standardization of values also correspond to a standardization of spaces, the city welcoming entire villages (the village that goes to the city). The boundaries between the two environments and their own activities are increasingly uncertain (phenomena of urbanization of the countryside and ruralization of cities) and induce a de-spatialization of economic units and households.

Plenary Session II

Work/Post-Work

Chair: Christopher Connery

Speakers: Neferti X. M. Tadiar; Yann Moulier Boutang; Asad Haide

The question of work was a major preoccupation of 19th century European philosophy from Hegel to Marx. According to Engels, it was the workers' movement, based on a privileging of industrial manufacturing labor, that carried that legacy forward, albeit in the realm of political and revolutionary practice. Philosophical and theoretical inquiry into the nature of work declined, as the new disciplines of economics and sociology took over the intellectual work on work. Over the past fifty years, on a global scale this time, discussions about the nature and future of work have acquired new political, cultural, and theoretical urgency. Notions such as affective labor, immaterial labor, precarious labor, and surplus population have arisen in an era when the centrality of manufacturing labor—as locus for politics and as work's vanguard form—is held to be in decline, albeit unevenly across the globe. In some circles, the spectre of a coming “post-work society” is the catalyst for new subjectivities and new forms of politics. This panel carries on the work of thinking about work in our present period, and about the political possibilities that are opened up or foreclosed by the recent revival of thinking about work and its futures.

Christopher L. Connery is Professor of Literature, University of California at Santa Cruz; the author of *The Empire of the Text: Writing and Authority in Early Imperial China* (Rowman and Littlefield) and *The Oceanic Feeling: Aqueous Ideologies and the Geo-imaginary of Capitalism* (Harvard University Press), as well as the co-editor of *The Sixties and the World Event* (with Hortense Spillers, *Boundary 2*, Duke University Press) and *The Worlding Project: Doing Cultural Studies in the Era of Globalization* (with Rob Wilson, North Atlantic Books).





Neferti X. M. Tadiar is the author of *Things Fall Away: Philippine Historical Experience and the Makings of Globalization* (2009) and *Fantasy-Production: Sexual Economies and Other Philippine Consequences for the New world Order* (2004). Her current book project, *Remaindered Life*, is a meditation on the disposability and surplus of life-making under contemporary conditions of global empire. She is Professor of Women's, Gender, and Sexuality Studies at Barnard

College, Director of the Center for the Study of Ethnicity and Race at Columbia University, and co-Editor of the journal, *Social Text*.

Servility and Servitude: Reproductive Work in the Globopolis

In today's new global political economy of life (where all life bears the potential to serve as a direct means and source for the extraction of capitalist value), it is vital to distinguish between the notion of servility as the general characteristic of the exploitation of the communicative performances and social, communicative, cognitive, and affective capacities of post-Fordist workers, on the one hand, and the labor of servitude characteristic of contemporary immigrant domestic and service work in particular, on the other. I focus in particular on the phenomenon of global reproductive work in the context of processes of global urbanization. Processes of global urbanization depend on modes of value-extraction that issue out of the servicing of circulation itself. Such modes of value-extraction do not, however, only depend on the capitalizable value of life as labor for servile Post-Fordist cognitive

and communicative workers. They also crucially depend on the disposable life-times of a worldwide service/servant strata whose primary work is to save as well as produce the valuable time of their clients/employers—that is, to serve as the means of facilitating the latter’s value-productive movements.

In this account, domestic workers are producers of the valorizable life-times of others. They are thus to be distinguished from their employers whose lives bear investable, accumulable value. Live-in “guest” migrant domestic workers act as all-around household appliances and domestic implements, whose design or designated purpose is to “save” their employers’ valuable life-times. (Marx writes that rather than saving labor, what is characteristic about the machinery employed in production is “the *saving* of necessary labour and the creating of *surplus labour*”.) Like convenience foods and food services, “servitude” (in contrast to “servility”) provides, besides immeasurable social and subjective values of well-being, comfort, and self-esteem, “savings” in that non-material use-value of time. Instead of being “wasted” on the chores of life-maintenance, the “extra” time saved can then be absorbed into the higher value and valorizable life-times of employers.

Viewing the new global political economy in this way, that is, as an economy of discrepant “life-times”, I suggest another way of understanding the role of servitude in contemporary global capitalism beyond its construction as invisible or unaccounted, unremunerated labor, and beyond therefore its potential as a free political subject, a citizen if you will, of a globopolitical humanity. I see global servitude or reproductive work as a means of labor, or a machine of production, for the valorizable life of servile labor. Its specific capitalist genealogy can be traced to colonialism and slavery in the age of freedom.



Yann M. BOUTANG

is Professor of economics at University of Technology at Compiegne (UTC), and Director of Research Labs at the University of South Britain (UBS at Vannes) and at Costech UTC; and the author of *De l'esclavage au*

salariat, économie historique du salariat bride (Presses Universitaires) and *Althusser, une biographie* (Grasset, Paris).

Metamorphosis in Work and Capitalism, Good or Bad news? Elements for an Assessment

Theories of mutations in capitalism and work have been numerous since the 2000': post industrial society, post capitalism, second or third industrial revolution , cognitive capitalism, society of knowledge, capitalism 4.0. All these theories share in common the idea of a deep rupture or real disruption vis-à-vis the main tools used to describe social an international division of labour, the global chain of value, entrepreneurship and last but not least cultural attitudes towards work and the wage system, conflicts and compromise. Drawing distinctions and relations between activity, work and codified employment, we shall examine what the second digital revolution (interconnection through the Web, Internet of Things, Big Data, learning machines and the several forms of Artificial Intelligence) has brought into the picture; what paths are becoming obsolete, what perspectives are emerging.

Asad Haider is a PhD student in History of Consciousness at the University of California Santa Cruz working on organization and workers' politics. He is an editor of *Viewpoint* and author of *Mistaken Identity: Anti-Racism and the Struggle Against White Supremacy* (Verso, Spring 2018).



Post-Work and the “Post-” Condition

In the advanced capitalist world, the theme of post-work rose to ascendancy in the 1990s and early 2000s, but it played on a contradiction that had been consistently raised since the 19th century: that the development of the productive forces and the subsequent increasing productivity of labor would make laborers superfluous. At the turn of the 21st century, however, this contradiction would be tied to a particular temporality of “posts”—the most obvious being the postmodern condition, drawing perhaps on poststructuralism, with an ambiguous relation to postcolonialism. This paper interrogates the linear temporality which determines this periodization of the “post.” What does it have to do with the “prehistory” of capital, the so-called primitive accumulation? Do contingency and hybridity actually come after some period in which teleology and essentialism held sway? What is the temporality of our present, the period in which capitalism’s universalizing drive has apparently been achieved?

Stuart Hall Award 2018

The Stuart Hall Award was created in 2015 to honor lifetime achievement in cultural studies. With the approval of his family, the award is named for Stuart Hall (1932-2014), one of the leading figures in the international growth of cultural studies from the 1960s onward. The honoree should be a well-recognized scholar in the field with a clear trajectory in cultural studies, who has made all-around contributions to teaching, research, advocacy, and/or networking. With this primary criterion, recipients for the award are chosen every two years by the ACS Board. The Board reserves the right to not confer an award in years when it deems that no suitable nominees exist.

The first Stuart Hall Award was presented to Meaghan Morris during the 2016 Crossroads in Cultural Studies conference held in Sydney.

The 2018 Stuart Hall Award will be presented to Lawrence Grossberg at the Shanghai Crossroads conference.



Lawrence Grossberg is the Morris Davis Distinguished Professor of Communication and Cultural studies at the University of North Carolina at Chapel Hill (since 1994), and he has held additional appointments in American Studies, Anthropology and Geography. He has been honored for his scholarship, teaching and mentorship by the International Communication Association, the (U.S.) National Communication Association and the University of North Carolina. He has been the editor of the journal *Cultural Studies* from 1990 through 2018.

His work has focused on the specificity of cultural studies, developments in contemporary theory, and the relation of the popular (as affect) to the changing political culture of the U.S. He has researched: U.S. popular music, youth culture and politics; the changing conditions of children in the U.S.; value theory: multiple modernities; the state of progressive oppositional struggles and the nature of countercultures; and the rise of new configurations/alliances of conservatism and capitalism (including the New Right and recent populist conservatisms). His recent books include *Cultural Studies In the Future Tense*, *We All Want to Change the World* (available free online), *Under the Cover of Chaos*, and (co-edited) *Stuart Hall, Cultural Studies 1983*. His work has been translated into eighteen languages and he has lectured all over the world.

He is currently working on two a number of projects before retiring: *Reality is bad enough why should I care about ontology* (a sympathetic critique of the speculative/ontological turn), *What's it all about: A crash course in theory*, and hopefully, an edited volume of Stuart Hall's writings on cultural studies.

At this conference he will give an acceptance speech titled **Pessimism of the Will, Optimism of the Intellect: A Life in Cultural Studies**.

Spotlight Sessions 【 F 】

[F1] Institutional Dilemma and Cultural Practices: Doing Cultural Studies in Mainland China

Conceived and Introduced by:

ZHANG Chun, Managing Editor of *Frontiers of Literary Studies in China*, Higher Education Press

Since the late 1990s, Cultural Studies (CS) projects focusing on various aspects of the Chinese mainland societies have grown significantly across the country and produced notable scholarly outputs at both institutional and social levels. China's latest "Cultural Studies wave" at the beginning of the 21st century is a result of the expanding academic/institutional system under the growing economic capacities, as well as the world-historical challenges and dramatically changing social reality China faces in time of transformation. In this context, CS' development can be marked by distinctive institutional moments, critical intellectual movements, and CS education: students training and teaching. It is notable that different parts of Chinese mainland maintain different levels of institutional development. These institutions have attracted scholars from the field of literature, history, sociology, political philosophy, anthropology, Media Studies, etc. However, due to the anti-institutional nature of CS and the tension between the existing university system as well as Chinese governmental ministration system, the process of CS development and research activities are facing a series of practical and theoretical difficulties across China. It is a challenge for all scholars who are working in an institutional space, to understand the production mechanism of the dominant culture, as

well as the relationship between our socialist past and the post-socialist present with probing into their cultural (inter-) production, while maintaining the inter-disciplinarity of CS. Equally importantly, towards an alternative solution to the relationship between CS and social improvement, Chinese CS scholars are paying attention to rural areas, trying to open up a wider space and establish a unique frame through rural construction and experimental cultural practices. The key factor and its global significance of CS in mainland China might be the direct experiences of the daily life of contemporary Chinese people, the enrichment of resources from socialist history of Chinese revolution, and their contemporary practices.

Panelist 1:

Doing Cultural Studies: Institutional Spaces and Dilemma

XU Miaomiao, Beijing Academy of Social Sciences

Cultural studies as an important approach has been widely engaged by Chinese mainland scholars since the 1990s. The dramatically changing social reality during the transforming mainland provides numerous topics and resources for CS. However, since the power of governmental ministration upon academic production and disciplinary construction are hardly challenged, the establishment of CS as faculty and department is still struggling for their spaces in the university/college system. Based on the case study of Institute for Cultural Studies at Capital Normal University (CNU), by interviewing key members of its staff, investigating its history and discussing the interactions between the CNU CS institute and local government, this presentation attempts to demonstrate the co-operation and tension between this institute and local government in their struggle of building cultural images, defining public spaces, and improving cultural meaning in urban spaces in metropolitan like Beijing. Moreover, by tracking

different resources, such as intellectual knowledge capital and educational cultivate ability provided by the institute, and policy making, funding support and staffing management by the government, my research found the border of the CS institute are continually moving under the governmental ministration and censorship. In the context of contemporary China, CS institutes are at the center of building intellectual spaces and negotiating for academic powers with authoritative discourse.

Panelist 2:

Cultural Studies and Its Local Resources: Discourse and Practice in Chinese Mainland Rural Reconstruction Movement

PAN Jia'en, Chongqing University, Chongqing

Cultural Studies have the tradition of emphasizing “context” and “practice”. Faced with the current difficulties in mainland Chinese Cultural Studies, especially in institutional academic researches, such as lack of attention to local issues and ideological resources, lack of the overall historical horizon and sense, Chinese CS research needs to return to its own unique historical and social context by opening the borders and incorporating local resources. It is necessary to find more potential sources of critique and resistance in modern China and urban-rural areas, and to confront Chinese problems and experiences which are of great complexity. By returning to its unique historical and social context and taking local resources into consideration, this study tries to return to their long-term engagement in “action-writing” practice in Rural Reconstruction Movement. Under the unique perspective of “practitioner-researcher,” we hope to open up the multi-dimensional space obscured by the mainstream vision and find the local resources and promotion of CS in the historical context of China.

Panelist 3:

Hidden and Visualization: A Class Perspective in Chinese Cultural Studies

ZHANG Huiyu, Peking University, Beijing

Chinese institutional Cultural Studies have focused mainly on popular culture, which is the special consumerism culture, where consumers are mainly urban people. It is difficult for popular cultural studies to discover the worker culture and class issues which deserve more attention from Chinese CS scholars and social attention. This study attempts to re-examine the rise of contemporary China from the perspective of class. China's reform and opening up since the 1980s is a process in which the planned economy era of the state-owned workers gradually lost their social status and historical subjectivity. This kind of socialist political practice that became the center of the class struggle, witnesses the failure of working class, who once was the main subject of history. Chinese migrant workers as "cheap labor" in the manufacturing industry have become the new groups of workers. These new workers, who are voiceless in the mainstream culture, form a hidden class in the mainland. They are often presented either as necessary working labor of social assistance or the threat of middle-class life. By focusing mainly on three different cultural practices of the new workers, I will present their grievances and plight while providing a promising political and social landscape.

[F2] Back to the Future: Asian Imaginations

Conceived and Introduced by:

Ashish Rajadhyaksha, Lingnan University

“Was this the end of the madness? Were science and rationality really coming back?”

In Cixin Liu’s classic *The Three Body Problem* there is a brief moment of respite for the astrophysicist Ye Wenjie. Her usual state, at once reconciling the horrors of the past with the need for a planetary imagination for the future, is temporarily given some stability when she returns to the University. Although “everything is in ruins and countless people are still licking their wounds”, the dawn is evident, and it is not in a computer game but in life. Or has the difference been extinguished?

As many parts of Asia reconcile both real and imagined horrors of the past with the idea of an Asian century, there is a growing recognition that such a move may need a planetary imagination: that it is necessary, even as gigantomania takes over massive infrastructure and other projects, to think a future that is no longer limited either by an individual or a national imagination. The combination of climate change, nuclear war, rogue dictators and runaway capital no longer bound by national boundaries force a future to be conceived that is a combination of history, archaeology and science fiction. Imagining the past has always been a component presence in imagining the future, but now we have an added responsibility: or rather three responsibilities—one, to imagine a Big Past that will suffice for the future at hand, two to be able to find the means to narratively engage with the imagination (in the film, the digital game, the novel, the performance), and three to implement the narrative in space and time: in conservation projects, in art museums and on the

street.

Time has rarely been central to thinking through the postcolonial predicament. It was not too long ago that, for most of us in the non-western world, nationalism was the norm, rational statehood the ambition, realism the privileged mode, “homogeneous empty time” the hope, and bending time the subject of magic. We still hoped to one day catch up with the developed world, if occasionally through accelerating—leapfrogging over, or sometimes tunneling beneath—linear time.

This panel is about bending time, to new causes. When there is no way except forward, appearances do not deceive. Spectres of history create new mirages, realism becomes a record of the aftermath of the war.

This is a panel about new aesthetic possibility.

Panelist 1:

The Future as Anachronism

Ackbar Abbas, University of California, Irvine

Jean-Luc Godard once famously said that his films had a beginning, a middle, and an end—only not in that order; just as there might be a past, a present, and a future—but not in that order. Is it possible to imagine the future not in terms of linearity, succession, and chronology, but in terms of temporal overlaps, repetition, and anachronisms? Can we see anachronism not as being behind the times but as a sign of the times, a product of the speed of historical change? Has the concept of change itself changed? Liu Cixin’s sci-fi novel *The Three Body Problem* does not just imagine the future but asks the crucial question of how we are to do so.

Ye Wenjie is a victim of the Cultural Revolution, but she also repeats its exorbitant gestures by inviting an unknown alien civilization to “redeem” a deeply flawed humanity. If there is, as what media theorist Vilem Flusser calls a “crisis of linearity”, can its exemplary texts, including Liu Cixin’s speculative fictions and

other sci-fi novels, bethe documentary forms of our time?

Panelist 2:

Voices, Interrupted

Tejaswini Niranjana, Lingnan University

In envisaging a planetary future that cuts across national boundaries, I focus on the performance of vocal music as a condition of subjectivity. Drawing on my attempts to curate musical events in Mumbai, Hong Kong and Shanghai. I speculate on the predicament of highly-trained Hindustani classical musicians from India when confronted with Chinese collaboration opportunities. Unable to take their embodied subjectivity for granted, in situations where neither their training nor their invocation of tradition finds resonance, these musicians have had to rely on new ways of improvisation that take us back to a degree-zero condition, indeed to the very basis of voice production.

Looking at musical difficulties for which conventional multiculturalism appears to have no description, I suggest we can both look back at music as affective resource and look forward to vitalizing performative space even as it stays marked by the histories from which it appears to disentangle itself.

Panelist 3:

The Accidental Nation and Globalization Elsewhere

Chua Beng Huat, National University of Singapore

This panel calls for a big imagination of the future, an assignment whose demands I have great difficulties in meeting. Coming, as I do, from a very small country that self-recognizes as an “accidental nation”, the collective anxiety has always been and continues to be the “viability” of our nation. Instead of breaking

out, as this panel wants us to, our instinct is typically to reinforce the “national” for fear of its disintegration. On the one hand then, there is the authoritarian regime of “rule by law”, where laws are legalized instruments for all dimensions of control, instead of providing a liberal rule of law that might free the imagination. But on the other there is growing evidence of how the “Singapore model” has enabled and freed up big histories both of the past and the future to emerge elsewhere.

Can it be that, precisely because of its smallness, Singapore has been able to transcend its spatial limitations and entrench itself in the “global”, to enable elsewhere the very possibilities that it fears for its own narrow survival? This dilemma can be summarized thus: The world does not need Singapore but Singapore needs the world. The secret of Singapore’s success in global capitalism is that it is driven by collective anxiety of obliteration as a nation, but also in the way it exports a far more optimistic model for emulation.

How then, can Singapore (and the Singaporean) imagine a “big” future?

[F3] Publishing Cultural Studies, Now and in the Future

Chair/Organizer:

Theodore Striphas, University of Colorado Boulder, USA

This panel is occasioned by a provocation from John Durham Peters (2015: 15): “media are our infrastructures of being, the habitats and materials through which we act and are.” What would it mean for Cultural Studies to imagine itself in this way? What would it mean, in other words, for the field and its practitioners to recognize books, journals, and other types of publications as a constitutive—even existential—force, rather than as conduits or supports for the transmission of our arguments and ideas? This is tantamount to asking: how does Cultural Studies’ “situation” depend, at any given place and time, on media? How should it? The panelists address these questions in an effort to think collectively about the present shape of, and possible futures for, our field. Themes include: translation and global knowledge flows; grey literature; iterative scholarship; copyright and Open Access; for-profit scholarly publishing; and digital technology/social media.

Panelist 1:

Caring for Cultural Studies

Theodore Striphas, University of Colorado Boulder, USA

This presentation introduces the spotlight session, advancing a series of provocations about publishing in Cultural Studies. It begins by challenging the instrumental view of scholarly communication, in which academic publications function primarily as conduits for the transmission of research. The presentation

then develops the idea of infra-structuralism, before thinking through the concept of care as it relates to the everyday life of scholarly fields, and of Cultural Studies in particular. The purpose, here, is to develop a more robust understanding of how the ontology of academic formations hinges not only on “the literature,” but indeed on the materiality of the apparatuses of scholarly communication, and also then on the seemingly mundane acts by means of which those apparatuses are maintained. A brief case study concludes the presentation, focusing on a series of “gotcha” events designed to expose inadequacies in academic journals of varying legitimacy. Here the concept of care comes full-circle, becoming a touchstone for thinking through an ethics of Cultural Studies’ mediality.

Panelist 2:

Differential and Iterative Publishing

Janneke Adema, Coventry University, UK

This paper explores the general trend towards the iterative and dynamic publishing of open, distributed, differential (Perloff) and versioned research. It examines how in these forms of publishing the distinction between doing research and publishing or communicating it, is eroding. These forms of processual and collaborative research have the potential to critique our essentialized and object-based scholarship, yet arguably their importance lies mainly in how they urge us to thoroughly rethink what scholarship and publishing are; to re-evaluate at what points and for what reasons we want, should or are required to cut down our ongoing research, and how we can guarantee that these closures do not bind down its further development. The non-linearity of processual research is key here, where different revisions, remixes, adaptations and readings of research do not flow into each other in a teleological way, but are rather remediations (Bolter) and deformations (McGann) of iterable publications.

Panelist 3:

The Business of Cultural Studies in Iran

Mehdi Semati, Northern Illinois University, USA

The circulation of Cultural Studies in Iran is a compelling story. One version of this story is a narrative of ideas and intellectual traditions. Another is a narrative of institutions and practices. To understand the state of Cultural Studies in Iran, I consider the intersection of these two stories in the practices and institutions of research and publishing, conceived as business practices and entrepreneurial activities. The growth of the for-profit “parallel academy” and that of the black market in paper mills and predatory publishing are examined as the articulation of local politics of translation and publishing in response to global standards and practices. The entanglement of Cultural Studies in this context, a paradoxical position in which it is a symptom and a critic, is instructive for what it tells us about intellectual labor in Iran and about how Cultural Studies might respond to conditions of its own production and circulation globally.

Panelist 4:

How Not to Institutionalize Cultural Studies in Mexico

Gabriela Méndez Cota, Universidad Iberoamericana, Ciudad de México

In Mexico, Cultural Studies exists as a vague intellectual trend rather than as a discipline. It is associated with scholars trained abroad who bring fashionable ideas that seem unlikely to transform the disciplinary structures of the Mexican university unless they adopt the normalized form of high-impact publications. These are quantified and ranked by the National System of Researchers (SNI), a governmental technology that economically prizes fully-employed individual academics on the

basis of their research output. Since SNI membership increasingly determines the very definition of a researcher, its neoliberal logic is rarely challenged in practice. Questions emerge as to whether CS should ever become institutionalized in this setting and whether it would be otherwise capable of challenging, in practice, the individualizing, productivist logic of SNI. I consider these questions alongside a variety of non-academic yet strongly politicized Mexican engagements with the digital medium, understood as infrastructure. These, I suggest, may be pointing towards singular post-academic futures for global Cultural Studies.

Spotlight Sessions [L]

[L1] The Utility of African Cultural Studies: National and Global Formation and Intervention

Conceived and Introduced by:

**Handel Kashope Wright*, University of British Columbia,
Canada**

Cultural Studies has spread internationally and mushroomed from a hedged, radical anti-discipline of the Birmingham CCCS to an established (sometimes reluctant) international discipline. On this panel we outline the articulation of African cultural studies (continental and diasporic), both in terms of its loose formation and its interventionary global presence. Our premise is that African cultural studies is a formation in the making involving the ongoing articulation of various national and regional discourses (e.g. South African, West African, Arab) which spill over into the diaspora principally as Black cultural studies. Drawing on the examples of South African and Canadian Black diasporic cultural studies, the papers collective articulate and point to the limits of cultural studies, asserting that African cultural studies is necessarily in process, plays an underappreciated role in the struggle for representation, equity and social justice not only in the world but within cultural studies' own global discourse.

Panelist 1 & 2:

African Cultural Studies I Presume? Continental and Diasporic Encounters and the Articulation of African Cultural Studies

Handel Kashope Wright*, University of British Columbia, Canada

Keyan G. Tomaselli, University of Johannesburg/University of Kwa-Zulu Natal, South Africa

What happens to African cultural studies when its continental and diasporic forms meet? Do they reveal and revel in an always already unified discourse or do they collide and fracture, emphasizing a chasm of difference? Can diasporic Blackness bear continental African cultural studies' dual assertion that it is more than black and rejection of the continent as the taken-for-granted premise of black identity? Is there a stance the (white) continental figure can take in the diaspora other than inauthentic representative or grateful supplicant and is there a stance the (black) diasporic figure can take on the continent other than paternalistic helper or romanticizing novice? This jointly authored paper explores issues of representation and the articulation and utility of African cultural studies at the ambivalent but potentially generative point of encounter between the continental and the diasporic.

Panelist 3:

There Ain't No Such Thing as Global South nor Global Cultural Studies: A Négritude Intervention into Some Conceptualizations of the Study of Cultures

Boulou Ebanda de B'Béri, University of Ottawa, Canada

Is it possible to study the continent of Africa, to learn about the cultures of the people of Africa's ideological practices, discursive articulations, complex identity formations without, necessarily framing such a study with the so-now-

called Cultural Studies canons? Could we, “contextually”, pose a Cultural Studies question, that is to study an object of knowledge, a political object within its context of production and its context of knowledge? This paper is not only about the usually political methodologies, the messy western (trans) disciplinarity in Cultural Studies, even the contested ones, but a non-objective intervention with anew, different, and neglected Cultural Studies project, a Négritude’s intervention. I would like to ask what we could learn with the Négritude’s philosophy of culture, and to what extent this philosophy was not, also, a real cultural studies project, a project that was decentralized by some nowadays Africans and Western canons in the field of culture.

Panelist 4:

“Circuits of Apartheid” in our Modern Times: An Apartheid Studies Approach

Nyasha Mboti, University of Johannesburg, South Africa

This paper is drawn around a set of questions, scaffolding my interest in the project of founding a long overdue field of studies known as Apartheid Studies. Why are there no Apartheid Studies in South Africa or in any other country across the globe? Why are we not studying apartheid systematically and formally? Why has there not been a single theoretical framework to emerge out of the paradigm of apartheid? Apartheid is a mode of obtaining power in a quantity hitherto without example, an algorithm of domination reincarnated and re-embodied throughout history in manifold forms and manifestations, from South Africa to Sudan, Canada to Australia, and Brazil to Belgium. In this paper I use the novel theoretical lens of Apartheid Studies to appreciate the general neglect to read, recognise and call out the persistent “circuits of apartheid” that are at the heart of capitalist modernity and globalisation. Using examples drawn mostly from the global South, I note how we rarely expose these “circuits”.

[L2] Configurations of Hope: Youth Activism in Asia

Moderator:

Chih-ming Wang, Academia Sinica, Taipei

Anxiety about the future among the youth has become a global phenomenon. Whether it manifests in the form of occupy politics, creative labor, or as everyday affect against neoliberal precarity, racial violence, or political oppression, such anxiety articulates the problematic configurations of our time where the “youth” is often arrested in the conflicting rhetorics of precarity, resistance, and hope. As the future is quickly folded into the present through financial speculation, digital revolution, and neoliberal endgame, as a space of hope, it also becomes uncertain, murky, and insecure. How can we reimagine the future as a space of hope then? And how do we reconfigure the youth in it?

This spotlight panel brings together scholars working in/with diverse registers of cultural studies from cultural anthropology, communications studies, to cultural history, to shed light on the politics of hope as it relates to the con/figurations of youth against the dismay of our time.

Panelist 1:

Little Pinks and the Reinvention of Cybernationalism

Shih-Diing Liu, University of Macau

From the May Fourth Movement in 1919, Chinese youth have always stood at the forefront of nationalistic movements. Over the past two decades, nationalism has resurfaced as a formidable form of popular political expression among Chinese

youth, and the internet has also become a key battleground for popular nationalism. Cybernationalism has been brought into existence and gained momentum through the extensive use of social media and affective mobilization.

With the shifting of geopolitical relations in the past decade, how does cybernationalism reconfigure and reinvent itself to assert autonomy? How do the digitally-networked youth feel and perform their affections for the nation, as well as engage with their new opponents, under the new circumstances? This talk will focus on the emergence of the Little Pinks (xiao fenhong 小粉红) as a form of popular political intervention, and consider the wider implications of its radical investment.

As a political invention, the Little Pinks is a designation for a group of youthful nationalists, who are predominantly young women and have launched a new wave of campaigns against perceived enemies or traitors of the nation since 2016. Their militant yet creative practices, as this talk will illustrate, have reconfigured the ways cybernationalism is performed. The talk identifies the Little Pinks' origin, formation and performative practices, and traces how they reshape cybernationalism in terms of identity, discourse, tactics and expressive styles. In particular, I will discuss how their practices create a new space of appearance and a new community of feeling, and raise questions about the future place of youth in China and the world.

Panelist 2:

(Un) belonging in Times of Crisis: Activism and Exclusion in Japan after 3/11

Vivian Shaw, University of Texas, Austin/Sophia University, Tokyo

How do disasters shape the politics of citizenship, race, and social belonging? What do racial tensions look like within national imaginaries that are popularly understood as racially, ethnically, and socially homogenous? What do recent trends in “crisis activism” reveal about the potential for youth and urban communities to

articulate spaces of resistance against emerging and ongoing social precarities? My talk explores these themes in the political and cultural context of Japan after 3/11, a devastating triple disaster of a 9.0-magnitude earthquake, tsunami, and nuclear reactor meltdowns. In addition to its material effects, the disaster ushered in new formations of political resistance and public protest. As activists have criticized the Japanese state for its apparent abandonment of “its citizens,” they have often sought to cultivate new modalities of civic participation, belonging, and, even “un-belonging.”

In this talk, I propose the concept of post-disaster citizenship to conceptualize how disasters alternately deepen existing modes of racial, gender, and sexuality-based exclusions and create new opportunities for social integration and belonging. Drawing on data that I collected over 24 months of ethnographic fieldwork between 2014 and 2017, I document how progressive activists in Japan developed a critical awareness about social inequality through the lens of disaster. While describing the multiple and varied spaces and expressive forms that activists adopted, ranging from punk music, fashion, queer performances to lobbying and human rights nonprofits, I consider the complex ways that these activists envisioned their work vis-à-vis youth politics and the ways that young people, their vulnerabilities, and their energy have occupied paradoxical positions—as both center and marginal within these movements. Finally, while focusing on the specific case of Japan, I consider how post-disaster mobilization might inform our understanding of the transnational contours of crisis politics and of our collective futures.

Panelist 3:

Islambergerak: Thinking Progressivity through the Lens of Contemporary Islamic Left in Indonesia

Nilu Ayu Utami, Universitas Indonesia

In Indonesia, leftist ideas and Islamic ideas are popularly considered to be

in opposition to one another, particularly after the demonization of communist ideas after the 1965 military-backed anti-Communist massacres. The Indonesian Communist Party (PKI), however, was birthed in notably one of the first organizations in modern Indonesia, the Islamic Association. Once enjoying ideological bond, Islam and Communism grew apart and most importantly live in heated tension. There has been attempt, however, to rebuild the bridge between Islam and Communism, which is heralded by the ‘militant’ journalism of Islambergerak, a platform circulating leftist Islamic thoughts. Although the discussions on the history of leftist ideas and Islamic thoughts are abundant, the discussion on Islambergerak as a left-leaning discussion platform in the increasingly conservative Indonesia has not been thoroughly researched. This paper aims to analyze the youth engagement to re-narrate the intertwining between the Islam and communism and attempts to reveal a possible alternative articulation of contemporary Islamic leftism.

[L3] The Nusantara Kampong Network: Cultural Alternative for Social Transformation

Conceived and Introduced by:

Melani Budianta, Universitas Indonesia

The Nusantara Kampong Network: Cultural Alternative for Social Transformation

Cultural studies scholars have theorized cultural phenomenon with a difference in an engaged perspectives in furthering more inclusive, and eco-friendly social transformation. How the transformation is made to happen in daily basis, in local, grassroot level, depend much on the initiative and work of cultural workers on the ground. In a time when global and state neoliberal paradigm has cost environmental damage and religious fanaticism, xenophobia and racism have torn society apart, collaboration between engaged scholars and cultural activists are critical.

The roundtable brings 4 Indonesian cultural activists who base their activism in grassroot community defined as “kampong”—which transcend the rural-urban divide in Indonesia. Initiated in Java, and now spreading to other islands, the Nusantara Kampong Network gathered local activists, first through the social media, and then through collaborative, knowledge sharing and exchange inter-kampong visits to empower their communities economically, socially and politically by reinvigorating local cultural resources. Through their work they have challenged both the Indonesian state paradigm of cultural tourism, neoliberal economic domination, and the rise of religious conservative forces.

The roundtable will showcase the works of the five cultural activists and will hold discussion on the following issues:

- 1) How do they negotiate with the power of the State (central government as

well as local government) the neoliberal capital in pursuing their local empowerment projects?

2) How do they conceptualize local cultural festivals as an alternative to the State projects of cultural tourism?

3) How do they deal with horizontal pressure of religious conservative movement that come through village religious institutions and global funding?

The roundtable will engage with participants of the conference during question and answer session. The expected output of the roundtable is as follows:

1) Networking among cultural studies scholars and the Indonesian cultural activists to do collaborative projects.

2) Knowledge sharing through comparative perspectives, and conceptualization of the local grassroots work to better support both cultural studies scholars and cultural activists in making social trans.

Participants:

Farha Abdul Kadir Assegaf, Head of Tanoker Community, Ledokombo village, Jember, East Java

Redy Eko Prastyo, UBTV & Radio staff, Initiator of the Nusantara Kampong Network, and the Cempluk Kampong, Malang

Danis Setiabudi Nugroho, Village head, Gondowangi, Malang, East Java

Bachtiar Djanan Machmoed, Hidora Organization, Banyuwangi, East Java

Full Program

2018.8.12

Rooms	Events & Sessions
Weichang Building	Opening Ceremony 9:00-9:20
	Opening Keynote 9:20-10:50
	Guy Standing: The Precariat under Rentier Capitalism: Why Basic Income is Vital?
Parallel Sessions [A] 11:10-12:40	
D108	[A2] New Radicalisms in the Era of Global Neoliberal/Neo-Conservative Capitalism Chair: Jaafar Aksikas Panelists: Jaafar Aksikas; Janne Autto, Jukka Törrönen*; Deepak Narang Sawhney
D110	[A3] The Cultural Political Economy of Space in South Korea since “Gentrification” Chair/Organizer: Joo, Eunwoo Panelists: Kang, Nae-hui; Seo, Dong-jin; Lee, Dong-yeun* Discussion/Commentator: Lü Xinyu
D114	[A4] Hong Kong in Search of Lost Time Chair: John Wong Panelists: John Wong; Danny W. K. Chan; Dickson Cheung
D204	[A5] Ideal Home Panelists: Pin-Chia Feng*; Aneta Podkalicka, Meg Mundell*; Kimburley Choi
D206	[A6] Translating and Retelling Tradition: Reimagining between Eras in Japanese Culture Chair/Organizer: Motoi Katsumata Panelists: Motoi Katsumata; Lu Chen; Yoshiaki Fujii; Shin Kamei
D210	[A8] The Cultural Politics of Borderland Narratives in Contemporary China Chair/Organizer: Wei Teng Panelists: Liu Yan; Zou Zan*; Zhao Rourou; Wei Ran

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D212	<p>[A9] Indigenous People in Political Mobilization</p> <p>Chair: Sarah Raymundo</p> <p>Panelists: Sarah Raymundo; Thongchai Sae-Chia; Donna Wong*, Yue Meng-Lewis*; Peixin Cao*, Ling Zhu</p>
D218	<p>[A10] Fashion and Social Engagement</p> <p>Chair/Organizer: Shi Yajuan</p> <p>Panelists: Shi Yajuan; Katharina Vester; Sojeong Park; Yujia Liu</p>
DJ203	<p>[A12] Living with the Internet of Things</p> <p>Chair/Organizer: Graham Meikle</p> <p>Panelists: Mercedes Bunz; Larissa Hjorth*; Graham Meikle; Didem Özkul</p>
DJ204	<p>[A13] Post-truth vs. Post-fiction: Cinefied Worlds of the Central Margins</p> <p>Chair/Organizer: Natalija Majsova</p> <p>Panelists: Jasmina Šepetavc*; Aljoša Pužar; Camille Bourgeois; Natalija Majsova</p>
DJ303	<p>[A14] Rethinking the Production and Reception of Film Cultures</p> <p>Chair/Organizer: Rainer Winter; Carsten Heinze</p> <p>Panelists: Irmbert Schenk; Alexander Geimer; Jan Weckwerth; Carsten Heinze</p>
DJ304	<p>[A15] Gender, Sexuality, Nation and Modernity</p> <p>Organizer: Raka Shome</p> <p>Chair: Lisa Leung</p> <p>Panelists: John Erni; Minoo Moallem; Gina Marchetti; Raka Shome</p>
Parallel Sessions 【 B 】 13:50-15:20	
D106	<p>[B1] Mediated Gender</p> <p>Chair: Marloes Jansen</p> <p>Panelists: Marloes Jansen; Jilly Boyce Kay*; Anthea Taylor; Timothy Laurie, Hannah Stark</p>

(Continue)

D108	[B2] Cultural Transformation of East Asia and Readers · Media: Focusing on Subculture, SF, Romance Novels and Movies Chair: Senno Takumasa Panelists: Ikeda Tomoe; Cho Bunsei; Mitsuyo Wada-Marciano
D110	[B3] Social Media and New Forms of Visibility Chair: Panizza Allmark Panelists: Nehir Durna*, Tezcan Durna*; HannaVarjakoski*; Jon Stratton; Panizza Allmark
D114	[B4] Past, Futures, Present Transitions Chair/Discussant: Kenneth Surin* Panelists: Anna Hickey-Moody; Helen Palmer; Janell Watson
D204	[B5] Asian Diaspora and Performing National Categories Chair/Organizer: Hyunjung Lee Panelists: Jane Yeang Chui Wong; Kyoung-hwa Yonnie Kim; Hyunjung Lee
D206	[B6] Intimate Enemies and Uncomfortable Encounters: Exploring Emerging Nationalism and Racism in Contemporary East Asia Chair/Organizer: Ji-Hyun Ahn Panelists: Ji-Hyun Ahn; Claire Seungeun Lee*; Xueting Liao
D208	[B7] Intellectuals and the Folk in the Perspectives of Pre-socialist and Post-socialist China Chair: WEN Cuiyan Panelists: ZHANG Zhen; WANG Yifan*; WEN Cuiyan; WANG Jiabao Commentator: PAN Jia'en
D210	[B8] Re-thinking of Doing Cultural Studies Chair: Rimi Khan Panelists: Daren Shi-chi Leung, Kris Chi; Rimi Khan
D212	[B9] The Politics of (in)visibility: Race, Class, and Diversity Chair: Gilbert B. Rodman Panelists: Janneke Adema; Elena Hristova*; Gilbert B. Rodman

(Continue)

D218	[B10] Communicative Cities and Public Culture Chair: Anthony Fung Panelists: Scott MCQUIRE; Lu Ye; Wei ZENG
D220	[B11] Animation as a Social Power: Politics, Gender and Capital Chair: Martina Caschera Panelists: Terrie Man-chi Cheung*; Martina Caschera; Weng Chen
DJ203	[B12] Extractivism, Commodification and Appropriation: Exploring Processes of Property Creation Chair: Martin Fredriksson Panelists: Martin Fredriksson, James Arvanitakis*; Matthew Johnson*; Anna-Maria Murtola; Teresa Swist
DJ303	[B14] Arif Dirlik and Cultural Studies (Double) Chair: Chih-ming Wang, Rob Wilson Panelists: Po-hsi Chen; Hsiu-mei Chung*; Ana Maria Candela; Roxann Prazniak; Rebecca Karl; Ralph Litzinger
DJ304	[B15] Whole Lives/Half Truths: Representations and Complications of the Self in Anti-Biopics Chair/Organizer: Virginia Newhall Rademacher Panelists: Julie Levinson; Virginia Newhall Rademacher; Melanie Piper Discussion/Commentator: P. David Marshall*
Parallel Sessions 【 C 】 15:30-17:00	
D106	[C1] Normativity, the “Girl” and Trans Youth Chair: Elizabeth Stephens Panelists: Elizabeth Stephens; Catherine Driscoll; Karin Sellberg
D108	[C2] Left-wing Intellectuals and Revolutionary Literature in Transcultural Concurrences Chair: Chen Jianhua Organizer: Heidi Yu Huang Panelists: Lik-kwan CHEUNG; Heidi Yu Huang; Zhang Chuntian; KWOK Sze Wing Discussion/Commentator: Chen Jianhua

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D110	[C3] Digital Youth Culture in Contemporary China Panelists: Xuan DONG; Linliang QIAN; Qi LI
D204	[C5] Internationalism, Anti-Imperialism, and Models of Modernity: Cultural Production in the Third World's Cold War Chair: Inkyu Kang Panelists: Max Paul Friedman; Ruodi Duan; Yucong Hao Discussion/Commentator: Christopher Connery
D206	[C6] Property Creation and Social Inequality in the Digital Space Panelists: Jian Xiao, Lei Zhang; YE Xiaojun
D208	[C7] Religion, Art and Theory: Interactional Dimensions of Feminism Panelists: Jungae Yang; Helena Oikarinen-Jabai; Samira Musleh
D210	[C8] The Heart of Revolution, The Crossroads of History: China in the 1960s Chair/Organizer: Xiang He Panelists: Pu Wang; Ling Zhang; Qin Wang*; Xiang He
D212	[C9] Identity and Otherness from Colonial Past to Post-colonial Present Chair: Ouissal Harize Panelists: Ouissal Harize; Jih-Fei Cheng; Thea Quiray Tagle*
D218	[C10] Cultural Interaction between the Local and Non-Local Chair: Dina Farouk Abou Zeid Panelists: Dina Farouk Abou Zeid; Sulafa Zidani
D114	[C13] Decolonizing Europe's Colonial Heritage Chair/Organizer: Christoffer Kølvråa Panelists: Christoffer Kølvråa; Marine Schütz; LU Jiansong*, Yi ZHENG*; Elvan Zabunyan*
DJ303	[B14] Arif Dirlik and Cultural Studies (Double) Chair: Chih-ming Wang, Rob Wilson Panelists: Po-hsi Chen; Hsiu-mei Chung*; Ana Maria Candela; Roxann Prazniak; Rebecca Karl; Ralph Litzinger

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Parallel Sessions 【 D 】 17:20-18:50	
D106	[D1] Chinese Subjects at Work: Creative labour, Female Migrants, and Women Professionalism Chair: Jian Lin Panelists: Penn Tsz Ting IP; Jian Lin; PI Chenying
D108	[D2] Rethinking Visual Production in East Asia Chair: Nikki J. Y. Lee Panelists: Jocelyn Yi-Hsuan Lai*; Wang Siqu; Abraham Overbeeke; Nikki J. Y. Lee
D110	[D3] Cultural Consumption in Digital Economy Panelists: Anneke Coppoolse, Eunsoo Lee; Anthony Ying Him Fung, Boris Lok Fai Pun
D114	[D4] Movement, Community, and Political Affect Chair: Hyun Seon Park Panelists: Jayoung Park; Weon-Ok Jung; Yougndo YUN; Hyun Seon Park
D204	[D5] The Cultural Politics of Rethinking Chinese Minorities Chair: JOO Eunwoo Panelists: YIM Choonsung; KIM Jungkoo; PI Kyunghoon Discussion: Zeng Jun
D206	[D6] From Classroom to Cinema: the Manipulation of National Identity Chair: Noriko SUDO Panelists: Noriko SUDO; Oscar Tantoco Serquiña
D210	[D8] Body, Identity, Memory: Aesthetic Politics in Music and Dance Epic “ The East is Red” and “The Road of Revival” Organize: Yan Zhenzhen Panelists: Yan Zhenzhen; Zhang Suqin; Sun Yue; Wu Jian
D212	[D9] The Dialectic of State and Culture Chair: Louisa Schein Panelists: Louisa Schein; Paul Smith*; Daniel Vukovich*; Fan Yang

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D218	<p>[D10] Political Climate in Post-Truth Era</p> <p>Chair: Adam Richard Rottinghaus</p> <p>Panelists: Adam Richard Rottinghaus, Carolyn Hardin; Elena Pilipets; Nejc Slukan</p>
D220	<p>[D11] Precarious Future: Youth, Political Emotion, Cultural Studies as a Critical Pedagogy</p> <p>Chair: CHENG Keng Liang</p> <p>Panelists: CHENG Keng Liang; MAN Kei-ling (Bonnie); YU Hsiao Min</p>
DJ204	<p>[D13] Indo-Pacific World Cities as Nodes of Cultural Mobility and Political Mobilization</p> <p>Organizer: Jason Coe; Elmo Gonzaga</p> <p>Panelists: Nazry Bahrawi; Elmo Gonzaga; Jason G. Coe</p>
DJ303	<p>[D14] Socialist Laughter</p> <p>Chair: Ping Zhu</p> <p>Panelists: Charles Laughlin; Ping Zhu; Zhuoyi Wang</p>
DJ304	<p>[D15] Youth and Citizenship</p> <p>Chair: Daniel Marshall</p> <p>Panelists: Rob Cover; Benjamin Hegarty*; Anna Hickey-Moody; Daniel Marshall; Clare Southerton</p>

Rooms	Events & Sessions
Weichang Building	Plenary Session I 9:00-10:30
	The Urban-rural Relationships Chair: WANG Xiaoming Speakers: WEN Tiejun, Maria del Carmen Rojas, Cheikh Gueye
Parallel Sessions 【 E 】 10:50-12:20	
D106	[E1] Writing Ecology, Gender and Affects Panelists: Lawdenmarc Decamora*; Li Gu; Ashwani Sharma
D108	[E2] Alternative Knowledge Production outside the University in South Korea Chair: Seo Dong-jin* Panelists: Yim Choonsung; Kang Nae-hui Discussion: Lei Qili
D110	[E3] The Problem with Work and Labor in the Age of Artificial Intelligence Chair: Xingkun Wang Panelists: DONG Muzi*; XIANG Ming*; ZHANG Jing; Xingkun Wang; XIA Yonghong
D114	[E4] City Imagination and Floating Population—The Port City of Dalian Surrounded by Traditional Industrial and Agricultural Regions Chair: Li Yang Panelists: Cui Yang; Li Yang; Hongcui Zhang
D204	[E5] De-colonization, De-divisionization, and De-Cold Warization: Korean Peninsula as Method Chair: Woo-Young Lee Panelists: Woo-Young Lee , Kab-Woo Koo; Sung-kyung Kim; Hyangjin Lee; Ya-fang Liu
D206	[E6] Re-centering Memories in National and Ethno-national Cinemas Chair: Osakue Stevenson Omoera Panelists: Osakue Stevenson Omoera; Zhun Gu; Yinan Li

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D208	[E7] Rethinking Character Industry in the Age of Mobile Media Panelists: Martin Roberts; Lu Xin
D210	[E8] The Many Levels and Spaces of Chinese Cinema Organizer: Akiyama Tamako Panelists: Markus Nornes; Akiyama Tamako; Ma Ran
D212	[E9] Music, Literature and Cultural Haritage in Post-colonial Times Chair: Sonjah Stanley Niaah Panelists: Sonjah Stanley Niaah; Cristina Baptista; Lorraine Wong; Jeremy Comin
D218	[E10] Laugh or Not Laugh: New Ways of Reaction to the Reality Chair: Peter Stanković Panelists: Peter Stanković; Xiaojie Cao; Mark Davis; Chien-Wei Yang
D220	[E11] People's Park (I) 1. Awad Ibrahim: Cultural Studies from the Ground-up: The African Body in the North and the Semiotics of the Rhizome 2. Brigitte Hipfl: Affects and effects of 13 Reasons Why 3. Grace Hui-chuan Wu: Asian Migrant Worker Narratives and Human Rights 4. Zhang Jie: Noise in the Modern Home Space in Contemporary China
DJ203	[E12] Digital Culture and Nationalism Chair: Anthony Y.H. Fung Panelists: Anthony Y.H. Fung; Zhe Wang; Wei He; Jing Zhao
DJ204	[E13] Third World Imagination in the Cold War era East Asia Chair: Jiwoon Baik Panelists: Chiyo Wakabayashi; Yi-Hung Liu; Jiwoon Baik; Mary Shuk-Han WONG Discussion: Ikegami Yoshihiko
DJ303	[E14] Uneven Spaces: The Urban and Rural Dynamics in Socialist and Post-socialist China Chair: Ralph Litzinger Panelists: Qian Zhu; Nellie Chu; Mengqi Wang; Ralph Litzinger

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DJ304	[E15] Pedagogy and Performance in Popular Culture Chair: Stephen Chan Panelists: Stephen Chan; Kara Keeling; Meaghan Morris
Spotlight Sessions [F] 13:30-15:00	
J102	[F1] Institutional Dilemma and Cultural Practices: Doing Cultural Studies in Mainland China Chair: ZHANG Chun Panelists: XU Miaomiao; PAN Jia'en; ZHANG Huiyu
J202	[F2] Back to the Future: Asian Imaginations Chair: Ashish Rajadhyaksha Panelists: Ackbar Abbas; Tejaswini Niranjana; Chua Beng Huat
J201	[F3] Publishing Cultural Studies, Now and in the Future Chair/Organizer: Theodore Striphas Panelists: Theodore Striphas; Janneke Adema; Mehdi Semati; Gabriela Méndez Cota
Parallel Session [G] 15:20-16:50	
D106	[G1] Queer Mediality Chair: Hollis Griffin Panelists: Hollis Griffin; Robert Payne; Ben Aslinger
D108	[G2] Music and Youth Culture Chair: Qiao Huanjiang Panelists: Ma Yanqiu; Gu Miaomiao; Yu Yuanyuan; He Jianing
D110	[G3] Space Creation and Alternative Practices Chair: Srinivas Lankala Panelists: Srinivas Lankala; Hyunjoon Shin; Zimu Zhang; Yaqin Zhong
D114	[G4] Envisioning Environs: Spatial Practices of Media Art and Urban Screens in Public Space Chair: Kristy H.A. Kang Panelists: Stephanie DeBoer; Clea T. Waite*; Kristy H.A. Kang Discussant: Kimburley WY Choi

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D204	<p>[G5] Re-Inventing Cultural Studies in Germany with regard to its Political, Scientific and Cultural Impact in the Last but also the Next 25 Years</p> <p>Chair: Thomas Düllo*</p> <p>Panelists: Thomas Düllo*; Udo Göttlich; Rainer Winter; Carsten Winter</p>
D206	<p>[G6] The Visual, The Digital and Gender Politics</p> <p>Chair: Chenwen Hong</p> <p>Panelists: Chenwen Hong; Yu Lan, Yin Ziyi</p>
D210	<p>[G8] Chinese Digital Dating Cultures</p> <p>Chair: Elija Cassidy</p> <p>Panelists: Lik Sam, Chan; Elija Cassidy; Xu Chen; Piper Liping Liu</p>
D212	<p>[G9] Colonial Incursions and Modern Intrusions: Race and Gender in History and its Displays</p> <p>Chair: Guadalupe García</p> <p>Panelists: Lisa B. Y. Calvente; Guadalupe García; Josh Smicker</p>
D218	<p>[G10] Commensuration and Culture</p> <p>Chair: Mikko Lehtonen</p> <p>Panelists: Mikko Lehtonen; Kaisa Murtoniemi; Guy Redden, Fiona Allon</p>
D220	<p>[G11] People's Park (II)</p> <ol style="list-style-type: none"> 1. Samir Dayal: Figures of Displacement: The Practices and Poetics of Space 2. Isao Hosoya: DoubRing: A Visualization and Quantification Methodology for Cultural Diversity 3. Boulou Ebanga de B'éri: Canada's 19th Century Black Press: Roots and Trajectories of Exceptional Communication and Intellectual Activisms 4. Rachel Cole: Between PG and M: Australian Media Classification in a Changing Environment

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DJ203	<p>[G12] The Circuits of Play 1(Double)</p> <p>Chair: Tom Apperley*</p> <p>Panelists: Jenny Sundén; Tom Apperley*; Veli-Matti Karhulahti; Susanna Paasonen</p>
DJ204	<p>[G13] Local Spaces after the Emergence of the Networked Publics</p> <p>Chair: Mariko Murata</p> <p>Panelists: Mariko Murata; Masako Miyata; Mamiko Hayashida</p>
DJ303	<p>[G14] In the Shadow of American Empire: Taiwanese Mediascapes and Cultural Flows</p> <p>Chair/Discussant: Chih-Ming Wang</p> <p>Panelists: Ti Wei; Chen Hung-Chia, Liu Chang-De; Ko, Yu-Fen</p>
DJ304	<p>[G15] Rethinking “Queer”: Androgynous Bodies in East Asia (Double)</p> <p>Chair: Michelle H. S. Ho; Eva Cheuk-Yin Li</p> <p>Panelists: Timothy Laurie; Michelle H. S. Ho; Priscilla Tse</p> <p>Discussant: Helen Leung</p>
Parallel Session 【 H 】 17:00-18:30	
D106	<p>[H1] A Glocalized Approach to the Fledgling Chinese Danmei (Boys’ Love) Studies</p> <p>Chair: Ling Yang; Jamie J. Zhao</p> <p>Panelists: Shuyan Zhou; Ke Ning; Ling Yang, Yanrui Xu</p> <p>Discussant: James Welker</p>
D108	<p>[H2] Digital Governmentalities and Potentialities</p> <p>Panelists: Mutlu Binark, Günseli Bayraktutan; Albert Garrich Alabarce*; Carolina Zuniga</p>
D110	<p>[H3] Labor of Hope</p> <p>Chair: Xuefeng Feng</p> <p>Panelists: Briankle G. Chang*; Caitlin McClune; Jia Liu; Xuefeng Feng</p> <p>Discussant: Lv Li*; Sung-Sheng Yvonne Chang*</p>

D114	[H4] Automation and New Forms of Labour Panelists: Brooke McArthur; Jinnie Chae
D204	[H5] Re-discovering and Re-evaluating the Roles of Arts and Museums in the Local Communities with Case Studies of Ueno, Tokyo, Tohoku, and the West Bund, Shanghai Chair: Takemi Kuresawa Panelists: Mengfei PAN; Mina, OHBA; Xueting GU Discussant: Takemi Kuresawa
D208	[H7] Re-marking the Rural-urban Conjuncture in South China Chair: Daren Shi-chi LEUNG Panelists: Gang Hong; Daren Shi-chi Leung; Xibei Wang*
D210	[H8] Urban: Realities, Languages and Imagination Panelists: Baharak Mahmoodi; Josto Luzzu; Sirma Altun*; Vandyshv Mikhail*, Veselkova Natalia*
D218	[H10] Cultures and Experiences of Esport Chair: Veli-Matti Karhulahti Panelists: Hanna Wirman; Olli Leino*; Yong Ming Kow; Marcella Szablewicz
D220	[H11] People's Park (III) 1. Fiona Allon, Isao Hosoya: Invested and Indebted: Asset Appreciation, Uncertain Futures and the Labour of Calculation 2. Abbas Varij Kazemi: Iranian Cultural Studies and Urban Middle Class Hegemony 3. Lin Proitz, Erik Carlquist: "Enjoyment is a serious thing": Intimacy, Affect and Humor in Young Norwegians' Snapchat Practices 4. TANG Weijie: Secret Politics in Shanghai: Reading Police Archives of the Municipal Bureau in the 1920s
DJ203	[H12] The Circuits of Play 2 (Double) Chair: Susanna Paasonen Panelists: Kaisu Hynnä; Katariina Kyrölä; Mari Pajala

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DJ204	[H13] East Asian Pop: Celebrities and Fandom Chair: Doobo SHIM Panelists: Seok-Kyeong HONG; Sujeong KIM; Ju Oak KIM; Doobo SHIM Discussant: Shin Dong KIM*
DJ304	[H15] Rethinking “Queer”: Androgynous Bodies in East Asia (Double) Chair: Michelle H. S. Ho; Eva Cheuk-Yin Li Panelists: Yu-Ying Hu; Eva Cheuk-Yin Li; Siufung Law Discussant: Lucetta Kam

Rooms	Events & Sessions
Weichang Building	Plenary Session II 13:30-15:00
	Work/Post-Work Chair: Christopher Connery Panelists: Neferti X. M. Tadiar; Yann Moulier Boutang; Asad Haide
Parallel Sessions 【 I 】 15:20-16:50	
D106	[I1] Gender, Sexuality, Culture, and the Creative Arts Chair: Naomi Merritt Panelists: Naomi Merritt; Hongwei Bao; Howard Chiang; Alvin K. Wong
D108	[I2] Art Practices and Cultural Management: From Naples to Hanoi Panelists: Stephanie Geertman*; Chien Yang-Erdem; Ashley Lee Wong
D110	[I3] Ethics, Aesthetics, and Materiality in the Datafied Everyday Chair: Daisy D.S. Tam Panelists: Daisy D.S. Tam; Rolien Hoyng; Monika Halkort
D204	[I5] Cultural Flows and Collaboration between Europe and Asia Chairs: Susanne Eichne; Lothar Mikos Panelists: Susanne Eichner; Rui Xu; Lothar Mikos; Andrea Esser, JunHee Lee
D206	[I6] Spectre of Sexuality in Discourse and Daily Life Chair: Alenka Svab Panelists: Alenka Svab; Nithila Kanagasabai; Ewa Glapka*
DJ303	[I7] Popular Culture and Literary Production in Contemporary China (Double) Chair: Yong Zhao Panelists: Yong Zhao, Jian Liu, Ying Wei, Sha Li, Xiao-Jun Xu; Xin Zhu*
D210	Book Launch(I): Radical Open Access Collective Book Stand

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D218	<p>[I10] People's Park (IV)</p> <ol style="list-style-type: none"> 1. Guoyuan Sun: A Narrative Inquiry on Self-transformation of NGO Workers of post-1980s Generation in Beijing 2. Angela Daly, Jiajie Lu: Another Dimension of Digital: Global Cultures of 3D printing (and Intellectual Property) 3. Juan Miguel Leandro Quizon, Miguel Antonio Lizada: Queer Crossroads: Contours of Internalized Homophobia in the Physical and Imagined Space of Orosa-Nakpil (Malate, Manila City) 4. Nicole Perry: Coconut Cults and Germans in the South Pacific: Christian Kracht's Imperium and Re-Writing the Counterculture Experience
DJ203	<p>[I12] Cultural Studies and the Research of (Digital) Games (I): Global Gaming</p> <p>Chair/Organizer: Markus Wiemker</p> <p>Panelists: Yukai Chen; Feng Chen; Christine "Chrissy" Cook</p>
DJ204	<p>[I13] Powers of Generation and Regeneration#1</p> <p>Chair/Organizer: Working Group on Globalization and Culture</p> <p>Panelists: Yuhe Faye Wang; Peter Raccuglia; Jorge Cuéllar; Lucia Hulsether; Michael Denning</p>
D212	<p>[I14] Media Soft Power Strategies and Politics: Re-reading Popular Screen Personas</p> <p>Chair: Kim-mui E. Elaine Chan</p> <p>Panelists: Shu-sum Man; Kim-mui E. Elaine Chan</p>
D208	<p>[I15] New Cultural Politics on Cinema: From Crowdfunding to Nollywood</p> <p>Chair: Roberto Castillo</p> <p>Panelists: Roberto Castillo; Ana Cristina Mendes; Nikhil Thomas Titus</p>
Parallel Sessions 【 J 】 17:00-18:30	
D106	<p>[J1] "Mapping Intimacy": Methodological Insights into Researching Intimate Relationships across Changing Cultural Contexts</p> <p>Organiser: Kerry Drysdale</p> <p>Panelists: Kerry Drysdale; Yifeng Cai; Jan Filmer</p> <p>Discussant: Catherine Driscoll</p>

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D110	[J3] Transnational Screen Cultures Across the Asia Pacific Chair/Organizer: Helen Hok-Sze LEUNG Panelists: Helen Hok-Sze LEUNG; Jia TAN; Audrey YUE
D114	[J4] Multiple Site Study of Japanese Anime YOUR NAME—What Does Transcend National Borders? Chair/Organizer: Yoshiharu Tezuka Panelists: Yoshiharu Tezuka; Yukie Hirata; Gan Sheuo Hui Discussion/Commentator: Lee Hyangjin*
D204	[J5] The Spatio-cultural Configuration of the Chinese Subaltern Chair/Organizer: Lina Qu Panelists: Lina Qu; Yimin Zhao; Nan Wang; Ziyang Wang
D206	[J6] Reunderstanding the “China’s Miracle” Chair: Hatty Liu Panelists: Hatty Liu; Gökçe Özsu, Mutlu Binark
D208	[J7] The Fate of the Local Traditional Culture in the Modern China Chair: Zhang Zhulin Panelists: Zhang Zhulin; Ma Weihua; Liu hua
D210	[J8] From Taipei to Bangkok: Urban Cultural Remake Chair: Viriya Sawangchot Panelists: Viriya Sawangchot; Ying-Fen Chen
D212	[J9] A Study on Cultural Representations of the International Airports in Asia Chair/Organizer: Seongsoo Baeg Panelists: Seongsoo Baeg; Xueyan Liu; Shin Mizukoshi Discussion/Commentator: Ye Lu
D218	[J10] Cold War Cultural Effervescence in the Chinese-speaking World Chair/Organizer: Brian Tsui Panelists: Yurou Zhong; Shuk Man Leung; Brian Tsui
D220	[J11] Cultural Unconscious and Subjectivation: Europe, Asia and America Chair: Martina Tissberger Panelists: Martina Tissberger; Bipin Sebastian; Kumar Parag*; Murat Es

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DJ203	[J12] Cultural Studies and the Research of (Digital) Games (II) Chair/Organizer: Markus Wiemker Panelists: Jonathan Lessard*; Markus Wiemker; Ligia (Licho) López López; Dylan Armitage
DJ204	[J13] Powers of Generation and Regeneration#2 Chair/Organizer: Working Group on Globalization and Culture Panelists: Clara Wilson-Hawken; Salonee Bhaman; Iliana Yamileth Rodriguez; Damian Vergara Bracamontes*; Randa Tawil
DJ303	[I7] Popular Culture and Literary Production in Contemporary China (Double) Chair: Yong Zhao Panelists: Yong Zhao, Jian Liu, Ying Wei, Sha Li, Xiao-Jun Xu; Xin Zhu*
DJ304	[J15] Emergence of New Collective and Collaborative Subjectivities in the Post-Media Era Chair/Organizer: Yoshitaka Mōri Panelists: Kazunori Mizushima; Tomoko Shimizu; Shinji Oyama Discussion/Commentator: Mamoru Ito

Rooms	Events & Sessions
Parallel Sessions 【 K 】 9:00-10:30	
D106	[K1] Queer Chinese and Family: Activism, Ethnicity and Mobility Chair/Organizer: Lucetta Y. L. Kam Panelists: Shi-Yan Chao; Sophie Shu-Yi Lin*; Weiting Wu; Lucetta Y. L. Kam
D108	[K2] Engendering Contemporary China: Gender and Nation-Building in a Transnational World Chair/Organizer: Lin Song Panelists: Meng LI; Jiyu Zhang; Lin Song; Bin Wang
D110	[K3] Ethnicity, Translocal Subjectivities and Hong Kong Chair: Iam-chong Ip Panelists: Wu Ka Wai Kelvin; Lisa LEUNG Yuk-ming; Lijun Yan*; Iam-chong Ip
D114	[K4] Body Performance and Visual Politics in Contemporary Visual Culture Chair: Zhou Xian Panelists: Li Jian; Zhu Lili; Yin Manting; Zhou Jiwu
D204	[K5] People's Park (V) 1. Yi Wang, Greg Hearn*, Terry Flew*: Cultural Innovation and Creative Industries Development in Shenzhen: New Approaches to University Engagement Based on the Triple Helix Concept 2. Li Qi: Migrant Workers' Residence in China's Major Cities-Case Study on Urban Governance in Shanghai, Guangzhou and Shenzhen 3. Karen Hvidtfeldt: Men, Media and Medicalization 4. Günseli Bayraktutan: The Critical Role of Atom as a Special Actor of Game Development in Turkey
D206	[K6] Knowledge Production in the Global World Panelists: Christen Cornell; Stuart Poyntz; Merle Ibach
D208	[K7] Digital Capitalism and Machinic Rationality Chair: Younghan Cho Panelists: Younghan Cho; Gladys Pak Lei Chong; Cesar Albarran-Torres; Mujie Li

(Continue)

D210	[K8] The City or the Country: Where Is the Future of Chinese Youth Chair/Organizer: YU Wen Panelists: ZHANG Yongfeng; XU Zhiwei; WU Zhifeng*
D212	[K9] Migration and Diaspora in Asia Panelists: Jayakrishnan Sreekumar; Jiajie Lu, Terry Flew*
D218	[K10] Re-understanding of the Leftist Chair: Lea Kuhar Panelists: Ferruh Yilmaz; Lea Kuhar
D220	[K11] Fan Communities and Practices Chair: Sujeong Kim Panelists: Yang Lai; Hattie Liew; Sujeong Kim, Hye Jin Lee
DJ204	[K13] Film and Japanese Empire: Description of Self and Others Chair/Organiser: Matsuoka Masakazu Panelists: Huang Yaochin; Wang Le; Matsuoka Masakazu; Kim Yijn
DJ303	[K14] The Outside and Inside of Cultural Power and Nationalism of South Korea and Japan in the Post-imperial 1950s Chair/Organizer: Jung-wan Yu Panelists: Seok Won Song; Jung, Soojin; Cho Hyung Keun Discussion/Commentator: SUH, JohngWan; Nam, Kun-Wu
DJ304	[K15] The Lives and Afterlives of the Inter-Asian Sixties Chair/Organizer: Thiti Jamkajornkeiat; Soe Lin Aung Panelists: Morragotwong Phumplub*; Thiti Jamkajornkeiat; Soe Lin Aung; Lau Pik-Ka (Lala)
Spotlight Sessions [L] 10:50-12:20	
J102	[L1] The Utility of African Cultural Studies: National and Global Formation and Intervention Chair: Keyan G Tomaselli Panelists: Boulou Ebanda de B'béri; Nyasha Mboti; Keyan G Tomaselli;

(Continue)

J202	[L2] Configurations of Hope: Youth Activism in Asia Chair: Chih-ming Wang Panelists: Shih-diing Liu; Vivian Shaw; Nila Ayu Utami
J201	[L3] The Nusantara Kampoong Network: Cultural Alternative for Social Transformation Chair: Melani Budianta Panelists: Farha Abdul Kadir Assegaf; Redy Eko Prastyo; Danis Setiabudi Nugroho; Bachtiar Djanan Machmoed
Parallel Sessions 【 M 】 13:30-15:00	
D106	Book Launch (II): Queer Cultures in Contemporary China
D108	[M2] The Mass Culture after 1949: A Perspective of Anthropology and Fieldwork Chair: Sha, Yao Panelists: Liang, Junjian; Wooseok Kim; Sha, Yao; Zhang Tao; Huang, Feihuan
D110	[M3] Affective Archives: Emotion, Intimacy, and the Work of Redress Organizer/Chair: Nadine Attewell Panelists: Helene Strauss; Wei Si Nicole Yiu; Nadine Attewell
D114	[M4] Digital Capitalism and Marxism Study in the New Era Chair: Li Shilin Panelists: Lan Jiang; Keyan G Tomaselli, Ruth Teer-Tomaselli, Mpumelelo Dlodla; Liu Fangxi*; Zeng Jun
D204	[M5] The Arrival of Platform Capitalism Chair: Sangmin Kim Panelists: Cheolung Choi*; Sangmin Kim; Chang Eun Oh Discussion/Commentator: Dong Yeon Lee*
D206	[M6] Creating and Challenging Populist Masculinities Chair: Outi Hakola Panelists: Janne Salminen; Outi Hakola; Juho Turpeinen

(Continue)

D208	<p>[M7] The New Political Force of Young Generations</p> <p>Panelists: Ying Cheng*, Hyunju Oh*, Eunsil Ok, Hyejin Jo, Sumi Nam; Delfo Canceran</p>
D210	<p>[M8] Indigeneity and Nation</p> <p>Chair: Ross Pabinguit Heruela</p> <p>Panelists: Siriporn Somboonboorana; Ross Pabinguit Heruela; Kinga Polynczuk-Alenius; Maria Prause</p>
D212	<p>[M9] Revolution, Organization, and Participatory Politics in China's Countryside</p> <p>Chair: Stuart Poyntz</p> <p>Panelists: Byron R. Hauck; Bai Hongtan; Hatty Liu; Joseph Nicolai*</p>
D218	<p>[M10] People's Park (VI)</p> <ol style="list-style-type: none"> 1. Jinnie Chae: Ethics in Intimate Ethnography 2. Atsumi Nakao: Constructing the Identity of Okinawa through Neo-imperial Gaze: <i>Nabbie no Koi</i> 3. Crystal Abidin: Digital Exotica: The Politics and Praxis of Internet Celebrity from East Asia to beyond 4. Kate O'Riordan: Timely Figures: Technology, Life and Cyborg Dialectics
D220	<p>[M11] Posthumanism and New Images of the Cosmos</p> <p>Chair: Heidi Mikkola</p> <p>Panelists: Hannah Stark*; Jan Jagodzinski; Heidi Mikkola</p>
DJ203	<p>[M13] Human/Non-Human Intimate Relations</p> <p>Chair: Yeon Kyoung Lim</p> <p>Panelists: Carloalberto Treccani; Yeon Kyoung LIM; Lukasz Mirocha; Ruohan LI (Rebecca)</p>
D110	<p>[M14] Lawrence Grossberg in the Present Tense</p> <p>Chair: Megan Wood</p> <p>Panelists: Andrew Davis*; Maximilian Spiegel; Doug Spielman; Megan Wood</p>

(Continue)

DJ204	<p>[M15] Critical Potentials of Media Use in Digital Popular Culture Chair: Rainer Winter Panelists: Elena Pilipets; Konstantin Daniel Haensch; Joachim Haupt; Daniela Bruns</p>
	Presentation of Stuart Hall Award 15:20-16:00
Weichang Building	<p>Lawrence Grossberg: Pessimism of the Will, Optimism of the Intellect: A Life in Cultural Studies</p>
	Closing Keynote 16:00-17:20
	<p>Meaghan Morris: Institutional Kung Fu: On the Arts of Making Things Happen</p>
	Closing Ceremony 17:20-17:30

Parallel Sessions

[A2] New Radicalisms in the Era of Global Neoliberal/Neo-Conservative Capitalism

Chair:

Jaafar Aksikas, Columbia College Chicago, United States

Panelist 1:

Thinking Beyond the So-Called Arab Spring: On Cultural Studies and New Radicalisms in the Era of Global Capitalism

Jaafar Aksikas, Columbia College Chicago, United States

This paper seeks to understand the failures and contradictions of the so-called Arab Spring, a wave of protests and political upheavals that first occurred in 2011, one igniting the other, across the entire Middle East and North Africa region. My analysis begins by placing these events in their larger historical, political, economic, cultural and ideological context, highlighting both their merits and limits, as well as their implications for social and political change for the region today. The paper then moves to explore some of the new and emergent discourses, forms, and possibilities of collective resistance and struggle against global capitalism and political authoritarianism in the political and cultural realms in the region today. The purpose is to highlight the transnational dimension of actually existing social and political movements and formations and to begin to think about their interconnections, interactions, and, above all, radical and revolutionary potentials and possibilities. The attempt here is to try to link these specific developments and events in the Middle

East and North Africa to movements such as the Black Lives Matter and Occupy Wall Street, among many others. This becomes especially urgent at a historical conjuncture characterized by a deep global economic crisis that has brought to the surface once more and more than ever before (at least in our lifetime) not only the contradictions of global capitalism, but also the ugly realities and consequences of material inequality, systemic violence, and global war in people's lives.

Panelist 2:

**“All responsible Finns, However, Want to Stop Living On Debt”:
Generating Emotions Among Citizens in the Finnish Politics of Austerity**

Janne Autto, University of Lapland, Finland

Jukka Törrönen*, Stockholm University, Sweden

Finland has been considered as one of the Nordic welfare states with extensive social rights of the citizens. However, after the parliamentary election in 2015, the new Prime Minister Juha Sipilä declared a radical shift in national policy. His government introduced austerity measures to improve national competitiveness by reducing the public debt with savings of four billions euros in public economy. The austerity measures were estimated to fall especially on socially vulnerable groups of citizens. The policy shift aroused negative feelings, critique, protests and strikes among the citizens. The government, for its part, tried to justify the measures by appealing to people's feelings, for example, by describing austerity as a joint belt-tightening effort as well as by stating that we cannot have public debt at future generations' expense. The Prime Minister even held an unexceptional television speech in which he appealed to sense of responsibility of the citizens. In the presentation we analyse how the government tried to get acceptance for austerity measures by appealing to citizens' emotions. In the analysis, we, first, pay attention to how the measures are emotionally motivated and how citizens should and should

not feel about them. Secondly, we examine whether the three government parties with different ideological backgrounds (the Centre Party, the National Coalition and the Finns Party) attribute similar or different emotions to citizens. The presentation is based on the analysis of policy documents and political speeches. In the analysis we take influences from the theories on emotion, narrative and modalities.

Panelist 3:

Accelerationism and the Genetics of Separation

Deepak Narang Sawhney, Saint Mary's College, United States

Accelerationism is, as the name suggests, a process of expanding or accelerating social and technological formations to give birth to radical change. One of the leading theorists behind the accelerationist movement is the Shanghai-based British philosopher Nick Land. “If you read posts by . . . Nick Land, you would be forgiven for thinking that a Victorian social Darwinist has time-traveled into Silicon Valley” (The Public Medievalist). I’m intrigued by this because I was a graduate philosophy student of Dr. Land at Warwick University in the 1990s, and I live in the multiracial San Francisco Bay Area, home to Silicon Valley. Land argues that “the changes to be expected from biotechnology are real, immense, and in certain respects inevitable, they are also deeply rooted in our social, zoological, and microbiological heritage.” The aim of my paper is to examine Land’s concept of Accelerationism with his recent philosophical ruminations on Dark Enlightenment. Recently, Land appears to have embroiled himself with the Alt-Right movement that some say gave rise to the Trump White House. I will explore Land’s theories on race and genetics to determine whether he has indeed reterritorialized on a medieval concept of (white) race. If so, how does Land reconcile this recoding of race with his desire to deterritorialize all aspects of economic activity within the capitalist matrix? Can race, genetics and geography serve as instruments of separation in the age of globalization?

[A3] The Cultural Political Economy of Space in South Korea since “Gentrification”

Chair/Organizer:

Joo, Eunwoo, Chung-Ang University, South Korea

The effect of financialization sweeping over the whole strata of social life has been discussed and investigated during a decade within critical humanities and social sciences including cultural studies. And transformation and re-arrangement of space locally and inter-nationally has been paid attention by a wide range of studies. But the relation between financialization and logic of space being pivotal to propel neoliberal cultural economy has not been examined well enough. In this session, we will introduce the issues to inquire into the relation between the production and consumption of space and monetary mediation under the reign of financialization in South Korea.

Panelist 1:

The Cultural Political Economy of Commercial Gentrification in Seoul
Kang, Nae-hui, Knowledge Circulation Cooperative Alternative
College, South Korea

I want to take a look at the emergence of commercial gentrification in Seoul as a prominent example of financializing space in a new way in the aftermath of the meltdown of the financial market in 2008. While financialization as a dominant strategy of capital accumulation has encountered a serious crisis, the recent rise of commercial gentrification in Seoul indicates that individuals continue to rely upon financialization as a major means to procure fund to buy real estates. It is important,

however, to grasp this practice not only as economical, for it involves a complex whole of social practices. Considering commercial gentrification as part of the financialization of space, my presentation will thus pay particular attention to its cultural political economic implications.

Panelist 2:

Micro-Logistics in Everyday Life since Financialization in South Korea
Seo, Dong-jin, Kaywon University of Art and Design, South Korea

We could see delivery boys on the street once or twice a week till 1990s. They used to carry meals like Chinese noodle or cold noodle from nearby small restaurants in the local community. Nowadays we are welcoming delivery people from a wide range of shopping malls on the virtual space, whose sale items are diverse from tofu, green-onions to personal computer. And we confront unprecedented culture of circulation. Though the visible figure of circulation is represented by various people, signs, colors, vehicles, shown like a commercial of DHL, most features of circulation remain out of sight. In this presentation, we tackle the logistical political economy which determines everyday life and explore the relation between the everyday logistics and economic life since financialization in South Korea. Then what does it mean in cultural political economy?

Panelist 3:

City Gentrification and the Culture Ecology as “Place”
Lee, Dong-yeun*, Korea National University of Arts, South Korea

This topic has a critical case studies on how the paradoxical situation has occurred when the city gentrification incorporates the cultural resources. When it comes to city gentrification, culture has a significant meaning, but its position

is very paradoxical. It is because the cultural resources has become a victim by real property capitals as soon as they are often used as an efficient means for the spatial vitalization of urban regeneration. This presentation aims to highlight the controversial relation of the culture with the urban regeneration mentioning on the concrete cases of urban regeneration in Seoul such as “Seun Plaza”, “Mapo Oil Tank Culture Park”, and “Music City Changdong”.

Discussion/Commentator:

Lü Xinyu, East China Normal University, Shanghai

[A4] Hong Kong in Search of Lost Time

Chair:

John Wong, The University of Hong Kong

This panel is a Proustian remembrance of things past in the post-WWII Hong Kong through three pathways: its linguistic vibrancy till the 80s, the conception of childhood in the 50s, and gangster films from the 70s to the 90s. In order to envision a constructive future both socially and politically, Hong Kong must acquire alternative vantage points from which we could see an accurate and complete vista of the past. John Wong focuses on the multiplicity of spoken Chinese from WWII to the 80s, invoking the culturally-diverse spirit that once defined Hong Kong. Danny Chan looks into the cinematic portrayal of childhood in the 50s, the memory that throws up high and dry images of coloniality and nationality. Dickson Cheung sees a deep mistrust of the colonial rule in gangster films. In so doing, we reject a singular, linear narrative of post-WWII Hong Kong and offer new ways of seeing.

Panelist 1:

Revisiting Hong Kong's Linguistic Vibrancy: The Many Forms of Chinese We Spoke in the Post-WWII Decades

John Wong, The University of Hong Kong

In today's Hong Kong, tension with the Mainland often manifests itself in an antagonistic attitude towards Putonghua. While the city's defense of spoken Cantonese is an understandable response to threats against its local identity in the context of China's resurgence, the Cantonese/Putonghua binary oversimplifies the linguistic fluidity Hong Kong experienced in its post-war development and sidesteps its residents' affinity to Mandarin-speaking Taiwan. Focusing on the decades after the Second World War, this talk emphasizes the multiplicity of spoken Chinese heard in Hong Kong, including not only Mandarin/Putonghua but also Shanghainese and other Guangdong "dialects." The ability of Hong Kong to embrace and absorb these variants of spoken Chinese enabled its ascendancy culturally and commercially. I will demonstrate that the city's condescending attitude towards Putonghua did not crystallize until the 1980s as linguistic differences came to be infused with socioeconomic and cultural anxiety.

Panelist 2:

Allegory of Cold War: Border, Childhood and Hong Kong Cinema of the Early 50s

Danny W. K. Chan, Hong Kong Polytechnic University

The 1950s of Hong Kong can be perceived as an era of direct confrontation between coloniality and nationality. The establishment of border between Hong Kong and Mainland China serves as one of the myriad clear-cut evidences of geopolitical tension during the Cold War period. Re-imagining childhoods is here

perceived as cultural and political reactions towards this particular territorial border. Along the intersection between the sovereignty of a British colony and the reality of a Chinese territory, the conceptions of childhood in Hong Kong cinema of the early 1950s, as here exemplified by *Little Cheung* (1951), *In the Face of Demolition* (1953) and *Father & Son* (1954), not only illustrate the convulsion of border and nationality during the time of the Cold War, but also redefine Hong Kong cultural and political statuses via the life adventures, living environments and interpersonal relationships of our child protagonists in the cinema.

Panelist 3:

Hong Kong Gangster Films and the Mistrust of Colonial Rule

Dickson Cheung, Hong Kong Baptist University

Hong Kong gangster films in the 80s and 90s offer some kind of answer to veteran writer Leung Ping-kwan's question: "why is it so difficult to tell the Hong Kong story?" Like the Lacanian Real, the discussion of a Hong Kong identity is encircling an empty centre. Most keywords generated in the debate about the "Lion Rock Spirit" are universal virtues or values that also exist anywhere else. This talk argues that this vague notion was initially fueled by a deep mistrust amongst local Chinese of the colonial government. Cinematically, such encircling the void was registered as gangsters who operate beneath law and order, which was invariably presented as morally dubious. This talk retraces the steps to the origin of such deep mistrust in the New Wave filmmakers' successful hijacking of the government's TV propaganda series in the 70s, and their gangster films in the 80s and 90s.

[A5] Ideal Home

Panelist 1:

Homing Desire, Transnational Migration and Minority Cosmopolitanism in Kim Sunée's Food Memoir *Trail of Crumbs*

Pin-Chia Feng*, National Chiao Tung University, Hsinchu

Korean American food critic and writer Kim Sunée's memoir, *Trail of Crumbs: Hunger, Love, and the Search for Home*, records her endless quest for a place to call home. Against this proclaimed desire for a home, the autobiographical text exhibits the opposite trajectory, taking Kim through years of transnational migration. Abandoned when she was three and adopted by a Caucasian American couple from New Orleans, Kim Sunée emerges out of her life writing as a diasporic citizen practicing what Susan Koshy terms "minority cosmopolitanism." Constantly on the move, for Kim the meaning and significance of kinship and intimacy are redefined by the shifting boundaries of belonging. Importantly, food becomes the only anchoring force in her diasporic wandering. This paper aims to examine the ways in which Kim Sunée reconfigures intimate relationships, including kinship and love, via culinary experience in the context of spatial/geographical dislocations in her food memoir.

Panelist 2:

Cultures of House-sharing: Digital Media and Community Making

Aneta Podkalicka, Monash University, Australia

Meg Mundell*, Deakin University, Australia

House-sharing is a long-standing practice. In the cultural psyche, it has been

viewed as a rite of passage of sorts, when young adults move on from family houses to live life more independently on their own. Students and young professionals have typically been the core demographic for share-houses, and over the years many popular culture forms have documented this life stage (e.g. the Australian novel and film *He Died with a Felafel in His Hand*, the UK TV series *The Young Ones*, and the American blockbuster TV series *Friends*). However, this is arguably changing with the new demographic, socio-economic trends and housing affordability impacting on the organisation and dynamics of house-sharing. Despite the prevalence of the practice, there is scarce research available. This presentation discusses how the practice of house-sharing is performed and mediated in the context of digital communication technologies and broader consumer cultures. We draw on an original empirical material drawn from qualitative interviews conducted with house-sharers in Melbourne in 2017 to examine the role media (digital and social media) play in navigating the house-sharing market, and the profiles of the housing cultures and communities it creates.

Panelist 3:

**From the Removal of Work to the Disappearance of Everyday Life:
an Analysis of Hong Kong Newspaper Advertisements On Hong Kong
Residential Properties from 1961 to 2011**

Kimburley Choi, City University of Hong Kong

This study investigates residential property advertisements in local Chinese newspaper between 1961 and 2011. I used quantitative content analysis to assess trends of HK property ads and textual analysis to interpret how texts and images in house ads work together to portray ideal home. I argue that there are three stages of the changing concept of ideal homes in Hong Kong housing property ads between 1961 and 2011. The first stage is between 1961 and 1981, that house ads

are relatively straight forward and they emphasize functionalities of the property as home. The second stage is between 1991 and 2001, that starting from 1991, facilities, nature and public cultural icons start to be privatized. The third stage starts from 2011, that ideal housing properties is related to the illusion of abstract grandeur for display of the buyer, who may or may not live inside such ideal “home” at all.

[A6] Translating and Retelling Tradition: Reimagining between Eras in Japanese Culture

Chair/Organizer:

Motoi Katsumata, Meisei University, Japan

Reimagining traditional culture has been an important aspect of Japanese cultural history. This breathed new life into traditional resources with up-to-date styles and ideas. Especially, the Edo and the Meiji periods saw immense changes. The development of publishing in the Edo period made it easy to utilize old literary resources. The massive influx of western culture after the Meiji Restoration was a significant catalyst for these changes. The panel’s goal is to analyze various aspects of the reimagining. Katsumata reveals a new way of understanding how the traditional fairy tale “Momotarō” was retold to justify the modern Japanese wars. Chen traces the history of literary struggle in expressing the idea of “freedom” in Japanese. Fujii focuses how the Showa era scholar Masao Maruyama valued scholars in the Edo period. Kamei demonstrates how Mizoguchi Kenji’s film created original themes from the original novel from 18th century.

Panelist 1:

The Reason to Invade Onigashima: The Transformation of Momotarō According to Ideology

Motoi Katsumata, Meisei University, Japan

The tale of Momotarō is the most popular traditional story in Japanese history. After the end of the war, picture books began appearing with a new ending. In this ending, Momotarō gave the treasure to the inhabitants of the village which had been plundered by ogres. In recent studies, this ending has been regarded as the reflection of more democratic ideology.

However, I found a book with an almost identical ending published during the Japanese age of imperialism. It is possible to say that the traditional story has been revised to match the militant ideology of the era. This means that the existing ending is not a result of reconsideration after defeat but a leftover of the militarism to justify the invasion.

Historically most invasions have been done in the name of peace. It is possible to say that the war first brought a notion of peace to Momotarō.

Panelist 2:

Translating and Transforming the Concept of “Liberty” in Meiji period

Lu Chen, Tokyo University of Foreign Studies, Japan

This research will discuss the problem of the translation of liberty in Meiji Period Japan. Over two centuries of seclusion policy, in Meiji period, the Oriental culture and Western culture as two big trends emerged in Japan. With the Japanese culture in such a critical and multicultural coexistence period, how to accept and solve the multicultural conflict and think about the assimilation problems became the

most significant historical issue in Japan.

The purpose of this research is to examine how the translation of liberty changed the Meiji society by analyzing the process of acceptance and establishment of liberty in Meiji period Japan. Such analysis will base on the exploration of distinctive meaning of the conception of liberty in both Western and Eastern thought, as well as the influence of Liberty and People's Rights Movement occurred in Japan and so on.

Panelist 3:

Histories as a Narrative: Two Cases of Intellectual Histories of Edo Period

Yoshiaki Fujii, Tokyo University of Foreign Studies

Hayden White views “the historical work as a verbal structure in the form of a narrative prose discourse” in his *Metahistory*. Now we have two characteristic intellectual histories about Edo period, *Studies in the Intellectual History of Tokugawa Japan* by Masao Maruyama and *Voices of the past* by Naoki Sakai, both of which clearly base the discussions on their ethical programs. This presentation insists that the former sees Ogyu Sorai as the champion in its historical work so that Maruyama would create the citizens for democracy in Japan after WW II, while the latter pins the hope on Ito Jinsai as to resist totalitarianism and finds a new way in impossibility of the understanding of Others. It is also concerned about the differences of the reason that the two historical works place Zhu Xi's neo-Confucian school and Kokugaku (national learning) at the lower positions in each perspective.

Panelist 4:

In Search of Japaneseness: The recreation of the Edo Period Novel “Ugetsu Monogatari” in Mizoguchi Kenji’s “Ugetsu”.

Shin Kamei, Kagoshima University, Japan

“Ugetsu (雨月物語 Tales of Moonlight and Rain)” is a 1953 Japanese romantic fantasy film directed by Mizoguchi Kenji that is based on tales from Ueda Akinari’s book of the same name. Even though Akinari’s work “Ugetsu Monogatari” (1776) consisted of nine supernatural tales, Mizoguchi based his film only on two stories from Ueda’s novel: “The House in the Thicket” (浅茅が宿 Asajiga Yado) and “The Lust of the White Serpent” (蛇性の淫 Jasei no In).

Through the movie, Mizoguchi created original themes that were vastly different from the Akinari’s original work. By comparing the novel and the movie, my paper tries to demonstrate a new way of understanding how Mizoguchi made use of the potential of Japanese classical literature. I believe Mizoguchi tried to portray “something Japanese (nihontekina mono 日本的なもの)” for an international audience.

[A8] The Cultural Politics of Borderland Narratives in Contemporary China

Chair/Organizer:

Wei Teng, South China Normal University, Guangzhou

This panel focuses on the cultural politics of Borderland Narratives in Contemporary China. The first two presentations focus on two frontier regions, Northeast and Northwest China, in cultural productions, and the other two examine the shifting imaginations of one inner borderland (Northwest China) and another remote borderland (Iberia and Iberian America). Liu explores the creative staging

of Northeast China in different forms in process of the re-invention of Nation-State. Reading the marginal memory from oral history, Zou examines how the subjects appropriate the histories of the Xinjiang Production and Construction Corps to evoke cultural identity in today's China. Zhao's presentation examines the regional writing in the literary and cultural works of the Northwestern Hui Nationality. Wei delves into the travel writing of the contemporary writer, Zhang Chengzhi, who describes intense critical debates surrounding the global colonial histories, not only traditional hegemonic powers, but also potential colonial visions in the early 21st century.

Panelist 1:

Representations of Northeast as a Border Country of Modern China

Liu Yan, University of International Business and Economics, Beijing

Northeast is a border country of modern China. In the different stages of the construction of Chinese economy, culture and society, the border country has different forms, such as frontier, productive base, and rustbelt. This paper studies the representations of the border country in these different forms. These representations are cultural practices constructing, positioning and disciplining subjects in specific historical contexts. Studying the representations not only means reading the symptom of ideology and its apparatus, but also is an endeavor to enter the history of making and remaking nation-state through forming and reforming a border country.

Panelist 2:

Exploring the Cultural Identity of the Xinjiang Production and Construction Corps

Zou Zan*, Xinjiang University, Urumqi

At the turn of the new century, the cultural identity of the Xinjiang Production

and Construction Corps (XPCC) is confronted with new challenges. Therefore, how to reactivate the historical memory of the golden period of XPCC with the oral history of those who came to XPCC in the 1950s and 1960s, seems extremely significant to evoke strong cultural identity in the new historical context. Based on several typical oral history texts, this paper intends to explore the marginal discourse, gendering politics and cultural identity, highlighting the standing-point and perspective of narrative subjects meanwhile.

Panelist 3:

Mapping Northwest China: The Regional Writing in the Literary and Cultural Works of the Northwestern Hui Nationality

Zhao Rourou, Minzu University of China, Beijing

In the Hui literature, Northwest China is not only a certain region to live in, but also a complex image of culture. It is largely related to poverty, suffering and cleaning spirit, depicting a completely different view from modern cities. This paper focuses on several contemporary Hui writers, such as Zhang Chengzhi, Shi Shuqing and Ma Jinlian, and highlights the regional writings in their works. Films, photographs and other cultural works that help to portray Northwest China as a rural homeland are also involved in this discussion.

Panelist 4:

Decolonizing the Imperial Eyes: Zhang Chengzhi's Travel Writing of Iberia and Iberian America

Wei Ran, Chinese Academy of Social Sciences (CASS), Beijing

Recent essays written by Zhang Chengzhi, one of the leading Chinese lettermen, record his experiences in Andalucía, México, Perú and Cuba, among other destinies in

Iberia and Iberian America. The geographical investigation and historical reflections articulate in his travel writing, which describe that Iberian and Iberian American experiences as borderland of historical understanding of modernity, because Europe's victory over the Muslim world in 1492 marked the beginning of modern/colonial history. The targets of his critics include not only the traditional hegemonic powers, but also potential colonial visions. Therefore, this paper argues that the travel writing of Zhang has overcome and decolonized the imperial eyes, coined by Mary Louise Pratt.

[A9] Indigenous People in Political Mobilization

Chair:

Sarah Raymundo, University of the Philippines

Panelist 1:

Folk Beliefs as Science of Resource Management and Political Mobilization

Sarah Raymundo, University of the Philippines

Current imagination of disaster ranges from representations of the end of the world supplied by Hollywood to knowledge-based interventions produced by the scientific community. However, both have yet to produce comprehensible language for people confronting disasters. Meanwhile, indigenous peoples (IPs) offer alternative knowledge based on their own developed practices of resource use. Indigenous knowledge systems persist vis a vis IP's participation in consciousness-transforming revolutionary movements. Arriving rather late in the totalizing logic of the cash nexus yet always an open target for accumulation by dispossession, the struggles of IPs are in themselves practices in overcoming social disasters. This presentation interrogates dominant cultural and economic

approaches to development. How have neoliberal policies shaped the lives of IPs in the Philippines? How do indigenous knowledge systems inform the revolutionary struggles waged by IPs themselves? How do IP struggles confront myths of cultural extinction and actual experience of accumulation by dispossession?

Panelist 2:

Anti-detective Novel “Don Kloe” and the Representation of Thai Rural in the Labyrinth of Development Discourse

Thongchai Sae-Chia, Nakhon Pathom Rajabhat University, Thailand

This article studies the Thai novel “Don Kloe” as an anti-detective novel by analyzing anti-detective strategy used in the novel and the meaning of this novel through that strategy. The result is: “Don Kloe” represents investigation of the murder case in Na Mo Ma village, but the policeman can’t find the wrongdoer. The ending of novel returns to the opening when a new group of policemen start to investigate the case again. An unending murder case relates to the representation of Thai rural, which stuck in the labyrinth of the development discourse. That is to say, the rural represented in this novel is a discursive field of the development and the local culture discourses. Moreover, the novel suggests that the local culture could compete with the development, which make rural as a space for responding to development discourse from the state too.

Panelist 3:

From Rural Ritual to Mainstream Culture—Dissecting The Unstoppable Force of Chinese Square Dancing

Donna Wong*, Coventry University, UK

Yue Meng-Lewis*, Coventry University, UK

Chinese square dancing—not as in Western square dancing, rather, dancing

in public square (Guang Chang Wu) —has established itself as a national craze in China since it started in the late 1990s. With its low cost and ease involved in taking it up, around 100 million people across China is estimated taking part in square dancing. Participants are made up predominantly of middle-aged women referred to as “dama”, a literal translation of the Chinese word “big mama” coined by the Wall Street Journal in 2013. For many dama, square dancing has become an indispensable part of their life. Many spoke of how the pastime keeps them fit, provides them an opportunity to socialise regularly, and gets them out of the house. The popularity of and dama’s involvement in Chinese square dance have since become a cultural phenomenon in recent years. While it remains debatable regarding the exact origin of Chinese Square Dancing, it is generally agreed that Chinese Square Dancing is embedded in the cultural history of China. Its format as a collective folk dance is thought to have evolved from rituals performed during traditional agricultural ceremonies (such as rice planting), celebrations (such as harvesting) and religious festivals. Drawing from theories across several disciplines, this study seeks to critically assess the development of Chinese square dance and examines the underlying appeals that shape this cultural process. We seek to understand the construct underlining its shift as a form of rural ritual to a mainstream culture and consider how the process reflects the evolution of urban society and social changes in China.

Panelist 4:

Elderly Identity, Public Space, and Cultural Resistance: Ideological Struggle on Square Dancing in Contemporary China

Peixin Cao*, Communication University of China, Beijing

Ling Zhu, Communication University of China, Beijing

With the popularity of square dancing in many Chinese cities, social problems

and struggles around the elderly dancers become much fiercer. These struggles, centered on noise and nuisance, have multi layers and significances. The main stream ideology dominated by consumerism leave little space (physically and culturally) to the elderly social group, while at the same time construct a stereotyped representation of these dancers via mass communication. On the other hand, square dancers actively mobilize their cultural agencies and social resources such as the support from the government, creating sophisticated square dancing arts and rituals, and forming group consciousness through social interaction. This paper takes the dancing square as location of resistance; examines strategies and counter-strategies by the two sides of these struggles; reviews media coverage of these struggles and thus to picture the dynamics of China's contemporary "ideological struggle" of one kind.

[A10] Fashion and Social Engagement

Chair/Organizer:

Shi Yajuan, Beijing Institute of Fashion Technology, Beijing

This panel discusses fashion's social and political engagement in modern societies, emphasizing the following four aspects: Firstly, fashion's political engagement in fashion design and fashion trends as a form of protest as well as a way of incorporating, managing, and controlling authority. Secondly, fashion's embrace of consumption and progressive thought in American fashion photography from the 1960s through the 1980s. Thirdly, "Beauty and whitenity" explores how the idea and practice of whitenity is shared among Asians via K-beauty and establishes an alternative standard of beauty from Western whiteness ideals. It will shed a new light on Asian understandings of beauty. Finally, a video presentation investigates fashion's social engagement by showing interviews with fashion professionals and non-professionals. Bringing these four aspects together, the panel argues that fashion

is not about appearance alone, but a means of resisting and negotiating power.

Panelist 1:

The Political Engagement of Fashion In Modern Society

Shi Yajuan, Beijing Institute of Fashion Technology

It means to do a research on fashion's political engagement through its performance in some political or political-related arenas. Fashion's political connotation and significance have greatly changed in modern democratic society. On one hand it is a way of social protest from vulnerable social groups and a symbol of being an independent and free subject. On the other hand, it is a way of incorporation, national identification or displaying of soft power from the government and authorities. Generally to say, fashion has played an important role in either of the above two aspects. But there is still a tension between them in which fashion manages carefully to keep a balance through some designing technics and concepts such as Mix & Match, deconstruction and retros. The study of these technics and concepts reminds us fashion's limitation and inability in dealing with some deep and long-term social and political problems.

Panelist 2:

Fashioning New Ideals: Fashion Photography and Women's Empowerment

Katharina Vester, American University, United States

Fashion photography is commonly understood as a tool in the objectification and commodification of the female body. Not only did fashion photography help to create a beauty norm of impossible feminine slenderness, but it also enticed women to pay premium attention to their daily appearance. This paper will examine American fashion photography from the 1960s through the 1980s, arguing that

the images in Vogue, Cosmopolitan, and Jet Magazine carried more ambivalent messages than simply amplifying hegemonic beauty norms. Indeed they reflected and circulated political thought and feminist ideas. Throughout this period, women are typically depicted as travelers, professionals, athletes, or explorers and only rarely as married, mothers, or in the home. While magazines thus appropriated women's desire for empowerment to sell products and advertising, they simultaneously spread new images of ideal femininity, equipping women with an alternative imaginary to Hollywood movies that narrated women's lives as centered on romance. Fashion photography told stories of professional success, adventure, and glamour. "Fashioning New Ideals" explores these differences in the representation of ideal femininity in popular culture and discusses the nuances of fashion photography's embrace of consumption and progressive ideals.

Panelist 3:

Whitenity, the Invention of White Korean

Sojeong Park, Seoul National University

This study examines the discursive formation of whiteness in South Korean society, which can be newly termed as 'whitenity'. Whitenity can be defined as discourses surrounding the preference for and active pursuit of 'white porcelain skin' which is distinguished from the Caucasian whiteness. Thus this cannot be fully explained through whiteness studies which has developed on the Caucasian context, but it rather should be explained in Korea's own context: how it relates to the Confucian value of chastity; how Korean media technology represents and reproduces whitenity; how whitening industry has flourished in Korea; how the pageant contest establishes the white skin as the norms of Korean beauty. Furthermore, as the idea and practice of whitenity is shared among Asians via K-beauty, it establishes the alternative standard of beauty against Western whiteness, shedding a new light on Asian beauty,

especially the skin of Asians which has been reduced to ‘yellow face.’

Panelist 4:

Fashion’s Social Attributes (a video presentation)

Yujia Liu, Shanghai University

This is a video presentation mainly investigating fashion’s social engagement. 2 groups of fashion professionals and non-professionals are interviewed. The questions they need to response concentrate on the following two aspects:

- 1) How do you think about fashion’s social engagement.
- 2) In a mass society, does fashion still own some class nature? If yes, what is it?

The interviewers are divided into 2 groups: Group A. are fashion professionals. Group B. are non-professionals of fashion. Gender/district/occupation will be balanced for the selection of interviewers. The age of interviewers are confined to 20-30.

Emphasis from 2 groups are different:

GA: Can fashion socially engage into public? How?

GB: Is there any similar perception of fashion in this group? Is there any possibility that they convey a new point about fashion?

Their responses will show different perceptions of fashion’s social function and engagement in different social levels.

[A12] Living with the Internet of Things

Chair/Organizer:

Graham Meikle, University of Westminster, UK

This panel explores the domestication of the internet of things (IoT). The networked sensors and data trackers of the IoT are becoming ubiquitous and

pervasive. This panel asks who benefits as more aspects of our daily lives become sites of data creation and exploitation. Its four papers examine the negotiations between the human and the technological that find new expression in networked sensors, in location-aware devices, and in trackers and virtual assistants. The panel addresses the new dimensions of technological agency brought by IoT devices that incorporate Artificial Intelligence and machine-learning networks. It assesses how the care of the self becomes reimagined through the home use of networked health trackers. And it interrogates the new geographies of networked location data made possible by ubiquitous sensors.

Panelist 1:

The Intelligence of Things

Mercedes Bunz, University of Westminster, UK

Artificial intelligence—data analysis and machine learning—drives many internet of things devices, from the speaking Siri on our phones to self-driving cars or smart cities. Devices are tracking and tracing their users and communicating with them, processing data and learning about their environment. This paper analyses how the agency of technology introduced by intelligent things is currently negotiated. Using critical discourse analysis, it will contrast technologies that are making things ‘intelligent’ with the way tech companies but also the media address this intelligence. Who is communicating, when things communicate with us?

Panelist 2:

Mobilising Care: Care-at-distance and Careful Surveillance

Larissa Hjorth*, RMIT University, Australia

In Tokyo, flight attendant Rika used a combination of wearables and social

media ‘interveillance’ (Jansson 2014) on LINE to keep in constant contact with her elderly mother who has early dementia. In Melbourne, Tom deployed pet wearable WUF in his home to help track his Labrador Sandy’s mischief and movements around the home while Tom was at work. These are but a few examples of how care is being mobilised through formal and informal IoT. As homes become progressively overlaid with uneven datafication, what it means to be ‘at home with digital media’ is further complicated. As homes become increasingly sites for data and material encounters, more complex methodologies are required. This talk draws from the Tokyo and Melbourne fieldwork to see how vulnerable agencies—including more-than-human and ageing subjects—are being negotiated in the rise of the domestic IoT.

Panelist 3:

The Internet of Things: In the Realm of the Sensors

Graham Meikle, University of Westminster, UK

The internet of things is an increasingly central part of digital experiences: not just a matter of novelty fridges, the term describes the uses of networked sensors in everyday devices such as smartphones, fitness trackers, and cars. Sensors are components of a device or a system that detect and communicate changes in their environment. Once networked, sensors become media of communication, creating and communicating data about the world and those in it. Communication is the making of meanings, and sensing networks of connected things are systems for making sense. Humans themselves become the text that is produced and circulated, as every gesture and movement, every purchase and heartbeat, becomes a text for analysis, interpretation and judgment. Networked sensors are not just used to record data, but to make meanings as well, and so this paper argues that they should be understood by media scholars as systems of mediated communication.

Panelist 4:

Location Data and the “Geography of Everything”

Didem Özkul, University College London

Location data infrastructures underpin the development of services giving rise to the IoT, through which an increasing number of things will not only be connected, but also geographically located, leading to a “Geography of Everything” (Hudson-Smith, 2015). Being so, location data have implications for the future of our cities, where smart devices equipped with sensors will feed real-time information to the systems of emergency, security, transport and surveillance. Anyone carrying a smartphone is potentially part of the network of sensors, leading to an increase in the amount of location data being generated, used and analysed. This paper analyses such systems of mobility which evolve with real-time connectivity and locational tracking, and discusses their potential societal benefits and threats.

[A13] Post-truth vs. Post-fiction: Cinefied Worlds of the Central Margins

Chair/Organizer:

Natalija Majsova, University of Antwerp, Belgium

Can cinema today be spoken about in terms of agency? How does it participate in the processes of restructuring the landscapes of familiar facts and fictions? How can post-fictional and post-documentary cinema critically and productively engage with post-truths? This panel approaches these questions from four different angles, each of them marginal, providing four dissections of the cinematic medium from the perspective of its relevance to cultural studies today. Engaging with production contexts and enunciation positions from different cultural backgrounds and

political inclinations, the panel aims to re-assess the critical potential of cinematic apparatuses. Stepping out of the confines of cinema-as-representation approaches, the panel brings together papers referring to different aspects of the margins of mainstream, globally accessible cinema, such as queer, pornographic, Chinese critical realist cinema and historically-informed post-Soviet blockbusters. The panel participants will dissect the medium of film in terms of its political, generative, conceptual, and violently conformist aspects.

Panelist 1:

From False Towards the New: Queer Cinematic Strategies

Jasmina Šepetavc*, Independent Scholar, Slovenia

In her 1992 experimental documentary, Barbara Hammer shows images of culturally invisible bodies (e.g. two elderly women) having sex, cross-cutting them with images of ruins. This juxtaposition is in a way the epitome of queer history and memory: full of invisibilities, destroyed and censored evidence, ghosts and hallucinations that are located neither in official nor in personal histories, Deleuzian “strangely active fossils”, capable of destabilizing our (heteronormative) knowledge. This paper analyzes queer film-making that is connected to excavating these queer lives, ephemera or queer ghosts, linking them to the present and the future. In line with Laura Marks, it proposes that queer films—in the absence of recorded history and memory—do not use archaeology as their main political strategy but construct new histories, confront viewers with “active fossils” that open up an interval in perception, creating from the false towards the new. Looking at examples of these creative constructions, the paper poses falsification as an active political queer strategy.

Panelist 2:

Voice Me Over: About the Lived-Cinematic Sexual Voices in East Asia

Aljoša Pužar, University of Ljubljana, Slovenia

Is there some truth, or even cinematic truth, in the vocal signaling of sexual pleasure? What is at stake in the affective and discursive work of moaning and yelping? This presentation will tackle a specific aspect in the complex politics of both cinematic and lived-material voice: a tricky relation between cinematic-pornographic and/or lived female copulatory vocalizations (sexual voices). This complicated relation will be theoretically posited beyond the unidirectional pornification of everyday life, as one finds these voices materialized under the pervasive cinematic mode of production that articulates both paid and unpaid gendered emotional labor in East Asia. Ethnographic accounts will be used to exemplify these theoretical models and to contribute to the ongoing feminist critique of still maintained inequalities and pressures reflected in the unequally-gendered politics of human voice.

Panelist 3:

15 Hours (2017). The Representation of Labour in Wang Bing's Critical Realist Films

Camille Bourgeois, University of Antwerp, Belgium

Filmmaker Wang Bing's style is geared towards a detailed and slow-paced documentation of people living in the margins of Chinese post-socialist society. Wang works with professional and non-professional actors, shoots on actual and staged locations and disregards labels of documentary, installation or fiction film. This paper analyzes the representation of labour in Wang's work, most notably in Part One of West of the Tracks (2001) and especially in his latest work, the single-

shot documentary *15 Hours* (2017), which documents a day in a garment processing facility in Zhejiang Province, China. I argue that the ambition to represent labour in its totality, in its excess of temporality and materiality through endless shots of tools and both active and abandoned workplaces, takes the form of a serious concern with the mapping of a 'social whole' in the Lukácsian sense and, possibly enables the film to function as a critical and demystifying counter-labour.

Panelist 4:

Engulfing the Earth from Above: History, Violence, and a 1983 Soviet Plane Hijacking Screened in 2017

Natalija Majsova, University of Antwerp, Belgium

The airplane hijacking is a popular trope in genre cinema, having inspired numerous films, and even lists of «the best» of them. A 2017 Georgian blockbuster by successful director Rezo Gigineishvili reconstructs a historical plane hijacking from the perspective of the memories of one of the surviving antagonists. The film embeds this unexpected, violent eruption into the very texture of the quotidien stylishly endured by the protagonists. A crystal-image of violence emerges in the images of bleeding, bohemian young hijackers, in the glances of a priest, sentenced to death, then in anonymous graves in the Georgian countryside. This paper argues that such a novel chronotope of a familiar trope uncompromisingly uncovers layers of an ultimately violent conundrum of fiction, documentation, and post-truth. The conundrum consists of the violence active in memory-making, that of the productive conditions, medium and genre, and the violence of interpretation, which this paper consciously participates in.

[A14] Rethinking the Production and Reception of Film Cultures

Chair/Organizer:

Rainer Winter, Alpen-Adria University Klagenfurt, Austria

Carsten Heinze, the University of Hamburg, Germany

This panel is exploring a broad range of filmic representations in a variety of cultural contexts. Thus, the papers demonstrate (in different methodological ways) that the analysis of film should not only focus on Hollywood productions nor on fictional films respectively—we should also take into account other genres as well as other media environments such as the documentary film and political contexts, internet communities and YouTube clips, TV quality series and various readings, historical film critiques and their actuality. The contributions in this panel underpin the importance of a broader understanding of film communication and reveal the circuits of production and reception in different media cultures.

Panelist 1:

The Significance of Siegfried Kracauer for Film Sociology (in Germany)

Irmbert Schenk, University of Bremen, Germany

My paper will deal with the significance of Siegfried Kracauer for the rise of thinking about film sociology in Germany. It starts with a description of the development of and the contradictions in his work as film critic, film historian, and film theorist. Particularly his many journalistic writings in the 1920s with their complex and interconnected observations on (mass) cultural (surface) phenomena invoke a complex phenomenology of modernity, of the modern life world and its

forms of experience. The broad historical, social, and cultural contextualisation found in his work should be exemplary for any form of film sociology that is not satisfied with a reductionist empirical approach.

Panelist 2:

Mimetic Practices of Subjectivation in the Circuit of Culture. The Analysis of YouTube Clips as a Challenge for Film Sociology and Cultural Studies

Alexander Geimer, University of Hamburg, Germany

In my paper I am going to apply three classical methods of film sociology and cultural studies to the analysis of YouTube clips (directly related to other YouTube clips): genre analysis, product analysis and reception analysis. In doing so, central aspects of the circuit of culture and relations between (professional) production, reception, and (lay) production can be studied. Therefore, I will at first discuss the genre of transformation videos (verbal and visual representations of body transformations) as a subform of lifestyle clips. Second, by means of in depth case analysis of a very popular German example I am going to identify the ideological frameworks that shape the preferred reading of such documented transformation processes. Third, I will highlight how recipients connect to these representations in their own videos of experienced transformation processes and discuss visual and verbal practices of mimesis as techniques of a mediatized subjectivation that this YouTube genre provides.

Panelist 3:

Positions, Preferences and Power: A Cartography of the Social Space in Quality TV Series

Jan Weckwerth, Georg-August-University of Göttingen, Germany

The (also transnational) success of those series formats going by the term

Quality TV is often found in their narrative and (audio-) visual innovations. However, the potential of these series—as compared to feature films—to deal with social conditions more intensively and thus, at least potentially, offer a stronger connection to its recipients' lifeworld is often underestimated.

In this talk, the argument is made that such “realism” currently refers in particular to an enhanced social-structural plausibility of what is shown. In this sense, the characters, their constellations and actions can be assumed to be embedded in the society of the series deeply, coherently and in a multi-layered manner.

Based primarily on Pierre Bourdieu's concept of social space, these ideas will be illustrated by the example of a contemporary TV series. Thus, the cinematic realization of the different positionings and distinctions of everyday culture ensures social significance with vastly divergent audiences.

Panelist 4:

“Creative Treatment of the Unseeable”: Political Aspects in Contemporary German-speaking Documentaries

Carsten Heinze, the University of Hamburg, Germany

Documentaries are deeply concerned with the social and political in regional or global contexts. As the international “Companion to Contemporary Documentary Film” (2015) shows, they deal with topics such as the future of our planet, migration, work, sex, religion, war, torture, or surveillance. But documentaries not only present social reality “as it is” but also criticize and intervene in political discourses from an aesthetic perspective. This paper will discuss selected documentaries from German and Austrian filmmakers against the backdrop of global discourses. Following the scheme of Alexandra Juhasz and Alisa Lebow (2015), first the specific topics of these selected German-speaking documentaries will be explored. These explorations will further be analyzed in order to understand how these documentaries discover and

treat “the unseeable” (Juhasz and Lebow 2015) in modern societies and therefore contribute to critical discourses on their present state.

[A15] Gender, Sexuality, Nation and Modernity

Organizer (send all correspondence to):

Raka Shome, National University of Singapore

Chair:

Lisa Leung, Lingnan University, Hong Kong

This panel interrogate how logics of modernity, as they inform various national spaces in different times and contexts, are both interrupted, as well as frequently enabled, by relations of gender and sexuality. We are living in times when nationalism (often in the form of fundamentalism) and heightened nationalist logics are being used by various nations to rewrite their own sense of their “modern”. How do gender and sexuality intersect in these phenomenon, especially in our contemporary times? What kinds of logics of modernity are becoming visible in different national contexts and their transnational circulations in our current times? Through an attention to law and modernity, to how gender functions as a metaphor for national desires and tensions, and to how commodities function as nation forms through their transnational circulations, this panel calls attention to various contemporary logics of national modernities, including their situated-ness in transnational circulations.

Panelist 1:

Sexual Rights without Identity and Lessons from Comparative Law

John Erni, Hong Kong Baptist University

The project to decolonize knowledge can benefit from lessons learned in the

debates on legal diffusion. International comparative law conceives of legal artifacts that travel far. The diffusion is often multidirectional, reaching different levels of the international legal world. Based on the assumption that legaltransplantation often thrusts import and export legal systems toward a certain degree of “epistemic equivalency,” this paper examines The Yogyakarta Principles on the Application of International Human Rights Law in relation to Sexual Orientation and Gender Identity (hereafter “YP”) as a diffused legal artifact that has seen surprising level of uptake in the international arena. Avoiding the gravitational pull of identitarian politics, it advances a politics for “rights without identities.” YP offers a realization that rights that are intensely divisive or virtually unenforceable can work to alter the sociopolitical landscape in favor of protections. Issues of the nation/state in relation to legal systems are emphasized.

Panelist 2:

Nation as Commodity and Commodity as Nation

Minoo Moallem, University of California at Berkeley

Since colonial modernity, nations have become tangible through commodity culture, which makes it possible for nations as well as national identities and subjectivities to demand visibility and create affective gendered communities that materialize through commodity circulation and consumer culture. Thus, while nations are imagined communities, they are also commodities that are produced in the context of colonial modernity and the transnationalization of capital, labor, and systems of representation. The nation as a commodity is also a mobile entity with the capacity to move through imperialism, vernacularization, and nationalism, thus creating continuity, connection, and portability.

Panelist 3:

Divided Women and the Chinese Dream

Gina Marchetti, University of Hong Kong

As the People's Republic of China wrestles with enormous social and economic changes in the twenty-first century, women increasingly symbolize the divided lives that cross tradition and modernity, socialism and capitalism, the mainland and its periphery, the porous national borders of the diaspora, and the boundaries between the domestic and the public spheres. Chinese women experience what W. E. B. DuBois might call a "double consciousness" as they navigate a male-dominated world plagued by ideological, class, ethnic, linguistic and other schisms. Set against the backdrop of post-Mao China's economic and political ascent on the world stage, two female-directed films, inspired by Kieślowski's post-socialist parable *The Double Life of Veronique* (1991), *Anna & Anna* and *Lotus*, illustrate the ways in which narratives about divided women can allegorize the Chinese nation's troubled relationship with modernity through stories about female sexuality.

Panelist 4:

Cleaning and Purifying the "Modern" Indian Nation

Raka Shome, National University of Singapore

Since 2014, when current Indian Prime Minister, Narendra Modi came to power, India has been witnessing several development initiatives. One such is the popular and (government's) flagship 'Clean India' initiative. Through various incentivizing, as well as punitive, discursive modes the logic of cleaning Indian public spaces is gradually rising to the level of governmentality—especially as its language remains frequently couched in metaphors of Hinduism and often benevolent coercion. This paper will examine two aspects of the Clean India movement. First, it will discuss

how often in the name of women's empowerment and safety (as in wanting to make India Open Defecation Free [ODF]), the movement reinforces heteronormative and Hinduist frames of imagining the modern female body of the discourse of "cleanliness." Second, it will address how a (Hindu) masculinist militarizing logic suffuses several aspects of the "Clean India" discourses. What this reveals about the gendered body in contemporary Indian modernity will be discussed.

[B1] Mediated Gender

Chair:

Marloes Jansen, Newcastle University, UK

Panelist 1:

A Content Analysis of Female and Male Politicians' Tweets during the 2017 UK General Election

Marloes Jansen, Newcastle University, UK

News media coverage about politics is often gendered. For instance, research shows that male politicians receive substantially more coverage on 'masculine' issues, such as the economy and military, whereas female politicians are frequently aligned with 'feminine issues', such as education, poverty, and women's issues. Importantly, citizens deem 'masculine' issues more important than 'feminine' issues. Social media provide venues for female politicians to obviate the heavily mediated connections offered by news media, and highlight any political issues they desire. Therefore, the research question of this paper is: do British female and male politicians address differing political issues on Twitter during the UK General Election of 2017?

All tweets from Labour and Conservative MPs with a Twitter account (160 women and 316 men) were gathered, between 8 May and 8 June 2017. The corpus consists of 78,709 tweets; 34,202 from women and 44,408 from men. A content analysis was employed on a stratified sample of 4,000 tweets (1,000 from Labour women, 1,000 from Conservative women, 1,000 from Labour men, and 1,000 from Conservative men). The data are currently being analysed, but initial

research findings suggest some gender differences in political issues addressed. Female politicians seem to tweet more about gender inequality issues, and policy issues that impact women's lives. However, gender inequality and women's issues only comprised a small proportion of women's policy agendas, and in general I find that female politicians campaigned on a wide range of topics that were comparable to those of their male counterparts. Party affiliation seems to be a much more important distinguishing factor than gender, with Conservative politicians tweeting significantly more about Brexit and foreign policy, and Labour politicians tweeting more about education and poverty. Therefore, I argue that although gender differences exist, these distinctions are highly overemphasized by the media, as communication patterns by politicians themselves are much less gendered.

Panelist 2:

Gender, Television and Voice: Women's Talk on British Television

Jilly Boyce Kay*, University of Leicester, UK

Television is frequently conceptualised as a democratising medium, whose promotion of 'ordinary' voices has contributed to a less elitist culture. It has also been argued that, through its intimate address to domestic audiences, television has 'feminised' the talk of the public sphere, thereby legitimising women's voices. And yet television discussion is still characterised by gender inequality, as the ongoing under-representation of women on panel shows such as Question Time (BBC1, 1979-present) and Mock the Week (BBC2, 2005-present) attest. This paper argues that in order to overcome these inequalities of voice, we need a more developed theory of the gender politics of the medium's communicative architecture, and to understand how television's imperatives to be 'ordinary' might have democratising and disciplinary functions. Using examples of women's talk on television that has

been construed as ‘nagging’, ‘hysterical’, or ‘gossiping’, it argues that such talk should not be precluded from being considered democratic.

Panelist 3:

Fictionalising Germaine Greer: Theatre and the Public Construction of a Celebrity Feminist

Anthea Taylor, University of Sydney

Without doubt, Germaine Greer is one of the world’s most well-known, not to mention controversial, feminists. Her celebrity capital, initially garnered through the publication of her feminist ‘blockbuster’, *The Female Eunuch* (1970), has endured over nearly five decades. While Greer herself has been an active agent in these over-determined processes of celebrification, public fascination with Greer’s work and her persona has seen her unique history taken up by various writers and commentators, including playwrights. In this paper, I engage with two such theatrical works and how they contribute to the ongoing process of making ‘Greer’ mean in particular ways, for particular cultural and ideological purposes. Joanna Murray Smith’s *The Female of the Species* (2006), loosely based on incident where a fan broke into Greer’s Warwickshire home, characterises her as an out of touch, ego-centric ideologue struggling to maintain relevancy including attempt to pen another bestseller. Meanwhile, a more recent play, *The Town Hall Affair* (2016), based on the 1971 film of the same name, proffers a much more sympathetic rendering of Greer and her brand of feminism. While the subject matter of these theatrical performances differ markedly, here I examine the way a particular fictionalised ‘Greer’ is used to remember feminism in specific ways. In doing so, this paper suggests that considering these two plays together is a useful heuristic device to reflect upon the changing status of feminism in the Western public imaginary as well as upon the role of various forms of cultural production—such as theatre—in (re) imagining both

feminist icons and feminist past/s.

Panelist 4:

Queer World-making and the Testosterone Junkie

Timothy Laurie, University of Technology Sydney

Hannah Stark, University of Tasmania, Australia

Paul B. Preciado's *Testo Junkie* (2008) is part theoretical manifesto and part autobiographical tour de force, combining historical accounts of sexual prosthetics and gender-forming technologies with personal experimentations in the use of black-market testosterone patches. This paper reads Preciado's work as a timely critique of queer communitarian projects that take shared political interests as the sole foundations for community building. Rather than isolating an authentic queer, trans or non-binary identity, *Testo Junkie* explores the powers of plasticity, pharmacology, and pornography in producing somatic links between otherwise disparate populations—testosterone subjectivities, silicon subjectivities, and so on. In doing so, Preciado's work provides an opportunity to reconsider gender and sexual diversity away from the liberal viewpoint of anti-discrimination frameworks or the communitarian demand for a shared and monopolised identity. In its engagements with Michel Foucault and Donna Haraway, *Testo Junkie* also provides a challenge to State-centred accounts of bio-power, by inviting new explorations of globally popular technologies—such as amateur pornography and sex toys—as material resources for re-imagining genders across political boundaries. Finally, this paper locates *Testo Junkie* within a broader research project into the legacies of feminist philosophy in contemporary queer politics, with a focus on the limits of both utopia and transgression as the *sine non qua* of good queer politics.

[B2] Cultural Transformation of East Asia and Readers · Media: Focusing on Subculture, SF, Romance Novels and Movies

Chair:

Senno Takumasa, Waseda University, Japan

Since the 1990s, the youth culture of East Asian cities has become very different from before in terms of production, distribution and consumption. One of its features is a change in how texts are enjoyed from a story or contents to characters. With the development of new media, it became common to capture works as a collection of modules. It makes it possible to appreciate character-centered. Also, due to the development of the Internet and IT technology, the distinction between producers and enjoyers is getting rid of.

These changes changed the things that readers/viewers wanted in their work from touching “truth” to communication with their friends. In other words, it brought about a change in the relationship between the reader/viewer and the work. It can be said that it is a big change since the birth of modern culture. These changes are becoming common phenomena not only in East Asia but also worldwide.

What matters is that it is based on alienation of young people from society as a result of sudden change of society (especially sense of blockage and uneasiness), change in values, view of life and view of the world.

Changes in text acceptance as described above are particularly noticeable in the areas of subculture such as cartoons, animation, games, light novels, entertainment such as popular novels, science fiction and movies. However, it is also spreading to other fields. Even in literature, for example, Haruki Murakami’s acceptance is surprisingly close to the acceptance of the young subculture.

Among them, SF is the one that embodies the imagination of readers and changes in the workings of media. Since the end of the 20th century SF has transformed into a genre that presents a new world view. Especially in China, It has acquired many readers.

Part of the entertainment has been common to East Asia since the late 1980s. One example is a popular romance novel of Qiong Yao. In the '60s, Qiong Yao's novel swept the Taiwanese and Hong Kong markets through movies and dramas, and it made enthusiasm of the Mainland Chinese in the 1980's. From there we can see that the origin of commonization of cultural phenomena is in the 1980s.

These changes are not mere linear changes. Initially, the center of the festival culture was regarded as Europe and the United States. However, a number of international film festivals emerging in East Asian countries emerged from the late 1980's. They differentiated their film festival from there, questioning the significance of self and establishing their identity. Consideration of that process should clarify diversity and complexity of cultural transformation on which commonization advances, on the one hand.

This panel covers subculture, SF, popular romance novels, film festival, and approaches the whole picture and essence of cultural transformation as above. By traversing them and considering them concatenated, it should be possible to narrow the whole picture and the essence of change.

Panelist 1:

From “Scientific literature” to “Science fiction”

Ikeda Tomoe, Kansai University, Japan

Liu Cixin “The Three-Body Problem 三体” in 2014, Hao Jingfang “Folding Beijing (北京折叠)” in 2016 won the Hugo award. Chinese SF works are gaining high acclaim worldwide. In the end of Qing Dynasty, SF novels were brought

to China; it is known that Vern's work has become popular. But it did not quite succeed in terms of actual work. From the late 1970s to the early 1980s, there was a movement that led to the present on SF works. It was a magazine of scientific literature "Kexue wenyi (科学文艺)" and "Zhihui shu 智慧树 ". These two magazines created the award of works of science fiction novel Yinhe jiang (银河奖) in 1986.

In this presentation, I would like to think about what kind of work was requested and what was going to be aimed while organizing these two magazines. It probably will suggest a way to the SF in present China.

Panelist 2:

From "Overseas Returnees 海归 " to "Tall, Rich, and Handsome 高富帅 ": Qiongyao 瓊瑤 's works in China

Cho Bunsei, Waseda University, Japan

Since the publication of her debut novel Chuangwai 窗外 in 1963, Qiongyao has become the most popular romance novelist and one of the representative figures in Taiwan entertainment market from the 1960s to 1980s. By 1985, in more than 20 years of her writing career, Qiongyao has published 41 works. Her novels have been turned to 51 movies. In the 1980s, while the popularity of her novels has gradually declined in Taiwan, it grew in the reforming China. Perhaps the best known Qiongyao's work in China was HuanzhuGege 還珠格格 (1998) due to the popular TV drama series. In fact, her novels have already widely circulated among the Chinese young generation, although in pirated version, in the 1980s. In this presentation, I would like to discuss how Qiongyao's works, which were written in Taiwan during the Cold war, can reach a huge success in China, a society that is structurally different from Taiwan, in different time periods. While Qiongyao's works have been criticized for being repetitive and dull, is it possible that they meet the aspiration for love among the young generation in China, leading to high popularity?

Panelist 3:

Rethinking Other “Asias”: Cultural Geopolitics of the International Film Festivals in East Asia

Mitsuyo Wada-Marciano, Kyoto University Graduate School of Letters, Japan

Generally speaking, we tend not to acknowledge that culture—and popular culture in particular—has a political dimension. We regard it, simply, as a reflection of society. However, the power inherent in various cultural factors in our everyday life is the constitutive substance of “cultural geopolitics”. This paper examines international film festivals held in East Asia, asking what sorts of cultural geopolitics can be found in these spaces, which themselves can be treated as “cultural media,” to the extent that they produce and disseminate the concept of “Asia.” The major international film festivals have their origins mainly in Western Europe, during the 1930s. Their numbers then increased in the post-war period, as if in response to the growing reach of Hollywood—which is commonly regarded as an aspect of American cultural imperialism. The first Asian festivals appeared in the 1950s, as part of that early wave, but the festival boom really began with the founding of the Hong Kong International Film Festival, in 1977. Many of the major film festivals such as Hong Kong International Film Festival (1977-), Tokyo International Film Festival (1985-), Shanghai International Film Festival (1993-), and Busan International Film Festival (1996-), have foregrounded their “Asianness” as a way to differentiate themselves within Western-centric film festival culture. However, the identity of “Asia,” as it has been discursively constructed by those festivals, is by no means a monolithic thing. Rather, it has inherent political and cultural complexity. As Gayatri Chakravorty Spivak wrote in 2008, “There is no original unity to the name ‘Asia’.” In this presentation, I would ask how the Asian film festivals use, prescribe, and overwrite the self-identity of “Asia,” which, indeed, has no origin.

[B3] Social Media and New Forms of Visibility

Chair:

Panizza Allmark, Edith Cowan University, Australia

Panelist 1:

Selfness and Identity Patterns in Facebook Community Accounts of Religious Minorities in Turkey

Nehir Durna*, Kastamonu University, Turkey

Tezcan Durna*, Independent Scholar, Turkey

As the number of users coming together around social networks increase exponentially over the years, social networks proved to be fertile fields in terms of ethnographic data gathering. This research explores religious communities on social networks. It focuses on informal accounts belong to religious minority institutions in Turkey such as Iskenderun Orthodox Church, Yedikule Agia Kostandinou Greek Orthodox Church, Samatya Surp Agop Church, St. Antoine Church, Aya Nikola Church and Turkish-Jewish Community. We aim to examine informal or unofficial community accounts on Facebook and we will use online ethnography method to interview the participant community members.

Through the selected Facebook accounts, we will investigate selfness and identity patterns of communities. To study these patterns, we will question how communities define themselves, how community members define minority—state relations, and to what extent do the community members engage in religious practices. To analyze selfness patterns, we will also scrutinize policies on religious minorities, limited progress on the ownership rights of religious minority

communities thanks to European Union adjustment process and pervasive exclusive practices. Drawing on previous literature in the field and our preliminary study, we suggest that religious community networks are increasingly dealing with secular and daily matters rather than religious ones. This study will give us a broad idea about how social networks affect on religious communities in a specific national context.

Panelist 2:

“Stealing your man since 1928”: Instagram, Older Women, and the New Cultural Visibility

Hanna Varjakoski*, University of Turku, Finland

Existing research suggests that older women have limited visibility in media and that they are generally represented in an unfavorable light in popular culture. Aging women in particular are seen as facing the disadvantages caused by the intersection of ageism and sexism: the older you get, the greater the invisibility and marginalization. My paper proposes that social media offers new platforms and possibilities for older women to gain visibility and to produce alternative imageries of aging. This new cultural visibility has the potential to diversify, challenge and even change the way we think about aging. By focusing on older adults, this paper also extends existing academic discussion on social media which has mainly concentrated on youth and young adults as content producers and consumers of social media.

Panelist 3:

Social Media and the (Re) presentation of Death

Jon Stratton, University of South Australia

Since the late nineteenth century the death of the individual has become increasingly medicalised and sequestered away from everyday life. People no longer

die in their own homes but in hospitals, hospices and aged care facilities. At the same time, mass death pervades western European and American society. In early modern society genocide was reserved for the Others on the colonial periphery and only came to Europe in the 1940s with the Nazi destruction of the Jews, the Holocaust. The invisibility of what we could call natural death has led to what Geoffrey Gorer in 1955, described as the pornography of death. A 1999 study by the US Department of Justice estimated that by eighteen the average American had viewed over forty thousand deaths on the screen. These are stylised deaths. People become fascinated with death, but not natural death. Rather they look for extreme deaths, deaths by execution, suicides, unexpected deaths. In the age of the mass media the presentation of these deaths was severely policed. One well-known exception was the 1987 suicide of the Pennsylvanian politician R Budd Dwyer who shot himself during a press conference broadcast live on television. Subsequently, there was a debate over how much of Dwyer's final moments should be rebroadcast. With the advent of social media it is now much more possible for death to be screened. However, it is not natural death that is put on the web. Rather, it is suicides such as that of the young French woman Océane in Paris in 2016 executions such as the beheadings by Islamic State, and accidental deaths such as drownings. This paper considers the implications of the new availability of extreme deaths. As with the pornography of sex, does the increasing possibility of watching actual extreme deaths lead to a banalisation of death and at the same time, perhaps, to a numbing of response while there remains a fascination with, and an erotics of, extreme death?

Panelist 4:

Dying for the Perfect Shot, Selfies and Death

Panizza Allmark, Edith Cowan University, Australia

The selfie is part of the everyday tourist experience. The selfie proclaims 'I am

here', 'Look at me' and 'This is where I am'. It is about sharing in the sight seeing process and is part of self-promotion on social media. But the selfie can also become a dangerous activity, which celebrates life, yet may cause its termination. There is a rise of selfie related deaths, with the popular press claiming that more people die from selfies than shark attacks. The act of taking a selfie in a dangerous, forbidden or exhilarating location may be considered sublime in that "fear turns promptly into pleasure" (Preez, 2017, p.9). Nevertheless, in these breathtaking images it is *la petite mort*. It is the life force momentary exploding with incredible pleasure in taking the image. As a photographic record it may proclaim immortality. But for a few it is *la grande mort*, the unexpected demise of the subject in which they have died for the perfect shot. This paper examines the aesthetic photographic nature of selfies in relation to death and the tourist site. Moreover, it examines contemporary artists that convey the 'anti-selfie', which challenges the selfie gaze, drawing attention to notions of mortality and the pleasures of looking. For example, Stefdies is a performance artist who pretends to be dead. She comes to an untimely demise in her tourist selfies. The significant work of Shahak Shapira's *Yolocaut* is also examined in relation to his images of superimposing selfies taken by tourists at the Holocaust Memorial in Berlin with historical holocaust photographs. This paper considers artists that subvert and parody the selfie aesthetics to produce work that strips identity and rather than the sublime, it conveys the uncanny. As such, it is unsettling, which disrupts and threatens the pleasure of the gaze.

[B4] Pasts, Futures, Present Transitions

Chair/Discussant:

Kenneth Surin*, Duke University, United States

The transition from the past to our futures (which includes the rim prospect of

a non-future) involves above all a negotiation of our complex and troubled present conjuncture. Several vectors traverse our present conjuncture, even as it extends beyond that present, and this panel deals with some of these vectors. Anna Hickey-Moody surveys the carbon economy, its place in contemporary capitalism, and what it represents for the future (“we have no hope of a carbon neutral future”, she suggests). Helen Palmer addresses the question of a present which has rendered speculation a political act, and the theoretical and practical resources afforded for envisioning alternative futures by this speculative materialism. Janell Watson uses the work of Michel Serres to investigate the current military industrial complex, the rationales provided for it by a past marked by Europe’s “deadly reason”, and what this portends for a future dominated by non-state terrorism and the escalation of nuclear threats.

Panelist 1:

Carbon Futures, Frontiers and Fictions

Anna Hickey-Moody, RMIT University, Australia

Contemporary economies of carbon production, consumption and trading mobilize masculinist tropes of competition, performance and frontier politics. As the carbon trading futures market shows us, carbon is now not only a core commodity on which contemporary capitalism is built, but has become a stock that is performativity traded in the masculinist practice of generating financial fictions. Indeed, carbon is a resource on which both global industry and the stock markets rely, yet economic units of assessment never take into account the full market value of commodities that depend completely on carbon generation. Throughout the process of production, carbon, which is “in everything” becomes gendered. Carbon is made masculine. The natural resources drawn on to make carbon can be (and indeed often are) seen as the feminised, exploited, taken for granted resource on which ‘liberal’ late capitalism depends. Advancing this position that carbon is masculinity for the anthropocene, in

this paper I argue that the gendered nature of carbon production shows we have no hope of a carbon neutral future. Carbon production and consumption has become the post human masculine figurehead of late capitalism; it is the performative materiality and cultural economy on which contemporary capitalism depends.

Panelist 2:

Speculate: A Spatiotemporal Journey

Helen Palmer, University of Kingston, UK

As an adjective, ‘speculative’ has been conjoined with ‘realism’ and/or ‘materialism’ by those within these fields (see Harman, Bryant, Grant, Srnicek, Meillassoux and others). In Haraway’s recent work the adjoining word is different: we have speculative fabulation. As Haraway claims, SF is the very definition of the material-semiotic. In new materialist speculative fabulation the writing materialises the theory, flattening the ontological space between experiment and fable. This paper travels to some of the places and times where speculation has been a political act. Coordinates on the journey include the speculative topoi of Haraway and Eshun (Terrapolis and the Futurrhythmic Discontinuum) ; the speculative personae of Cervantes and Borges via Ayache’s economic speculation; and the uchronia of afrofuturism via Samatar and the Black Quantum Futurism Collective. I argue that utopic and uchronic visions of alternative futures and pasts can be rendered through the model of speculative fabulation: ultimately: stories still matter.

Panelist 3:

Europe’s Deadly Culture of Reason

Janell Watson, Virginia Tech, United States

“Violence grows little and slowly when fists and feet are involved, but it

skyrockets and invades time and history as soon as reason takes command,” writes Michel Serres in *Troubadour of Knowledge*. Deadly reason not only organizes modern military operations and invents weapons of mass destruction, but also provides the abstract legal and philosophical rationales that hide the bloody corpses from public view. “Reason is genocidal from its engendering,” argues Serres in “Thanatocracy,” a 1974 essay about Hiroshima and the nuclear arms race. As non-state terrorism and an escalation of nuclear threats dominate global headlines, it is worth revisiting the question of Europe’s cultural legacy of deadly reason.

[B5] Asian Diaspora and Performing National Categories

Chair/Organizer:

Hyunjung Lee, Kansai Gaidai University, Japan

Movements as well as human experiences of diaspora in Asia, as engagements with histories that cannot be easily resolved, exist as part of current regional affairs that, in turn, participate in both the structuring and the emission of nationalistic desires, new forms of patriotism, and inter-Asian jingoism.

As a ground wherein identities as well as various figures of diasporic bodies are formulated and discursively performed in the interest of political aims, this panel explores the ways in which the notion of diaspora, national category, or mobility are reconfigured in the context of current Asia. We attempt to examine how the existing ideas of the ethnicity, nation, or diaspora can be framed up in various ideological, nationalist projects and how these are at times reproduced as cultural products. This panel ultimately aims to unravel the much contested definition of national identity and diaspora in the Asian region and to inquire what “loving our own country” means in this new age of multiculturalism and transnational identities.

Panelist 1:

The Development of Chinese Identity and Patriotism in Singapore Literature

Jane Yeang Chui Wong, Nanyang Technological University, Singapore

Much has been written about the Chinese diaspora in Singapore, which traditionally focuses on the early migrants to the island state. These discussions have shifted drastically over the last two decades in response to the liberal immigration policies of the Singapore government. The influx of Chinese non-immigrants, who now make-up a large percentage of the population in Singapore, has created social problems not only within the citizenry but within the Chinese community. The cultural differences between the two groups, and their perceptions of history, language, and patriotism call attention to the unique development of Chinese identity in Singapore. The early Chinese diaspora in Singapore are now in their twilight years, and their descendants no longer associate themselves as migrants but as citizens of a sovereign state. This paper explores selected representations of Chinese identity in Singapore literature and how they articulate the development of Chinese identity and patriotism during and after WWII. It examines versions of Chineseness in Singapore writing, and consider how writers narrativize assumptions and expectations of Chineseness that are linked to China in order to develop a unique Chinese identity that is more in line with the history of British Malaya, and later, an independent Singapore.

Panelist 2:

Mobile Media Practice and Re-drawing Borders

Kyounghwa Yonnie Kim, Kanda University of International Studies,
Japan

Mobility, as a pervasive condition for contemporary society (Urry 2008), is at

the same time a feature of everyday entanglement with media such as all-pervasive smartphones. Both macro and micro aspects of mobility altogether, may constitute a new condition for collective identity formation and socially recognized cartography.

This presentation will rather take a micro-approach to focus on mobile media practice as a reorganizing pivot for bodies and spaces. By drawing upon an ethnographic study of mobile media practices in Japanese metropolitan area, it will concern how collective practice blurs the existing territory and create new ones in which offline and online contexts conflict and reconfigure borderlines. Finally, it will reflect upon the changing modalities of border of individuals, community and society, as an extensive way to discuss the possibility of new cartography in relation with creative media practices.

Panelist 3:

Fluid Bodies and the Performance of National Categories

Hyunjung Lee, Kansai Gaidai University, Japan

This presentation reexamines the idea of Asian diaspora by focusing on two controversial female cultural icons during and after the Pacific War—Choi Seung-hui (Sai Shoki), the first Korean female modern dancer in colonial Korea and RiKorran (Yamaguichi Yoshiko), a Japanese actress who had experienced her stardom as a Chinese movie star in China during the late 1930s-1940s.

Both Choi and Ri have moved across multiple territorial, cultural, and linguistic boundaries during the time when historical forces of colonialism, nationalism, and imperialism were violently competing against one another. Their performances in-transit were far from mere entertainment but also became a performance of their own national identities in a greater context in reality. The performance of their fluid bodies, on stage and on screen, had served a political purpose of justifying the existence of the nation, the colony, and the imperial desire. I examine how both Choi

and Ri's performative transformations in being and becoming Korean, Japanese, Chinese, and/or American are negotiated within such contested situation. Further, this project aims to explore how their fluid performance of national categories are reconceived and at times re-appropriated in current moment via cultural productions and the related discourses.

[B6] Intimate Enemies and Uncomfortable Encounters: Exploring Emerging Nationalism and Racism in Contemporary East Asia

Chair/Organizer:

Ji-Hyun Ahn, University of Washington Tacoma, United States

This panel investigates how politics of hate dismantles and recreates a new sense of nationalism and racism in contemporary East Asia. All three papers in this panel engage with the following questions, dealing with different cases and approaches: How should we understand the rise of hate speech towards different ethnic and/or national groups? How do popular cultural texts and public events mediate various types of collective activities and channel jingoistic aversion towards social minorities? Based on recent fieldwork in Tokyo, Ji-Hyun Ahn examines political-historical context of (recent) rise of hate speech towards zainich Koreans in Japan and how Korean residents living in Japan perceive the issue. Claire S. Lee discusses digital reputation infringement and racism for ethnic minorities and “mixed race” children in China’s cyberspace by using Baidu’s Tieba, the largest online forum in China. Sara Liao investigates anti-Korean boycott in China to illustrate disjuncture of consumer nationalism in proclaiming and shaping Chinese national identity.

Panelists 1:

Anti-Korean Hate Speech and Colonial Racism Revisited: A View from Korean Residents in Japan

Ji-Hyun Ahn, University of Washington Tacoma, United States

The increase of hate speech towards Koreans in Japan has become a serious social issue since the early 2000s. Many (commercial) books on anti-Koreanism were published, and investigative newspaper articles reported how serious anti-Korean hate speech has become in recent years in Japan. Accordingly, many academic researches demonstrated social conditions of the production of anti-Korean hate speech in Japan, focusing on anti-Koreanist groups such as Zaitokukai. While previous research rightfully examined how the racist discourse towards Koreans produced by active participants of anti-Korean marches and protests, few research has been conducted that studies how the Koreans living in Japan perceive the issue. This paper, therefore, studies how Korean residents, broadly defined, see the rise of anti-Korean sentiment in Japan and negotiate their position (ality) in Japanese society. Through in-depth interviews with zainichi Koreans, Koreans migrated to and lived in Japan since the Japanese colonial period, and new comers, Koreans migrated to and lived in Japan since the 80s, the paper demonstrates how the recent hate speech towards Koreans complicates our understanding of racism and nationalism in contemporary Japan.

Panelists 2:

Digital Reputation Infringement and Racism in Sinophone Cyberspace: Cases of Internal and International Migrants

Claire Seungeun Lee*, Inha University, South Korea

Minorities in China has been received discrimination in everyday and virtual life and a new group of “minorities” from international marriage experiences such issues. This paper examines digital reputation infringement and racism for ethnic minorities and “mixed

race” children in China’s cyberspace by combining Baidu’s Tieba, the largest online forum in China, social media with newspaper articles. This research discusses cases: (1) a recent anti-Muslim rhetoric in China’s social media in 2017; (2) a Chinese-African star Lou Jing from Oriental Angel; and (3) a Chinese-South Korean girl Ye Xin, who was selected as the most beautiful woman in China. These cases show how different racial compositions shape views of Chinese netizens and the dynamics construct minorities’ identity and reputation in cyberspace. This paper sheds light on the changing dynamics of China’s anonymized cyberspace as an arena of a new ethnic nationalism construction.

Panelists 3:

Consumer Nationalism and Anti-South Korea: A Case Study on Boycott Toward Lotte in Sino-Korean Tension Over THAAD
Xueting Liao, The Chinese University of Hong Kong

This study advances the understanding of consumer nationalism through examining an anti-South Korea boycott in China. Consumer nationalism is an analytical angle that combines consumerism and nationalism, in which consumers produce and proclaim their national identity through consumption and non-consumption. The Internet and new technologies largely facilitate the grassroots nationalistic consumer activities, where people easily get informed and mobilized to invoke collective actions. Early 2017, Chinese netizens expressed strong aversion and coordinated a folk boycott toward the Japanese-Korean conglomerate Lotte, which supports South Korea’s deployment of the U.S. Terminal High Altitude Area Defense (THAAD) missile system that might pose threat to China. The study specifically looks at how Chinese netizens strategically prioritize their national identity and conceal their fan identity towards Korean popular culture. I argue that consumer nationalism in anti-Korean encapsulates symbolic national unification that ostensibly effaces global-local disjuncture, nonetheless exposes the discrepancy within consumer nationalists themselves.

[B7] Intellectuals and the Folk in the Perspectives of Pre-socialist and Post-socialist China

Chair:

WEN Cuiyan, Lingnan University, Hong Kong

Intellectuals and “folk” (minjian/minzhong) are interdependent concepts which emerged since China embarked on its modernization process in the early 20th century. However, due to decades of social turbulences and transformation, perceptions of intellectuals and the folk have undergone significant changes. We frame our discussion with the perspective of pre-socialist (1949-1953) and post-socialist (after 1978) China. Neither period is considered as “typically socialist”. In both periods, socialism is a concept open to experiment, interrogation, debate, and contestation. This panel is comprised of four papers: two on the positionality of intellectuals in the early People’s Republic years, and two on the changing perceptions of folk culture in contemporary China. By articulating intellectuals and the folk in these two periods, we hope to offer an opportunity to rethink the socialist China and generate new discussions on the relations amongst Chinese intellectuals, peasants and laborers, and on the re-conceptualizations and re-presentations of folk culture.

Panelist 1:

Industrialization, Urban-rural Relationship, and the Limitation of the Intellectual: Rethinking the 1953 Debate between Liang Shuming and Mao Zedong

ZHANG Zhen, Chongqing University, Chongqing

In 1953, Liang Shuming had a debate with Mao Zedong on the approach to

industrialization. Mao asserted that peasants should contribute to the industrialization process. By contrary, Liang, a leader of the Rural Reconstruction Movement in the 1930s, believed that Mao's approach to industrialization would generate inequality between urban and rural areas. This debate reveals the historical tension between industrialization—the critical part of modernization—and the socialist ideal to realize social equality. By examining the content of the debate, the historical context of the 1950s, Liang's rural reconstruction theory, and the change of his thoughts in the late 1950s, I argue that Liang, constrained by his thoughts and positionality as an intellectual, failed to grasp the complexity of the historical tension. The oppositional views he expressed in the early 1950s and his limited perspective as an intellectual provide us a complicated perspective to understand the Chinese dilemma of modernity.

Panelist 2:

How Can Intellectuals be “Together With New People”? On Hu Feng's Writing Practice in the Early New China (1949-1951)

WANG Yifan*, Sun Yat-Sen University, Guangzhou

Together with New People, an essay collection written by Hu Feng in 1950, reflected the practical requirements of the dialectical relationship between intellectuals and the people. In 1955, “Hu Feng Case” became a famous topic of literary criticisms in the early New China, and for a long time, Hu was regarded as a typical intellectual who was oppressed by the Communist China's tyranny. However, by investigating the historical scenes, this paper argues that Hu's writings from 1949 to 1951 showed a more complex literary outlook of historical significance. This essay collection drove Hu to adjust his own emotional and cognitive conditions in the new environment. During that time, writers did not completely lose their subjectivity; on the contrary, they continued to improve and supervise themselves,

and more effectively grasp the essence of the time. Revisiting this literary scene will help us better understand the historical tensions of the New China.

Panelist 3:

Who's Representing Folk Culture? An Investigation of Inheritors of Intangible Cultural Heritage

WEN Cuiyan, Lingnan University, Hong Kong

Folk culture, a concept re-discovered by the New Cultural Movement intellectuals, has developed through the century and becomes a pivotal part of the state identity of China today. Since the early 2000s, the incarnation of folk culture has become what is called “intangible cultural heritage” (ICH). As “human” is generally considered as an essential part in ICH transmission (UNESCO, 2003), the Chinese ICH policy emphasizes a lot on “the protection of inheritors”. It is noteworthy that “human” in the Chinese heritage context refers neither completely to the idea of “individual” of the consumer society, nor “the people” in the sense of class theory of the socialist period. By analyzing the identification process and representation of the inheritor of muk-jyu-go (木鱼歌), a national ICH item, I argue that the shaping of ICH inheritor embodies a distinctive re-interpretation of folk culture and a cultural identity of contemporary China.

Panelist 4:

Re-intellectualization: Appropriating “Folk” in Contemporary Art in China

WANG Jiabao, National University of Singapore

Held in the Long March Space in 2003, the exhibition “The Power of the Public Realm 民间的力量” marked the first dialogue between folk art and contemporary art. In 2017, at the 57th Venice Biennale, the China Pavilion featured Wang Tianwen,

the master of shadow puppet carving, and Yao Huifen, the craftsman of Suzhou embroidery, with the theme of “Continuum—Generation by Generation 不息”. The artworks exhibited are products of their collaborations with other two contemporary artists, Wu Jian’an and Tang Nannan. The curator aims to showcase the heritage and inheritance of Chinese folk arts and crafts, which now are commonly referred as Chinese “traditional culture”. By looking into how Chinese folk art is appropriated by contemporary artists, this paper attempts to unpack the meanings of “folk” as art and as people, and understand the incorporation of folk culture into “the culture of China”.

Commentator:

PAN Jia’en, Chongqing University, Chongqing

[B8] Re-thinking of Doing Cultural Studies

Chair:

Rimi Khan, University of Melbourne

Panelist 1:

How do Young Generation Researchers do Cultural Studies?

Daren Shi-chi Leung, The University of Sydney

Kris Chi, International Institute for Cultural Studies of University System of Taiwan, Taipei

The argument of “the end of Cultural Studies” has been often raised in the field that the narrative of crisis, understandably, pulls its academic community to save the legacy of Cultural Studies, but this narrative resonates with the senior scholars rather than those young generations who still dedicate to their on-going projects

of Cultural Studies in a precarious institutional condition. Thus, this paper lies in a simple but crucial question—how young researchers do Cultural Studies, and where their keenness articulating their struggle as well as energy into a conjuncture lead the future of cultural studies to. To do so, a number of young researchers from different institutions of different regions including postgraduate students and those in their early stage of careers will be surveyed and interviewed. This project aims to offer a mapping of their definitions, struggles and even the emerging practice of doing projects of Cultural Studies to look into the present and future tense of Cultural Studies. As a significant event for Cultural Studies, Crossroads is also the site this paper hopes to make it a part of this project. With the studied cases and the prompt discussion at the site, this project in its preliminary stage intends to appeal the participation and reflection of the academic community to revisit the texture of Cultural Studies and the future ways of its knowledge production.

Panelist 2:

Doing a Multicultural Youth Census: Reading Cultural Complexity into Survey Data

Rimi Khan, University of Melbourne

The survey has a long history as an administrative instrument for managing populations, particularly in colonial regimes where classifying and categorising difference has been a key governmental objective. Today, the survey instrument continues to be a privileged tool for understanding populations. In Australia, a range of institutions and government agencies draw from census data for what is described as ‘evidence-based decision making’.

This paper describes a research partnership between university researchers and a number of institutions working with young people from refugee and migrant backgrounds. The project is setting out to conduct a census of multicultural youth in

Australia, and to produce data on their cultural, social and economic ‘status’ that will inform government policymaking. This paper discusses a number of methodological and conceptual challenges that confront this research. Firstly, while official discourses of multiculturalism have a long history in Australia, they have also been met with significant critique, for simplifying categories of identity (Ang 2011; Noble 2011), and being put to work in managerial contexts which reinforce hierarchies between White Australia and its others (Hage 2000). Despite these problems, the term continues to have both policy currency and a vernacular resonance in the everyday lives of both migrant and non-migrants in Australia.

Given these tensions between governmental agendas for data collection, and the interests of cultural studies researchers in being attentive to the complexities of identity, this paper asks what we might do with the multicultural youth census. It proposes new approaches for reading census data, including paying closer attention to the materiality of the survey instrument itself and its encounters with research subjects. While the survey instrument has the potential to ‘flatten out’ the experiences of its respondents, it is also a critical way of producing knowledge that makes the complexity of refugee and migrant young people’s lives intelligible to researchers, policymakers, and young people themselves.

[B9] The Politics of (In) visibility: Race, Class, and Diversity

Chair:

Gilbert B. Rodman, University of Minnesota, United States

We had to develop a methodology that taught us to attend, not only to what people said about race but . . . to what people could not say about race. It was the silences that told us something; it was what wasn’t there. It was what was invisible, what couldn’t

be put into frame, what was apparently unsayable that we needed to attend to.

—Stuart Hall

This panel examines three distinct phenomena—1940s US communication research, contemporary scholarly publishing, the 2015 Rachel Dolzeal scandal—to make a broader argument about the fraught intersection of representational cultures and identity politics. Our research objects all involve progressive desires to address serious inequalities related to identity, but also all over-rely on surface-level markers of difference. We argue that for “the left” to engage identity politics productively, it needs to address the structural issues that lie beneath those surfaces.

Panelist 1:

**Issues of Diversity and Structural Inequality in Academic Publishing:
the Promise of New Knowledge Communities**

Janneke Adema, Coventry University, UK

This paper argues that any strategy focused on battling inequality in and through academic publishing will not be helpful if it only rebalances and adjusts diversity figures whilst failing to address the systemic inequalities underlying a publishing system set up to produce hierarchical, elite and normative knowledge, creating conformity and exclusions. These systemic inequalities are harder to measure and often remain invisible due to non-transparent scholarly processes (i.e. peer review) and the amount of volunteer labour publishing relies upon. Increasing diversity within scholarly publishing will need to include a grassroots approach, focused on reimagining the relationalities of scholarly publishing. This paper looks at a group of scholar-led presses and publishing projects which are addressing issues of diversity through a bottom-up holistic approach, placing the ethics of publishing and the need for a diverse publishing ecosystem at the basis of their publishing endeavours.

Panelist 2:

Social Scientific Research Working Double Time: Obfuscating White Ethnicities and Producing the White Working-class Subject at the End of World War II

Elena Hristova*, University of Minnesota, United States

In 1945, the Bureau of Applied Social Research conducted a study on the effects of anti-prejudice propaganda on white working-class men. The Bureau sent out female research assistants to what it determined to be areas where white working-class men were easy to find. The process of finding research subjects, the interview procedure, and the coding practices were complex power negotiations where research assistants employed housing market analysis maps to look for white working class men; relied on their own understandings of whiteness and class to visually identify suitable subjects; and employed their gender, age, education, and class privilege to compel the men's answers. This paper reads archival documents to show that, at a time when the social sciences were becoming less concerned by the differences among white ethnicities (Muhammad 2010), the above processes were essential in obfuscating white ethnicity in favour of developing a unified white working-class male research subject.

Panelist 3:

Fifty Shades of Black: Learning the Wrong Lessons from Rachel Dolzeal
Gilbert B. Rodman, University of Minnesota, United States

In 2015, a national scandal erupted in the US around Rachel Dolzeal (head of the Spokane chapter of the NAACP and an adjunct professor of African Studies at Eastern Washington University) when her parents claimed she was a white woman falsely misrepresenting herself as black. Many left-leaning commentators derided

Dolzeal for her minstrel-like appropriation of black identity, and the negative publicity surrounding her apparent masquerade led to her leaving both positions mentioned above. I argue that, even given Dolzeal's subsequent admission that her claims to blackness were tenuous, the anti-racist left appears to have learned the wrong lessons from this case, insofar as the "outing" of Dolzeal depended heavily on the (re) embrace of problematic forms of racial essentialism. Identity does matter—especially when it comes to racial politics—but it's rarely as simple as the "what you see is what you get" logic that dominated the Dolzeal brouhaha.

[B10] Communicative Cities and Public Culture

Chair:

Anthony Fung, The Chinese University of Hong Kong

This panel will address the 'communicative city' concept proposed by Drucker and Gumpert, and will explore its potential for expanding current 'smart city' discourse and policy to make fuller use of urban communication infrastructure.

Cities around the world face the challenge of accommodating diverse and increasingly mobile populations. At the same time, networked communication infrastructure is altering the scale and rhythms of urban social interaction. Contemporary public spaces are often saturated with different flows of information, and have also become zones of intensive information gathering. Local sites can connect to distant territories, while face-to-face interactions are increasingly intertwined with new forms of mediation and mediatization. As a result, public spaces have become zones for incubating new social and perceptual experiences. Presentations in this panel will draw on empirical research conducted within Australia and China to address the new forms of public culture that are emerging in digitally networked cities.

Panelist 1:

From the Smart City to the Communicative City

Scott MCQUIRE, University of Melbourne, Australia

This presentation will argue that the concept of the communicative city offers potential for critiquing, and extending, contemporary ‘smart city’ discourse. The networking of cities presents an historic opportunity for reconfiguring social interactions within urban public space. However the nature of this reconfiguration is not given but will depend on processes of adoption cutting across heterogeneous domains including technological platforms, cultural practices and policy settings. I suggest that a communicative city optic allows better recognition of the different trajectories at work in the networking of contemporary cities, and provides a useful guide for making decisions that better balance social aspirations with trajectories determined by technocratic, commercial and security concerns.

Panelist 2:

Lawn Music Festival and the Urban Public Life in China

Lu Ye, Fudan University, Shanghai

There are samples from western cities to be the models in the imagination of cultural space in government-led top-down urban regeneration or renewal. Lawn music festival is the one to active the urban space and to improve the public participation. Since 2000, the lawn music festival in China started as one or two outdoor underground rock performances, and now became over 150 different music festivals a year, some are commercial with high price tickets and some are free for public. Who’s the audience and how’s the audience’s feeling? What kind body cognition the outdoor space brings to the audience? Does the lawn music festival affect the urban public life and the youth culture? Based on the field works and depth interviews, we would like to answer the questions above.

Panelist 3:

Spatial Practice in the Mediation of Mobile Media

Wei ZENG, Communication University of Zhejiang, Hangzhou

How the integration of public space and private space form in daily life? From the perspective of mediation, we conducted interviews and research on 59 interviewees in Shanghai, Hangzhou, Nanchang, Pingxiang. We found that, as the mediation, mobile media shape people's cognitive feeling of presence in the first place. The situation of presence in the physical space is replaced by mediation presence, such as telepresence, absent presence and so on. Second, the change of presence and the infiltration and transgression of the Wi-Fi boundary to the physical boundary lead to the remodeling of the psychological boundary and the physical boundary. Finally, people use mobile media to be detached from the existing space, subvert the structural roles, so that breaking the barriers of public and private space, making these two space and living conditions together with each other.

[B11] Animation as a Social Power: Politics, Gender and Capital

Chair:

**Martina Caschera, Italy University of Chieti-Pescara,
G. d'Annunzio, Italy**

Panelist 1:

Strategies of Independent Animation Artists in China to Blur the Boundary between the Gallery Art and Animated Films in Theatre

Terrie Man-chi Cheung*, City University of Hong Kong

Commercial and mainstream animation has been dominating the scene of

animation production and consumption around the world, which mainly aims at entertaining purpose, for pleasure and enjoyment of the audience. In fact, there is another developed form of independent or experimental animation situating outside the mainstream, which is mostly distributed on the internet, through animation and film festivals, and gradually surfacing in the white cube. The concept of independent animation started in China since the late 1990s and flourished after the early 2000s, and there is an urgent need to give more formal academic narrative of the issue. However, most of the focus is still placed on the originating roots from contemporary comics and animation, or focus on conventions such as the element of narration. Independent animation in China is actually originated from both the systems of contemporary art and experiment or independent film since the late 1990's, and has further developed as a branch of it nowadays, although being obscured by the mainstream. Artists aim at making artistic expression, or simply exploring on the form and aesthetic style, but also try to extend its meaning beyond its traditional manifestations as conventionalized by the industry. They experiment the media of animation with elements from other media or methods of creation such as painting, sculpture, new media, cross-media performances, electronic music, spaces and theatres, experimental film, conceptual art, installation art and action art.

With the selected examples of animation artists whose work troubled at the edges of animation as a practice, this paper seeks to discuss the ways in which the diversified forms of Chinese animation should be understood from new perspectives. It also articulates how Chinese artists explore other possibilities in animation as an art form, or even to question the ontology of animation in their work.

Panelist 2:

Political Cartoonist Ba Diu Cao's Political Agency, from Twitter to Weibo
Martina Caschera, Italy University of Chieti-Pescara, G. d'Annunzio, Italy

The present contribution intends to highlight the means by which cartoonist Ba

Diuciao's work depicts contemporary political communication, contributing to the construction of a "shared awareness" of politically significant facts and their relevant interpretations. His creative practice, according to Csikszentmihalyi's systems, is understood here as a corpus of new variations in the domain that builds on both European and Chinese tradition of political-through-visual communication (e.g. xylographic cartoons, mukemanhua 木刻漫画).

Ba Diuciao lives in Australia. Today his controversial manhua 漫画 (cartoons) are influential all over the world, mainly thanks to his meticulous activity and steady presence on social media such as Twitter, Instagram and Google+. The "creative turn", which revolutionized education as well as contemporary communication and brought about a growingly "participatory culture" in a world-wide network, made it possible for him to share challenging creative labour.

Hence I will examine not only those visual texts widely shared and discussed on Twitter, even by influential figures of Chinese literary and artistic intelligentsia, but also the apparently "isolated" ones whose presence on Weibo highlights the deceptive power of visual satire.

Panelist 3:

Reassessment of the Shifting of Canonical Factors in the Canonization of Chinese Female Artists from Yuan to Contemporary China

Weng Chen, Fudan University, Shanghai

No matter how severely criticized by new generations of art historians, canon as a set of acclaimed principles that declares some artworks are superior to others still lies in the heart of art history. When Ernest Gombrich first brought it into the spotlight with the famous metaphor of 'map,' his intention might well be to defend traditional collectiveness of 'masterpieces' from culture relativism and Impressionism. The formation of canon is driven by factors like social institution, economic status quo,

culture milieu, etc. Gender research in, canonical factors came into the discussion with the advent of feminism movement in western art history, especially after Linda Nochlin's groundbreaking article "Why have there been no great women artist?" in 1971. It has been followed and expanded by art historians like Griselda Pollock and Jennifer Purtle who fight for the deconstruction of western canon that speaks the male-dominating language and put women artists at 'the second tier.'

Chinese female artists as a whole seem different. Even in traditional China, there were anthologies like ShiQv BaoJi 石渠宝笈 (17th century), where nearly ten women artists were listed as 'masters,' and their paintings were collected, traded and gifted. This seeming early liberation of female artists was, unfortunately, an illusion.

The canonical factors of women canonization in traditional China were more of a complex of culture identity and social status of their male partners. Purely artistic talents were necessary but secondary. Taking Guan DaoSheng as an example. It is not as Jennifer Purtle put it that she won her fame as a defiant of Confucianism. It is precisely her compliance with the standard of Confucianism—her choosing bamboo as the theme; her chasteness and obedience, besides her husband's unique identity as the most respectful late Song literati who served in Mongolian Yuan that helped her get the crown. More often than not, it is women artists themselves that were consumed and appreciated by the powerful male who righteously dominated the canonization in traditional China.

These canonical factors, however, has transformed as philosophical ideologies like neoliberalism pours in. It also brings ideas of western feminism movement and its discourses of liberation. Consequently, all of which provoke a sea of exhibitions created or curated by women artists and a bunch of critics and academic researches made on and by women artists. From anthologies, critics and museum categories published from 1900 to now, depiction and criticism of canonized female artist and the process of their canonizations are different from traditional times in the following ways. Firstly, biography, especially marital status, of canonized female artists are consciously wiped out to create seemingly more independent identities of female

artists. Secondly, traditional critic discourses, often praising, like ‘not a delicate brushwork of a woman’ (不类闺秀本色) are giving way to a new type of discourse where being a female are often granted a ‘special perspective as a woman’ (特别的女性视角). And thirdly, in traditional China, women artist and their works are consumed and appreciated mostly by men, yet nowadays, they are also consumed by ordinary Chinese women.

This could be regarded as the result of new canonical factors. The consumption of the social status of female artists is introduced. It integrates with, yet sometimes fight against, the traditional canonical factors, which eventually creates chaos and distortion. Besides, politic correctness, market value, and certain counterbalance instruments to the traditional culture identity are created to form an expanding body of canon that fits the new condition.

Canonical factors are more chronologically cumulative than continuous. What is the real complex mechanism of ‘queen-making’ from Yuan to contemporary China? When the transformation of canonization happens, what is the relationship between modern canonical factors and the traditional ones? These are the questions this research wants to answer.

This research uses Feminism and Gender as a contextual approach to address these questions. Through in-depth archival works like ShiQv BaoJi (石渠宝笈), YuTai HuaShi (玉台画史), The Lost History: Visual Art History of Chinese women artists (失落的历史: 中国女性绘画史) and reassessing art pieces of these canonical female artists from Yuan to now, canonical factors are extracted and described along the way.

In depicting the changing canonical factors and the framework where the transformation of the canonization happens, a long-obscured part of Chinese art history can be brought into the light. What’s more, a set of more appropriate critic discourses on female artists and their works can be formed along the way, which, in returns, saves Chinese art history from falling into the western narrative framework and theoretical terms. And the most important of all is that, by unveiling the

mechanism of canonization from past to now, this project may provide a pair of fresh eyes on the related fields like Chinese aesthetic theory or contemporary history.

[B12] Extractivism, Commodification and Appropriation: Exploring Processes of Property Creation

Chair:

Martin Fredriksson, Linköping university, Sweden

Capitalism thrives on the extraction of new exploitable resources. This process of commodification and appropriation transforms a wide range of resources with often dire consequences for people who have previously used, enjoyed or in other ways depended on them. It touches everything from harvesting and mining of rare earth minerals, user data and elements of the human body, to processes of affective labour, cultural appropriation and neoliberal privatization of resources and services that were previously public or held in common. While the resources and technologies of commodification may differ, there are commonalities and differences in these processes of extractivism worth exploring further. This session will explore a number of diverse examples in which commodification, appropriation and extractivism intersect, looking for commonalities and discontinuities.

Panelist 1:

The Author, the Entrepreneur and the Proprietor

Martin Fredriksson, Linköping University, Sweden

James Arvanitakis*, Western Sydney University

Critical copyright scholars, such as James Boyle, Peter Drahos and Rosemary

Coombe, argue that the western construction of authorship contributes to an individualization and privatization of artistic works that disregards the collective aspects of creativity. The commodification of ideas and cultural expressions, however, relies on an individualization of creativity that is significant not only to the cultural economy, but to an entire mode of extractive capitalism where entrepreneurship often serves as a tool to privatize and commodify collectively created resources. I want to relate the idea of the entrepreneur to the deconstruction of authorship that was initiated by Foucault and, Roland Barthes in the late 1960s, and the critique against an author-centered IPR regime developed by law-scholars in the 1990s. This paper thus asks how the deconstruction of authorship can help us to analyze the ideology of entrepreneurship and the logics of extractive capitalism.

Panelist 2:

‘The province of all mankind’: the Outer Space Commons Confronted by the Pre-emptive Assertion of Domestic Private Property Law for Space Resources

Matthew Johnson*, University of Technology, Sydney

During the Cold War, the Outer Space Treaty was ratified in the United Nations, declaring outer space to be the ‘province of all mankind’ and ‘not subject to national appropriation by claim of sovereignty’. Recently, the United States and Luxembourg have made legislative guarantees to protect future private property claims of the nascent space mining industry, with the apparent understanding that the Treaty’s prohibitions are limited to overt territorial claims. This paper explores the ambiguity of ‘space as commons’, paying particular attention to the historical interrelationship between national sovereignty and private property rights. What does it mean for space to be *res communis*, when its sheer inaccessibility has rendered it *res nullius* for all intents and purposes? With what legitimacy or authority do the US and Luxembourg

guarantee mineral ownership in the extra-territorial spaces of the extra-terrestrial? And how do we conceptualise the political ecology of abiotic outer space?

Panelist 3:

Commodification or Extraction of Human Life?

Anna-Maria Murtola, Auckland University of Technology, New Zealand

In a recent issue of *Cultural Studies*, Sandro Mezzadra and Brett Neilson (2017) call for an expanded notion of extractivism in the context of capital to include not only the extraction of natural resources, but also the human body and elements of the social world. In this paper I pursue this line of inquiry into the relationship between capital on the one hand, and the human body, subjectivity and social life on the other. Extraction is a fitting concept in contexts such as organ trade and DNA patenting. However, it is useful also in other less obvious contexts. In the context of commercial gestational surrogacy in India, for example, Kalindi Vora (2015) explicitly conceptualises the process in terms of the extraction of ‘vital energy’ from south to north. Forms of affective labour could also be conceived similarly. The violence involved in the image of extraction points to important inequalities and power differentials. In the context of the natural environment, extractivism is indeed associated with violent forms of dispossession. This paper will investigate how it translates into the sphere of the human body, subjectivity and social life.

Panelist 4:

Fault-lines of Extractivism: Fracking, Public Health and Data Drilling

Teresa Swist, Western Sydney University, Australia

Fracking, or hydraulic fracturing, is the process of extracting oil and gas from deep underground. In this presentation I trace the history of this technique: the

motivations, technology and regulations which have co-created the fracking industry. Drawing upon case studies from Australia, China and United States, I examine the ways in which this process interrupts the earth's crust, public health and knowledge in unprecedented ways. To do so, I draw upon the work of anthropologists Anna Tsing and Tim Ingold. Tsing's notions of nonscalability, global supply chains and multispecies connections illuminates the complexity and diversity which is often erased in the scalability, conduits and flows of property creation. Ingold's study of making illustrates how practices of storage, tendencies of labour, and rhythms of time have evolved across various communities. These thoughts help to trace the contemporary fault-lines of extractivism and the reverberations upon ethics, technology and creativity.

[B14] Arif Dirlik and Cultural Studies (Double)

Chair:

Chih-ming Wang, Institute of European and American Studies, Academia Sinica, Taipei

Rob Wilson, the University of California at Santa Cruz

Arif Dirlik, a critical intellectual and well-known China historian, whose influence is widely felt across many fields, including cultural studies of and in Asia, sadly passed away on December 1, 2017. However, his works, including his studies of Chinese Marxism and anarchism, his intervention in Asian American studies, and his pointed critiques of diaspora, colonialism, Confucian capitalism, and China's postsocialist turns, have left us a critical legacy and challenge on how to consider the task of cultural studies as an engaged practice. This panel, dedicated to Dirlik, attempts to understand not only his influential work but also what we can do with it, as cultural studies encounters new configurations of historical forces in new

times. With three papers that build on his work—his postcolonial turn, his interest in anarchism, and his view of China—to be followed by commentaries by his friend and collaborator, Rob Wilson, this panel hopes to remember Arif Dirlik by extending his work into cultural studies.

Panelist 1:

Sinicization of Marxism and Arif Dirlik's Postcolonial Turn

Po-hsi Chen, Yale University

The 1994 publication of “The Postcolonial Aura: Third World Criticism in the Age of Global Capitalism” by Arif Dirlik marks a watershed moment in his long and outstanding career. Establishing him as a leading postcolonial critic, this piece also marks a significant break, thematically, from his previous historical studies on Chinese socialism and anarchism. His leap from the Sinicization of Marxism to postcolonial criticism is worthy of further investigation. This paper examines the continuities and discontinuities from Dirlik’s socialist trilogy to his later postcolonial turn by identifying the postcolonial elements that are already embedded in his earlier writings on Chinese Marxism. It asks: how does Chinese transplantation of Marxism reinvent Marxist theory? How do we benefit from reading Dirlik’s earlier works on the Sinicization of Marxism as a source of inspiration to re-interpret the contemporary crisis of world capitalism?

Panelist 2:

The Legacy of Arif Dirlik: Anarchism in The Japanese Empire and the Unfinished Struggle

Hsiu-mei Chung 鍾秀梅 *, National Cheng Kung University, Tainan

Arif Dirlik drew attention to anarchism in the Chinese revolution, enlarging

and reopening the question of the relationship between politics and society to the political experiences of Marxist revolution. He suggested anarchism may help us rethink social conditions that made the criticism possible. Taking his perspective, I would focus on the experience of the anarchist movement in East Asia under the Japanese Empire, creating limited legacies both in Japan and its colonies. The history of anarchism in the Japanese empire could be the way of rethinking the politics of liberation in Taiwan and East Asia.

Panelist 3:

Undisciplining China: Time, Space and Method in the Work of Arif Dirlik
Ana Maria Candela, Binghamton University, United States

To say that Arif Dirlik was interdisciplinary is an understatement. He was undisciplined, as was his conceptualization of China. Drawing critically from geography, cultural studies, postcolonial studies, world history, anthropology and countless other disciplines, Arif Dirlik's conceptualization of China and Chinese Studies defied the conventions of Area Studies. Alongside the consideration of China as a nation state and civilization, he also imagined China and its history as translocal, as world historical, as an ecumene, and even as a frontier that moved eastward across the Americas. Through the lens of Chinese history, this paper reflects upon the undisciplined and radical imagination at work in Dirlik's conceptualizations of China.

Panelist 4:

Post “China”: The Necessity of a Historical Correction
Roxann Prazniak, Independent Scholar, United States

Moving beyond analysis offered in *Complicities* (Chicago: Prickly Paradigm, 2017) and “Born in Translation” (boundary 2, 2015), Arif Dirlik continued to rethink

the concept of “China”. This paper explores his last conversations on the subject and his thoughts on the centrality of this project for clarity in the political present.

Panelist 5:

When and What was Post-socialism?

Rebecca Karl, New York University

Merging Dirlik’s pioneering theorizations of post-socialism with Dai Jinhua’s more recent discussions of the post post Cold War (后冷战后), this paper considers how we might think the ‘post’ of China. Clearly a global category of analysis, post-socialism has often been reduced to a reactive core (anti-socialism), especially in its mobilization for Eastern Europe, where it is said either to augur the grateful return to capitalist normativity or to represent the fearful return of hard-right fascist-like regimes. What is, then, and when was, then, post-socialism when we think of China? Is this a useful category now?

Panelist 6:

Complicities at the End of the World

Ralph Litzinger, Duke University, United States

This paper engages Arif Dirlik’s short book, “Complicities” (Prickly Paradigm Press, 2017), one of his most trenchant critiques of the PRC in the capitalist world system. Nothing is left untouched: the forced forgetting of 1989, global propaganda and “soft power,” the global reach of Confucian Institutes, a floating, disposable labor force and the brutality of work in the “Made in China” factory system, academic freedom and censorship (including self-censorship), and the global ecological crisis. But what does it mean to be complicit? What forms of political thought and action does complicity require? To address these questions, I reflect

on two seemingly disparate recent developments: new forms and technologies of everyday surveillance (Xinjiang, social credit systems, the shutting down of feminist and other activist online discussion groups, etc.) and joint-venture educational “innovations” such as Duke Kunshan University (DKU). What kind of politics does Dirlik give us to speak to the quiet normalcy of gated “liberal education” universities like DKU, seemingly removed from the state and corporate surveillance that has come to define not just the PRC, but the very logic of global capitalism today? What forms of political action are required, even possible, to speak and act against the normalcies of everyday life under surveillance—at DKU, in Xinjiang, on the Internet, and into the global beyond?

[B15] Whole Lives/Half Truths: Representations and Complications of the Self in Anti-Biopics

Chair/Organizer:

Virginia Newhall Rademacher, Babson College, United States

At this cultural moment, when public discourse is fixated on notions of truth, this panel explores the biographical impulse by focusing on what are sometimes referred to as anti-biopics: narrative films that, in their structural complexities, intentionally complicate and subvert the putatively truthful biographical agenda. The biopic is among the most popular and perennial of cinematic genres but its well-worn conventions are ill-suited to conveying the impenetrable mystery of its subject. By foregrounding the impossibility of thoroughly and accurately capturing on screen the complexities of their subjects’ lives and by laying bare their inability to convey a coherent, stable self, these biopics *manqué* pay homage to the intricacies of those lives with greater verisimilitude than conventional screen biographies. From *Citizen*

Kane onward, anti-biopics acknowledge and expose their own failure to achieve a mimetic representation of a life, while simultaneously tapping into wider cultural presumptions surrounding veracity, authenticity, selfhood and celebrity.

Panelist 1:

Spike Jonze's Adaptation and the Paradoxes of Biographical Truth

Julie Levinson, Babson College, United States

Spike Jonze's antic film *Adaptation* is the *reductio ad absurdum* of biopics. It might be classified as an autobiopic: the screenwriter's attempt to capture and convey his own life on screen. With its false starts, digressions, doppelgänger narrative, and feigned ending, the film ends up being a self-doubting chronicle—a metafictional apologia for Charlie Kaufman's inability to tell his life story. As a biopic *manqué*, part of *Adaptation*'s larger agenda is to challenge the very notion of biographical truth and, for that matter, to cast suspicion on the presumed verity of any “based on a true story” tale. Its narrative complexity amounts to Kaufman's acknowledgement of the limits of reportage, and its convoluted structure foregrounds the vexed interplay between stories and that which they would represent. Analytical frameworks regarding mimesis, narratology, and performativity will inform this paper's consideration of the film's contribution to discourses of biographical fealty and narrative truth.

Panelist 2:

Pursuing the Elusive Persona in Pablo Larraín's Deceptive Neruda

Virginia Newhall Rademacher, Babson College, United States

Pablo Larraín's *Neruda* (2016) is loosely based on the thirteen months beginning in 1948 that Neruda spent as a political fugitive pursued by Chile's anti-communist government. Beyond that detail, Larraín purposefully strays far from fact in the

often surreal story of a chase that comments metafictionally on the elusive process of pursuing and capturing biographical truth. A key facet is the role of the inspector in pursuit of the poet, Oscar Peluchonneau, a fictional construct who complicates and colludes with the film's anti-biopic uncertainties. Perversely exposing the importance of this invention to both the mythic narrative of Neruda as a persecuted man of the people, and to his escaping detection, the film lays bare its poetic truth: the intervening role of fiction in any biographical representation. As in film noir, the chase does not lead to tidy conclusions, but implicates us all in this more speculative reality.

Panelist 3:

Characterizing Enigmatic Anti-Celebrity in *The Disaster Artist*

Melanie Piper, The University of Queensland, Australia

This paper examines *The Disaster Artist* (Franco 2017) and its approach to a biopic subject who lacks a stable biography. I argue that *The Disaster Artist* explores Tommy Wiseau as a character and his film *The Room* (2003) as a cult phenomenon without ever attempting to pin down a coherent life narrative for its subject. Through strategies of mimetic resemblance to its source material, subjective construction of its lead character, foregrounded self-reflexivity, and a reliance on the classical tropes of movies-about-moviemaking, *The Disaster Artist* deliberately gives a sense of Wiseau as a character without ever committing to the classical Hollywood ideals of biographical truth that have traditionally driven films based on true stories. By not directly engaging with traditional constructions of biographical truth, *The Disaster Artist* calls into question the cultural need for the revelation of a “true” self behind performative self-presentation in contemporary celebrity.

Discussion/Commentator:

P. David Marshall*, Deakin University, Australia

[C1] Normativity, the “Girl” and Trans Youth

Chair:

Elizabeth Stephens, University of Queensland, Australia

Each of the three papers in this panel examines normative assumptions and representations of the figure of the girl and/or trans young people. The papers share a two-fold approach: firstly, they examine cultural norms around the figure of the girl and/or trans youth; secondly, they demonstrate how self-representation by girls and trans teens increasingly addresses and problematizes such normative assumptions. In the context of the contemporary political climate and #metoo campaigns, the figures of the girl and the young trans person have become focal points of debate about cultural exclusion and inclusion, and about nature, norms, difference, and change. The papers in this panel do not seek to resolve these debates, but rather to examine their potential for a rethinking of the girl and trans youth in ways that respond to the specific contexts in which these identities are produced and experienced.

Panelist 1:

Political Intimacies and the Figure of the Young-Girl: Teen Vogue’s Critique of Normalisation

Elizabeth Stephens, University of Queensland, Australia

The publication of Teen Vogue’s article “Donald Trump is Gaslighting America” in the aftermath of the American election caused a media sensation. Many high-profile political commentators—most of whom were middle-aged men—reacted with frank amazement that the most insightful and influential response to the election had been published in a magazine whose primary audience is teen-aged girls.

Less surprised were actual readers of the magazine. This paper examines the role of magazines and online sites like Teen Vogue, Rookie and others in explaining the idea of normalisation for a general public and in drawing attention to the importance of the concept of normalisation in understanding the current political environment. At the same time, it will consider how such media sites also problematize normative assumptions about young girls, in particular, as well as marginalised young people (such as trans youth and young people of colour) more generally. As critiques of normalisation and normativity have come to occupy an increasingly central role in political discourse over the past year, this paper will argue that it is in sites like Teen Vogue that the lived experience and political intimacy of these dynamics have been most precisely and productively articulated.

Panelist 2:

The “Girl”: Dynamics of Anxiety and Reassurance

Catherine Driscoll, University of Sydney

The “girl” is equal parts fantasy and empirical fact, and in both respects she names a field of arguments rather than being at all self-evident. Recent contentions around the status of trans-girlhood and its consequences for defining and addressing the needs and interests of girls make more obvious some longstanding anxieties about girlhood. This paper considers this situation from three perspectives: the importance of feminist politics to proliferating forms of attention to girlhood; the tension between historicising discourse on girls and addressing contemporary experiences and situations; and the particular resonance of the ‘girl’ for talking about vulnerability and power, about exclusion and inclusion, and about nature, norms, difference, and change.

I argue that seeking to resolve the simultaneous exclusion and centrality of the girl to the politicised experience of being in the modern world might be a mistake.

Leaving the figure of the ‘girl’ open to anxious irresolution may be more productive than any of the also proliferating attempts to formulate reassuringly certain answers to the problem of what next for ‘girls’. Accepting the importance of the girl as a figure for cultural anxiety does not abandon political action in specific events affecting girls—instead it makes those more possible by acknowledging the practical context in which they occur.

Panelist 3:

Narrative Intimacies: Mediated Transgender Coming-of-Age Stories

Karin Sellberg, University of Queensland, Australia

From its modern emergence in the 1950’s and 60’s, transgender subjectivity and embodiment has relied on narrative as a means of transformation. The highly publicized international announcement of the ‘first sex change’ of Christine Jorgensen in 1952 produced a surge in the publication of transition autobiographies by transsexual authors of various nationalities and backgrounds, as well as a number of academic works, also by transgender authors, analyzing these autobiographies and the questions they pose about gender.

Stories about how ‘I always knew I was a little girl/boy’, have become canonical within transgender academia and culture, as well as within the private experiences of transgender men and women. This paper will investigate the ways in which a number of linked transgender coming-of-age blogs reiterate the narrative structures as well as the more or less theoretical analyses coming out of the autobiographical transgender canon. I will argue that there is a canonical shape, content and understanding of the narratives of self appearing within this online community, and that these constraints determine the perimeters of transgender as an identity category.

[C2] Left-wing Intellectuals and Revolutionary Literature in Transcultural Concurrences

Chair:

Chen Jianhua, Shanghai Jiaotong University

Organizer:

Heidi Yu Huang, Sun Yat-sen University, Guangzhou

This panel focuses on the transcultural exchanges and dialogues among left-wing intellectual writers in different historical contexts and geographical locations such as Shanghai in the 1930s, Paris in the 1930s, Yan'an in the 1940s, and Hong Kong since the 1990s. Using different case studies, Cheung Lik'kwan and Zhang Chuntian investigate how the left-wing intellectuals such as Qu Qiubai, Li Dazhao, Ding Ling and Xiao Jun respond to the Western ideas about life and love, while Huang Yu and Kwok Sze-wing look at the convergence between left-wing realism and literary modernism with the examples of Dai Wangshu, Li Wai Yee and Liu Wai Tong. It is hoped that the four papers will unpack the notion of left-wing revolutionary literature with the diversified approaches by Chinese intellectuals in the construction of their subjectivities through fiction, prose, poetry, private writing and translation.

Panelist 1:

Vital Impulse and Bodhisattva Way: On the Chinese Leftist intellectuals' Reception of Bergsonism

Lik-kwan CHEUNG, the Chinese University of Hong Kong

Major Western Marxist theoreticians usually categorize Henri Bergson and

vitalist philosophers as irrationalists and conservative thinkers. They criticize his Philosophy of Life as being a variant of bourgeoisie philosophy from the imperialist age. This research will seek to correct this ideological bias, since Bergson's philosophy was the common intellectual resource shared by some of the most prominent Chinese Leftist intellectuals in early Republican China.

This paper will investigate Qu Qiubai, Li Dazhao and Taixu's reception of Bergsonism. They made an important contribution to reinterpret Bergson's Philosophy of Life by their efforts to connect the idea of Creative Evolution with anarchism, socialism and Yogacara Buddhism. In consequence, they radically rewrote and transformed the theoretical formation of both Western thought and traditional Chinese thought. Therefore, their reception of Bergson provides an important aspect to examine and analyze in the transcultural currents across Europe and Asia in the early twentieth century.

Panelist 2:

Mediating Chinese Revolutionary Literature: The Dai-Etiemble Collaborative Translation for Commune

Heidi Yu Huang, Sun Yat-sen University, Guangzhou

The year 1934 saw the publication of a special issue of "Revolutionary China" in Commune, the organ of L'Association des écrivains et artistes révolutionnaire (The Association of Revolutionary Writers and Artists). This issue featured works by Chinese Left-Wing League writers such as Ding Ling, Peng Bai, and Zhang Tianyi in French translation done by Chinese modernist poet Dai Wangshu and French sinologist René Etiemble. This paper aims at recontextualizing the publication of this special issue and analyzing the role of Dai Wangshu as the intermediary between Chinese and French left-wing writers. It will first probe into the historical background of this special issue, then analyze Zhang Tianyi's short story "Chouhen"

as Dai chose as the representative piece of Chinese revolutionary literature. It will conclude with the reflection over Dai Wangshu's mediating roles in his selection and representation of Chinese revolutionary literature in an European context.

Panelist 3:

**Emotion of Left-wing Intellectuals and Revolutionary Literature:
Xiao Jun Revisited**

Zhang Chuntian, East China Normal University, Shanghai

The relationship between left-wing intellectuals and revolutionary parties is an important issue in the global left-wing culture of the twentieth century, especially in the case of Soviet the Chinese revolutions. Looking at Xiao Jun (1907-1988) as a case through the main source of his Yan'an Diary (1940-1945), this paper discusses his life and spiritual world during the Yan'an period. Concerning the special characteristics of the diary style, this study reveals Xiao's complex attitude towards the party and his thoughts on Yan'an at that time. Xiao's reading, writing and social life in this period is closely related to the revolutionary political development. The changing relationship between Xiao Jun and Ding Ling is not only an emotional entanglement in the private sense, but also a reflection of their tactical response to the political situation and their way of subjective re-construction.

Panelist 4:

**Beyond Local: Avant-garde, Cosmopolitanism and post-70s Hong Kong Writers
KWOK Sze Wing, Hang Seng Management College, Hong Kong**

Due to left-right opposition in cold war era, realism and modernism were once representing two entirely writing circles in Hong Kong literature. However, in post-97 Hong Kong, the two streams are merging together. As witnesses of the

transfer of sovereignty of Hong Kong, post-70s writers observed the rapid changes of Hong Kong society. They had keen reflection on the everyday life of Hong Kong and represented important local events through their writings. To go beyond the traditional left-wing realism, the style and technique from western avant-garde and classical Chinese literature were introduced. This paper aims to reconstruct the relationship between left-wing tradition and post 70s Hong Kong writers. This paper will closely read the work of post-70s writers such as Li Wai Yee and Liu Wai Tong. Through case studies, this paper will probe into their writing experiments and examine their literary ethics and worldview as cosmopolitan.

Discussion/Commentator:

Chen Jianhua, Shanghai Jiaotong University

[C3] Digital Youth Culture in Contemporary China

In the past two decades we have witnessed a huge increase in the use of the internet among Chinese youth. Growing up digital, the post-80s and 90s generations have cultivated their specific youth culture. This panel looks at a number of micro aspects of this culture to capture the zeitgeist of the Chinese “internet age” and its impact on individuals’ everyday life. Dong discusses how teenage martial arts students construct masculinity through their use of Wechat. Qian examines self-branding practices among e-commerce traders on Taobao and Wechat platforms. Li investigates the youth’s self-representation of being dispirited on the social networking site Douban. Cui studies community values in a NGO working on enriching urban youth’s cultural lives through building online connections. By exploring the intersections of online practices and offline life in the Chinese youth’s world, this panel casts a new light on networked sociality and individualism in the internet era.

Panelist 1:

A “Shake” of Flirting: Wechat Use and Masculinities among Teenage Martial Arts Students

Xuan DONG, East China Normal University, Shanghai

This paper examines the relations between Wechat use and construction of masculinity by focusing on a group of teenage martial arts students. Twelve months ethnographic fieldwork was conducted in Dengfeng City, which is popularly known as the hometown of Shaolin martial arts in central China. In 2012, Dengfeng was home to 48 martial arts schools and more than 70,000 full-time kung-fu learners. Although few of these schools are single-sex, they are male-dominated contexts. This paper highlights how these teenage boys use Wechat, a popular Chinese social media, in this type of context with imbalanced sex ratios. In particular, this paper examines why these boys use Wechat at night, how they develop certain techniques of flirting with female strangers, and how they debate on how to be a “good man” within a cultural framework of literary/martial masculinities. This paper argues that Wechat provides critical opportunities for these teenaged boys exercising their flirting skills with females as boys in martial arts schools barely have a chance to talk with girls. In such process of flirting, discussions on how to perform masculinity and how to define “good men” have constructed the local knowledge of masculinity. Using Wechat and flirting with girls create a liminality of masculinities construction. Such in-betweenness is not only affecting their performance of flirtation, but also a “rehearsal” of coming of age.

Panelist 2:

The Art of Performing Affectation: Self-Enterprising among Chinese E-Commerce Traders

Linliang QIAN, Australian National University & Fudan University

Self-branding is regarded as a neoliberal ethos in anthropological and

cultural studies literature on Western societies, which emphasizes authentic self-representation and individual uniqueness. This study explores an equivalent practice in contemporary China that is called *zhuangbi* (装逼). Although it also invokes a sense of self-enterprise, this practice is perceived to include pretense or at least some exaggerations, for which I translate it as “performing affectation.” The Chinese e-commerce traders (especially those conducting business on Taobao and Wechat platforms) have been categorized by the public and themselves as professional performers of this practice. This study argues that the practice works as a technique of the self for the e-traders to refashion themselves into enterprising subjects who embody certain dispositions that may establish or maintain their status in the Chinese business world. The dispositions basically concern how to behave as successful modern internet entrepreneurs, which include the appropriate ways to earn or sustain one’s economic, social, cultural and symbolic capital. By examining how these e-traders generate different forms of capital to build their self-enterprises, this paper also shows that the flow of different forms of capital sometimes can transcend class boundaries and that lower classes may too contribute to the construction and diffusion of certain types of cultural and symbolic capital. Nevertheless, these individualistic articulations of entrepreneurship in the meantime conform to the contemporary Chinese collective values that emphasize worldly success that is defined by one’s social and economic status. Parading individuality in a homogeneous form to meet a uniform social expectation, the e-traders’ performances of affectation reveal the distinct path of individualization in China that is shaped by the tensions and collusions among neoliberalism, consumerism, and the country’s cultural traditions and social legacies.

Panelist 3:

On Behalf of Underdogs: A Critical Analysis on Contemporary Chinese Sang Culture Online

Qi LI, King's College London, UK

Starting as an Internet meme, sang culture discourse recently has become popular among Chinese youth in describing being dispirited and a pervasive feeling of failure. Positioned within a body of scholarship on the interplay between online affect, forms of visibility and the construction of neoliberalism, this paper suggests that the formation of sang culture should be understood through not only written text but also its (ir) relation to visual image posted together on social media. Based on texts and digital images collected via digital ethnography on social networking site Douban (a barometre of understanding contemporary Chinese culture), my paper first tracks the genealogy of sang culture and offers a theorization and interpretation on the mechanism of sang culture in terms of both textuality and visibility. The main body moves beyond individual feelings and argues that sang culture offers a contested site for us to rethink about the young generation impacted by contemporary neo-liberalism in mainland China, which casts people as human capital who must constantly tend to their own present and future value. By further revealing that sang culture is highly charged with non-conforming attitudes and concerns for President Xi and his government which prizes stability, my research argues that various backward feelings registered in sang, such as despondency and despair, are ways of responding to being excluded from social structures such as social mobility, wealth accumulation and house ownership. In conclusion, rather than siding with People's Daily, the official newspaper of the Chinese Communist Party, to regard sang culture as a "spirit opium", this paper instead problematizes the logics of success and failure, promotes an alternative way to conceptualize underdogs and losers among Chinese youth, and thinks through the possibility within everyday failure.

[C5] Internationalism, Anti-Imperialism, and Models of Modernity: Cultural Production in the Third World's Cold War

Chair:

Inkyu Kang, The Pennsylvania State University, United States

This panel explores the sounds, symbols, and images of solidarity that pervaded “Third World” cultural productions during the Cold War. It engages with a number of visual, aural, and rhetorical representations of internationalism, sometimes overlapping and occasionally divergent. Zooming in on such representations, the panel examines how relationships between self and other, national identity and international commitment are contested, articulated and negotiated in the cultural politics of the Third World. By considering the cultural and diplomatic exchanges between state and non-state actors outside the purview of superpower rivalry, this panel revises previous characterizations of the Third World as peripheral or nonessential to the political and cultural dynamics of the postwar era. The papers in this panel adopt a multi-sited, multi-lingual approach to the active connections between Asia, Africa, Latin America, and the African American left, thereby pushing the conceptual boundaries of transnational analysis and tracing a more nuanced global landscape.

Panelist 1:

Anti-Imperialism, Social Justice, and Cold War Nonalignment in the ‘Banana Trilogy’ by Guatemala’s Nobel Laureate Miguel Angel Asturias
Max Paul Friedman, American University in Washington, D. C.

Miguel Angel Asturias, the leading Guatemalan anti-imperialist writer, was a

sociopolitical satirist and early practitioner of magical realism. This paper focuses on his trilogy about the United Fruit Company (UFCO), known for its central role in the 1954 CIA-orchestrated coup that destroyed Guatemalan democracy. Asturias was denounced in the United States but seen very differently elsewhere: awarded the Lenin Prize in 1965 and the 1967 Nobel Prize in Literature, Asturias was one of the few writers to win major literary prizes of both the West and the East Bloc. Sympathetic to the non-aligned movement, he was inspired by Gandhian nonviolence. Asturias imagined reforms to ameliorate the negative impact of U.S. corporate investments in Latin America, sketching in his novels a fairer system of transnational economic exchange, and promoting a renewed Guatemalan identity integrated into the international community on the basis of social justice.

Panelist 2:

A Revolution in the Making: Writing African American History in China, 1964-1977

Ruodi Duan, Harvard University

In 1964, a small group of scholars from the Institute of U.S. History and Culture at Nankai University in Tianjin pioneered the study of African American history in the People's Republic of China (PRC). Though research was interrupted by the Cultural Revolution, the early labor laid the groundwork for the sweeping 1977 *A Brief History of African American Liberation Movements*, which commences with African American contributions to the Revolutionary War and culminates in the urban uprisings of 1968. This paper examines academic and popular writing of African American history in the PRC, which matured from scattered works of translated Marxist texts in the early 1960s to an institutionalized field with Chinese experts and original lines of analysis by the mid-1970s. I will probe the interplay

of historical narratives and other forums by which the Maoist state asserted solidarity with African American freedom movements, which included public performances, lavish receptions of select foreign guests, and visual and literary productions.

Panelist 3:

Sounding and Staging the Congolese Revolution in Socialist China: A Case Study of War Drums on the Equator (1965)

Yucong Hao, University of Michigan, Ann Arbor

The paper examines a 1965 spoken drama, War Drums on the Equator (Chidaozhangu) produced in socialist China and argues that the play exemplifies a concerned cultural intervention into the ongoing anti-imperialist struggles in third-world countries, and that the representation of the Congolese revolution conjures up an alternative vision of internationalist solidarity that is beyond the scope of liberal humanist universalism: the aspiration for national and individual awakening, the recognition of justice and dignity of the wretched of the earth, and a deeply-felt empathy that originated from the shared experience of imperialist aggressions and national revolutions. As the title of the play suggests, the representation and the production of sound was featured prominently in the play. By reading and listening closely sound and the soundscape of the play, the paper explores how the Congolese revolution was mediated and expressed by both actual and metaphoric sounds.

Discussion/Commentator:

Christopher Connery, University of California at Santa Cruz

[C6] Property Creation and Social Inequality in the Digital Space

Panelist 1:

Boundary, Practice and Narrative in the Digital Space: Exploring Collaborative Consumption in a Chinese Online Community

Jian Xiao, Lei Zhang, Sun Yat-Sen University, Guangzhou

In response to the current discussion regarding platformisation of Chinese society from the perspective of users' distinctive culture and practices, this article presents an investigation into the consuming practices on the Douban online platform. In contrast with the relationship-oriented social networking site (SNS), Douban serves as an interest-oriented online platform linking its members through their shared mutual interests in books, movies or music, and shapes the formation of various interest-based groups established and participated in by the Douban users. With a particular interest in exploring the Douban platform, we look into a widely-known online collaborative consumption group with over 78,000 members formed in 2009's Douban group 'Wow what a coincidence! You also come to group purchase!' (哇靠这么巧! 你也来团购啊!); otherwise known as the 'Wakao' group.

Panelist 2:

China's Speed with the Invisible Social Inequality in Digital age

YE Xiaojun, Beijing Language and Culture University, Beijing

With the unprecedented economic growth and technological development, China's speed has increasingly been an emblem of social progresses that China has achieved,

which makes acceleration take center stage in every aspect of society. Compared to the irrational enthusiasm on social acceleration in Great Leap Forward, the new social expectation often mainly based on and strengthened by the process of digitalization. With e-commerce, mobile pay and all kinds of one-click apps, life is become convenient in the sense almost all kinds of daily needs, from travelling, shopping and eating, could be instantly satisfied with our fingertips. This progress is always attributed to the information and communication technologies (ICTs) as well as the government's strategy, such as the Internet Plus. However, little attention has been paid to the large amount of digital labors, both paid or unpaid, who keep the acceleration of public service and private life.

In this sense, this article takes take-away and bike-sharing service in China as cases to explore the relationship between instant gratification afforded by ICTs and intensified exploitation of generic labors. The combination of discursive analysis and interviews in this article reveals the employment of digital technologies in these services, such as tracking system, has reinforced instant gratification as an economic organizing principle and narrow the space of customers' patience on one hand; on the other hand, the same technologies have forced low-paying workers work like machine with a very harsh time discipline. By making these underclass voice and suffering visible, this article tries to answer how China's speed is produced, who owns the speed and how it is paid for.

[C7] Religion, Art and Theory: Interactional Dimensions of Feminism

Panelist 1:

Female Minjung (people's) Artists in 80's Korea

Jungae Yang, Yonsei University, South Korea

Minjung (people's) Art is a Korean critical art movement in the 1980s,

performed by artists who criticized the political contradictions and the artistic mainstream of modernism in Korea. Since Minjung Art succeeded in visualizing the democratic ideals, it has taken an important position in the art world. However, the achievement has been dedicated to mainly male artists. In this study, I investigate possible reasons for that female artists have been systematically omitted using qualitative approaches based on the Bourdieu's field theory. My analysis shows that the female artists focused more on cartoons, prints, and posters which could be used only in social sites rather than "tableau" based works fitted to the museum. With their intentions, such types of artwork have not been preserved as artistic objects, and they were excluded from the context of art world, consequently.

Panelist 2:

Islam and I exhibition-Various subject positions of young Finnish Muslim women

Helena Oikarinen-Jabai, University of Helsinki

In my presentation I will discuss the research project Young Muslims and Resilience—A Participatory Study (2016-2018), and the process of making an exhibition Islam and I together with the co-researching participants. In the project I have mainly worked with five female participants with multiple ethnic and religious backgrounds. In the beginning of the project the participants produced visual material (photos and videos). After discussions based on the collected data the participants started to plan the artworks for the exhibition.

In their artworks young women dealt for example with the questions concerning gender and space, Islamic feminist and queer issues, cultural citizenship, inbetweenness and spirituality. A common experience of participants was that they are subjected to certain expectations and images, both from the side of the majority

population and their own ethnic and religious communities. Also, some of their art works were subjected to criticism during the exhibition.

Panelist 3:

The Veiled Muslim Feminist as Modernity's Other

Samira Musleh, University of Minnesota, United States

My thesis focuses on femininity and the varied ways gender has been conceptualized in Islamic and secular, Eastern and Western discourses. I am examining the subject of Muslim women's veiling practices through the lens of postcolonial and decolonial literature, and thereby problematizing the ways in which existing scholarship addresses and interprets women's agency (or its lack thereof) in veiling. My research questions involve the examination of how bodies have historically played a role in challenging and obstructing the encroachment of hegemonic and imperialist approaches through nudity or queerism, and the positionality of the veil in relation to it. My aim is also to problematize the myth of a homogenous, patriarchal Muslim community where the veil is always endorsed, and thus to complicate the linear narrative of an East-West or male-female divide in imagining and prescribing women's conduct. While inspecting the veil's relationship to colonial imperialist and Western feminist discourses, I intend to bring the idea of Islamic feminism in conversation with other minority factions of the broader feminist movement such as black feminism or indigenous feminism. My argument from the following review of various literature on Islamic feminism and veiling is about how the self-proclaimed Muslim feminist often poses a threat to both religious and secular sensitivities through her non-conformity to the prescriptive ideals of either group.

[C8] The Heart of Revolution, The Crossroads of History: China in the 1960s

Chair/Organizer:

Xiang He, University of New Mexico, United States

The 1960s was a prime time for revolutions worldwide, in which young socialist China played a critical role that remains largely neglected. Engaging with literature, drama, dairies, periodicals, documentaries, and fictional films, the papers of this panel converge to conduct an interdisciplinary and in-depth investigation into the emerging problems of 1960s China as well as into the nation's singular yet paradoxical self-understanding. Pu Wang seeks to apprehend internationalism in China's own terms at the threshold of restaging World Revolution. Ling Zhang examines how, as a gesture of cultural diplomacy, a socialist musical film broke the "Bamboo Curtain" during the Cold War era. Qin Wang argues that the construction of the "socialist new-man" paradoxically produces a self-deconstructive core for this supposedly new subject. Xiang He discusses how literary representation of ordinary people gives rise to an imagined new ethical world that cannot be exhausted by the discourses of "(petit) bourgeois consciousness."

Panelist 1:

Re-periodizing the 60s: A Maoist International Perspective

Pu Wang, Brandeis University, United States

In scholarly efforts to "[periodize] the 60s" (Fredric Jameson), a Chinese perspective, as Wang Hui notes, has long been curiously missing, even though "the fact that the Cultural Revolution was so central to that tumultuous decade." I propose

to reassess this decade from a Maoist perspective in order to demonstrate that 1960s China embodied an internationalism in its own terms. Firstly, I draw attention to the fact that the launching of the Cultural Revolution in 1966 overlapped with an international congress of Asian and African writers held in China. Secondly, I will trace the tension between Maoist China's rapprochement with the USA-led capitalist world and its commitment to anti-hegemonic third-worldism. Finally, I will discuss the end of the global 60s through the lens of Alain Badiou's *Theorie du sujet* (1982), in which his theory of the subjectivity of fidelity redefined Maoism and its vanishing: "Cependant c'est la veille" (Rimbaud, cited by Badiou).

Panelist 2:

Singing through the Bamboo Curtain: Third Sister Liu (1960) as a Socialist Film Musical

Ling Zhang, SUNY Purchase, United States

This paper examines how the Chinese film *Third Sister Liu* (1960, dir. Su Li) exemplifies the cinematic features, cultural specificity, and class/gender/ethnicity discourse of 1960s Chinese socialist film musicals. Promoted as a "scenic musical film," *Third Sister Liu* enraptured millions of spectators in mainland China, Hong Kong, Macau, and Southeast Asia. Replete with nuanced touches of socialist optimism and populist appeal, the film highlights the joys of working for justice. In this article, I explore why this audiovisual feat and gesture of cultural diplomacy could break the "Bamboo Curtain"—a more porous, artificial boundary than the "Iron Curtain"—and resonate with the Chinese diasporic population in the Cold War period. I argue that folk singing can serve as an instrument of resistance and collective empowerment, and that the cinematic soundscape of *Third Sister Liu* complicates the historical and public discourses of regionality, gender, ethnicity, and class identification in 1960s Chinese socialist film musicals and beyond.

Panelist 3:

“Socialist New-Man” and Its Deconstruction in the Early 1960s

Qin Wang*, Peking University, Beijing

As emphasis on class struggle in early 1960s China steadily increased, the cultural-ideological construction of the so-called “Socialist New-Man” during this period refashioned and radicalized the relationship between culture and politics. Through texts such as Cong Shen’s drama *Never Ever to Forget*, Lei Feng’s diaries, and discussions of problems of happiness in *Chinese Youth*, this essay depicts the totalizing effort to generate a selfless revolutionary subject who, due to his lineage in a revolutionary tradition originating in the French Revolution, would overcome the social and intellectual drift towards “the bourgeois class.” Yet as I will show, the bourgeoisie, for lack of substantial, institutional entities, cannot help but be constantly (re) produced as a haunting specter in culture and thought. Indicating the paradoxical structure of the socialist-capitalist binary, with reproduces itself as each pole battles its specter-like enemy, these texts symptomatically usher in a representation of the “new-man” that is always already self-deconstructed.

Panelist 4:

Overcome (by) the Ethical World: Debates on Ru Zhijuan’s Works in 1961

Xiang He, University of New Mexico, United States

In 1961, the Shanghai Writers’ Association organized discussions on the short stories of RuZhijuan. While many criticized her “narrow” themes of “household chores” and petit bourgeois “love andromance,” writers like Mao Dun and Ba Jin praised her warmly. By re-reading RuZhijuan’s *The Warmth of Spring*, *Lilies* alongside her 1950s and 1960s diaries, I argue that her characters are configured by an awareness, or, at least imagination, of a newly emerging ethical world. Her

representation of socialist China is two-fold, a new socio-economic space permeated by familiar ethical values. While the utopian visions of and by socialist heroes continue to intensify throughout the mid-1960s, Ru Zhijuan's writing on ordinary people and their affections provides a critical lens through which our understanding of the modern and traditional, individual and collective, etc., can be reexamined against the vicissitudes of socialist China.

[C9] Identity and Otherness from Colonial Past to Post-colonial Present

Chair:

Ouissal Harize, Durham University, UK

Panelist 1:

Arab Palestinian/Israeli Narratives of Socio-political and Cultural Violence

Ouissal Harize, Durham University, UK

The systematic pursuit of the erasure of indigenous cultures demarcates all forms of colonization. Postcolonial literature, combative by nature, aims to “re-appropriate” history, culture, and identity. This paper, probes into how Arab postcolonial literature narrates socio-political and cultural violence, with particular emphasis on the development of identity. Focusing principally on the Palestinian context, described by Lindsey Moore as a country in the “colonial present,” (Narrating Postcolonial Arab Nations) I shall investigate the question of whether identity suffers from an inevitable loss or does it thrive on the existence of different cultures jostling against each other.

The Postcolonial literary discourse has often been criticized because of the

“lamentable absence” of studies on Palestinian literature (Williams and Ball, 2014). With Anna Ball, Anna Bernard, Bashir Abu manneh, Joseph A. Massad and Moore recently investigating how Palestinian literature fits within the remit of postcolonial studies in spite of the unwavering debate over its status within the scope of post-colonialism; it is starting to gain momentum in spite of this relative tardiness. In this proposed paper, I will closely focus on the two novels *Third Person Singular* by Sayed Keshua and *Mornings in Jenin* by Susanne Abulhawa. Through a comparative analysis drawing on Postcolonial cultural studies, I shall attempt to trace how the unconscious honed by trauma affects the development of identity.

Panelist 2:

El tabaco se ha mulato: Late Nineteenth-Century Race, Agricultural Labor, and Virus Discovery

Jih-Fei Cheng, Scripps College, United States

This paper traces the earliest identified recorded descriptor for viral infection: the racialized Spanish expression “el tabaco se ha mulato” (“the tobacco has become mulatto”). The phrase appears in the late nineteenth-century travel writing of French colonial scientist Jules Crevaux, written as he journeyed through post-colonial Colombia and observed the demise of the once-thriving tobacco industry. I theorize the literary translations and visualizations of the phrase across scientific and historical texts that cite Crevaux to track the refraction of racial, gender, and sexual discourses in virology. I argue that the phrase refers to the historically dispossessed Indigenous and Black subjects of the nascent Colombian republic and their resistance to subjection when forced to work the tobacco fields. Drawing upon queer science studies, including Mel Chen’s “queer animacies,” I deconstruct the phrase to argue that the expression reveals how the virus is historically rendered “queer” and “strange” to the nation.

Panelist 3:

Dissembling Loyalty: When Love for the State Falls Apart

Thea Quiray Tagle*, University of Washington Bothell, United States

This presentation tracks a genealogy of Filipino love for the US, through investigations of performances of patriotism and loyalty amidst bodily decay, architectural enclosure, and social collapse. It begins by revisiting the Culion Leper Colony, where assembled music bands performed American tunes for visiting US dignitaries, eager to witness the success of their programs of revitalization through quarantine. Moving through the Martial Law Period, and the vibrant galas and balls of the Marcos regime with US political luminaries including Ronald Reagan, and to the viral YouTube videos of Filipino inmates dancing to the hits of American pop singers, I follow the ways that these embodied performances evince the promise—and failure—of Filipino loyalty and love for the US. In ending with the present moment—where Filipino liveliness has been replaced by images of Filipino death—I see the coalescence (and apex) of love for the American other.

[C10] Cultural Interaction between the Local and Non-Local

Chair:

Dina Farouk Abou Zeid, Ain Shams University, Cairo, Egypt

Panelist 1:

Media Globalization or Cultural Imperialism among High School Students in Egypt

Dina Farouk Abou Zeid, Ain Shams University, Cairo, Egypt

Globalization has a bad reputation among Egyptians due to the flow of

information and media from the West and developed countries towards developing countries. Also, it is considered a domination of American culture through media leading to cultural imperialism among Egyptians especially younger generations. So, globalization has been called Americanization. But, in these last years, high school students in Egypt have been exposing to different media content from various countries for example Indian movies, Turkish TV series, Korean songs' video clips, Japanese anime, Spanish football matches and Brazilian novelists. After being introduced by Arab satellite channels, foreign media have gained more popularity and success than Egyptian and Arab media products. Also, internet is encouraging the youth to be exposed to more foreign materials than what are shown on Arab TV channels. Is Egypt witnessing globalization? The researcher conducted interviews with 100 Egyptian high school students to examine globalization in Egypt in the 21st century. The results showed that Egypt is just receiving foreign cultural products without exchanging its culture with the world. Most of the students in my sample accept and agree with the idea of globalization but refusing that one country imposes its culture on others. The unbalanced flow of media bothers many students due to their dreams to find the content of their own media popular all over the world especially that Egyptian media such as movies, TV series and songs are the most successful in all the Arab countries. Globalization is seen by Egyptian students as knowledge of other culture for more understanding, support and cooperation to make the world a better place.

Panelist 2:

An Affective Examination of the Most Popular American Country Song in China

Sulafa Zidani, University of Southern California, United States

In 1979, Deng Xiaoping visited the Jimmy Carter Administration in the United

States. It was the first visit of a Chinese official to the US since the founding of the People's Republic of China. During that visit, John Denver was invited to play for him, and later on, in 1992, Denver became the first Western artist to tour in the PRC. Denver's song *Country Roads* remains vastly popular in China today. This study is a close examination of this song in China as a case study in the affective experience of music across cultures. It uses historical accounts surrounding John Denver and his song in China, as well as practices and experiences of Chinese people and foreigners in China in relation to this song and its use, such as in English language classes and karaoke get-togethers. It draws on scholarship from affect theory, ethnomusicology, popular culture, and country music culture to explore the experience and associations related to this song in the context of China. It shows the commonalities and differences in the orientation of the Chinese listener and country music culture in the US towards key themes invoked in the song. For example, it finds a similarity in the orientation towards the concepts of home and the countryside or rural nature, and country music's connection to working class values. But, there are differences when it comes to the idea of 'the road.' Furthermore, the perception towards country music as White music has a different meaning in China than in the US, especially at the time of reform and opening when this song first gained its popularity. The paper closely examines these themes, as well as the historical, cultural, and political aspects that contribute to the affective capacity (as per Sakamoto, 2014) of the song that make it resonant.

[C13] Decolonizing Europe's Colonial Heritage

Chair/Organizer:

Christoffer Kølvråa

This interdisciplinary session investigates how colonial heritage is currently being used, re-interpreted, and reframed as part of decolonizing endeavors across

and beyond old colonial and post-colonial power-geometries. The panel explores the ways in which Eurocentric/Westernized epistemologies are played out differently in specific local and institutional settings through different heritage practices. As such the panel asks how the colonial heritage is entangled in new affective modes of performance or representation, at both a ‘local’ city level, and at the transnational level of the EU. We focus on a wide range of de-colonial initiatives, including those by activists, artists, heritage professionals, and (EU) political actors. The panel aims at unravelling emerging relationships that appear out of such initiatives and to gauge if these entail a potential de-colonialization of Europe’s colonial heritage. The session is based on ECHOES—a project funded by EU’s H2020 program—to investigate current colonial contestations within and beyond Europe.

Panelist 1:

The EU and Europe’s Colonial Heritage

Christoffer Kølvråa, University of Aarhus, Denmark

This paper aims to discuss the narrativization of a common European History being represented in the newly opened and EU funded ‘House of European History’ in Brussels. While the idea of a European History Museum in Brussels has been controversial since the idea emerged in the European Parliament more than a decade ago, the debates has mainly centered of the topics of how to represent the Holocaust—and its relation to the Stalinist terror. While both of these European pasts have been increasing memorialized—also by the EU—the common European past (and guilt) of colonialism has proved much harder to ‘Europeanize’. Taking its cue from the exhibition and discussions around the ‘House of European History’ the paper aims to ask why this might be.

Panelist 2:

Provincializing the Dominant Colonial Narrative in the Context of France's Geographic Province: the Issue of Colonial Heritage in Marseilles' Contemporary Art Practices

Marine Schütz, the Institute National d'Histoire de l'Art, France

This paper wishes to highlight how colonial heritage has been used since the 1980s by artists living in/or figuring Marseilles in order to provincialize the colonial dominant narratives. Taking into account the unprecedented demographic diversity of a city which has seen landed, as a harbor, several generations of immigrants, what affected the art scene, the paper argues that the creative activities resulting from an affective and physical link to the Maghreb set a transnational identity contesting the nation state's ideal aimed at giving shape to progressive forms of colonial heritage. Exploring the ways in which Eurocentric/Westernized epistemologies are challenged by artists from leads the art historian to rethink its own relation to dominant narratives. Consequently the paper calls up a methodology informed by cultural studies such as Stuart Hall's understanding of the political status of the cultural issues connected to the negotiations between the dominant order and the subordinate oppositional forces stemmed from symbolical transformations.

Panelist 3:

Practices around European Colonial Heritage in Shanghai

LU Jiansong*, Fudan University, Shanghai

Yi ZHENG*, Fudan University, Shanghai

In this paper we will look at the city policies around the French concession in Shanghai which is playing a key factor in urban development as well as in tourism. We will investigate the ways heritage making has been conducted around the

important buildings from the concession area. The question to be answered is how the city authorities manage heritage making through the different discourses of cultural modernization, colonialism and urban development. At the end of this year, the renovated Shanghai history museum will open at the famous People's Square in Shanghai. The Shanghai History Museum, was opened in 1983. In the paper, we will look at the discussions among museum professionals and city counsellors around these new narratives with a special focus on how the colonial past should be represented.

Panelist 4:

What is the Place of Aesthetics in the Colonial Matrix of Power?

Elvan Zabunyan*, University Rennes 2 and art critic, France

The concept of decolonial aesthetics has been developed by the modernity/coloniality/decoloniality collective project in the beginning of the 2000s and is a consequence of collective conversations. «What is the place of aesthetics in the colonial matrix of power?» is at the core of the reflexion. Following this question, the presentation will focus on the legacy of the Caribbean Artists Movement (1966-1972) in the aftermath of the migration of artists, writers and intellectuals from the West Indies to United Kingdom and the way this cultural history is closely entangled to racial discrimination. The music from the Jamaican community in Bristol or the exhibition of the painter Audrey Williams in the City Art Gallery will be discussed as possibilities to think an affective turn in the arts. At the core of the study will be the major role the renowned cultural theorist Stuart Hall has played to think the colonial matrix of power differently, his posthumous memoir *Familiar Stranger: A Life Between Two Islands* (Duke University Press, 2017) will here help to question this complex history and the importance of the «autobiographic turn» in order to understand its political and critical function.

[D1] Chinese Subjects at work: Creative labour, Female Migrants, and Women Professionalism

Chair:

Jian Lin, University of Amsterdam

In the 21st century, China is shifting its economy from industrialization to new information technologies, media, and service sectors. Such transformation not only produces new forms of economy, but also results in new forms of labour and subjectivity. This panel thus aims to capture the emerging labour conditions and the ways of governance in the various workplaces: creative industries, migrant workers, and professional women in the cities. We will show what and how subjects are produced in the everyday practices of labour and agency as evolved through the intricate power relations between workers, industry, and the state. Moreover, by theorizing them in the social context of contemporary China, we hope to enrich our understanding of the popular discourses such as ‘neoliberalism’, ‘migration’ and ‘creativity’.

Panelist 1:

“At Home in Shanghai? ”: Rural-to-Urban Female Labour in the 21st Century China

Penn Tsz Ting IP, University of Amsterdam

Shanghai’s population comprises more than 4.1 million rural-urban migrant women. They are part of the “floating population”—rural migrants without hukou (household registration) in their urban destinations. Following Hardt and Negri’s affective labour (2004), this paper will unfold the ways in which global capitalism

seeps into these young rural women's lives, thereby not only shaping, modifying, and manipulating their bodies and minds, but also allowing for moments of agency and sites of empowerment. First, I analyse how they negotiate with the globalised city particularly by forging attachments to "home" in Shanghai. Second, by tracing their attachments to "home", I interrogate how they transform their rural bodies as an affective response to globalisation. Last, seen how they have built a sense of 'homelessness', as well as moments of 'at-homeness', I argue against the singularity of depicting migrant women as being either homelessness or unrooted.

Panelist 2:

Labouring Creativity in Contemporary China: Creative Work, Governance and Subjectivity

Jian Lin, University of Amsterdam

A number of empirical studies argue that creative labour is not so much an ideal occupation as a new precarious condition (Hesmondhalgh and Baker 2011; Curtin and Sanson 2016). The 'capitalist art-commerce relation' creates for creative labourers a 'responsible autonomy', rendering creative production and creative workers governable within the doctrine of the free market economy (Banks 2007; McRobbie 2016). In the context of contemporary China, the creative labour condition is complicated by its special politico-economic system: the party state's ideological concern adds a third dimension to the 'art-commerce relation': 'art-commerce-politics relation'. Creative labour is not only absorbed by the capital, but also should serve the Party. By offering case studies of two forms of creative labour in contemporary China: state-employed television work and independent filmmaking, this paper aims to illuminate what forms of subjectivity are produced in Chinese creative workplace and how does such governance of creativity distinguish from the 'western neoliberal' creative production.

Panelist 3:

Fear of Stability: Career Transformations and Alternative Femininities for Single Professional Women in Contemporary Shanghai

PI Chenying, Heidelberg University, Germany

Although China's frantic economic developments have brought (urban) young women born in the 1980s and 90s more high education and white-collar employment opportunities, the traditional gender norm that requires women to be wives and mothers, pursuing a stable life persists. Single professional women in China's megacities are not just delaying marriage albeit being stigmatized as "leftover women," but also renegotiate career paths and goals as the economy diversifies to offer more flexible employments and entrepreneurial opportunities in digital, lifestyle, as well as public sectors. This paper explores why single professional women in Shanghai change career trajectories. Although as in the developed countries there is a strong discourse of "passionate work" (McRobbie 2016), Shanghai's single women's search for meaningful careers challenges the dominant materialism and femininity among the Chinese middle class. Therefore, this paper also examines the relationship between neoliberal subjectivizing and feminist politics in China.

[D2] Rethinking Visual Production in East Asia

Chair:

Nikki J. Y. Lee, Nottingham Trent University, UK

Panelist 1:

Hegemonic and Counter-hegemonic Articulations in the Film and TV Co-productions

Jocelyn Yi-Hsuan Lai*, Fujian University of Technology, Fuzhou

PRC (People's Republic of China) claims Taiwan as its province and tries to

control the Taiwanese society. The latter is fragmented, part of which expects an ultimate unification, but another part is opposed to a closer economic relationship with the PRC. Taiwanese film and TV have cooperated with PRC for funding since the late 1980s. How have the Taiwanese film and TV in the 2010s coped with the opposition?

This essay brings cultural studies into the area of international film and TV co-production, a heated topic of debate in the political economic studies of international communication. Inspired by the intersectional approach of feminist and cultural criticism, it examines the hegemonic and counter-hegemonic articulations in bridging Taiwan and PRC together in the coproduced film and TVdramas initiated by Taiwanese film and TV producers in the 2010s.

The essay firstly reviews the subject-matters of the film and TV dramas that were initiated by Taiwanese and cooperated by PRC film and TV producers in the 2010s. It then contrasts Taiwanese-PRC TV drama *Fathers' War* (2011) with the locally-funded film *It Takes Two to Tango* (2014). These productions revolve around the romantic relationship of young people from Taiwan and PRC, and the differences between their fathers. My criticism examines various articulations in the two productions, regarding cross-Strait differences, and the relationship between husband and wife as well as parents and children (in law). *The Fathers' War* is a hegemonic articulation that does not thematise the political opposition, and appeals to the audiences by connecting Taiwan and PRC with Confucian patriarchal mercy, filial piety and moral capitalism. *It Takes Two to Tango* stages the cross-Strait political opposition embodied by its characters, but rearticulate them with a de-nationalist message.

Panelist 2:

Producing Monga: Taiwan Film Industry, Government Involvement and the Political Economy of Taiwanese Blockbusters

Wang Siqi (王思齐), the University of Nottingham, UK

Despite the successes of New Taiwan Cinema in 1980s and Cape No. 7 in

2008 have attracted extraordinary attention from the media, the society and also the academia, limited studies have been focusing on the production cultural in Taiwanese film industry and the political economy of film production in Taiwan.

In the paper, I will use *Monga*, a Taiwanese box office hit in 2010 which was directed by NiuChengze, as a case study to analysis the production environment and film industry in the post-2000 era. By doing so, the study will answer questions: what is a “Taiwanese Blockbusters”? How is a project of producing a “Taiwanese Blockbuster” being planned and carried out? To what extend have the related governmental agencies and authorities financially or materially supported this project? Answers these questions will provide an opportunity to have a critical understanding of the situation of contemporary film industry in Taiwan.

Panelist 3:

The Rethinking of Cinematic Time in Recent Chinese Cinema

Abraham Overbeeke, Hong Kong Baptist University

In contemporary Chinese cinema, many interesting alternative structures of cinematic time have emerged that challenge and rethink the way in which the contemporary subject is positioned in their environment. This paper examines and compares three recent examples, *Kaili Blues* (路边野餐, 2015), *Mountains May Depart* (山河故人, 2015), and *Crosscurrent* (长江图, 2016), which all in some way rethink temporal structure and chronological time. *Kaili Blues*’ most interesting feature is its 41-minute long take, in which the camera drifts between different characters and the lines between reality and dream become blurred. *Mountains May Depart* tells its chronicle of a troubled family over three episodes that are each a decade apart, and through which questions about generational and cultural differences are raised. *Crosscurrent* follows the story of a boatman who travels up the Yangtze river, and who ‘relives’ the stories from an old poetry book (bound to

specific places along the river) in reverse chronology.

The films share many analogous motifs, such as a visual recurrence of modes of transportation, and a focus on (natural) surroundings which is mirrored in the ‘environmental’ titles of the films, which respectively mention the roadside (路边); mountains and rivers (山河); and the Yangtze river (长江). This paper will analyse how these geographical locations and transport devices become stand-ins for the past or future, or for the passing of time itself. By rethinking chronological time through (circular) train tracks, flowing rivers, and other spatial-environmental metaphors, these films can be read as bringing together Deleuze’s concept of the ‘crystal-image’ that captures the potentiality of time beyond conventional understandings of cause-effect relations, and Buddhist conceptions of time that question our capacities for ‘knowing’ the past and future.

Panelist 4:

Transnational Journeys of a Television Drama, *Midnight Diner*, and Tastes of Food

Nikki J. Y. Lee, Nottingham Trent University, UK

The recent international expansion of Netflix is quickly changing the landscape of the transnational television distribution and consumption. Among an ample number of East Asian offerings at Netflix, a Japanese television drama, *Midnight Diner* (Shinya shokudō, 2009-), re-titled as *Midnight Diner: Tokyo Stories*, enchants viewers across different countries, as phrased as ‘the next great show from Netflix Japan’. As adapted from the same-titled manga by Abe Yarō, it has been already established as a pan-Asian hit television drama series, re-made into a Korean series (2015, 20 episodes) and a Chinese series (2017, 40 episodes). The Korean series received lukewarm responses in general while integrating Korean food and cultures into the original Japanese format, setting and characters. The key attraction of the

given television drama lies in the way that it entices a life story of ordinary people in a wide social stroke, with the taste of humble daily food beyond such globalized Japanese food as sushi. Regarding the global popularity of a Japanese cooking competition reality TV program, *Iron Chef*, Gabriella Lukacs (2010) once points out the precariousness (e.g. misinterpretation and the meanings lost in translation) involving cultural translation: Its broadcasting on an American cable channel tends to the re-consolidation of the orientalist imaginaries and consumption, not necessarily boosting the soft power of Japan. The flavor and taste of Japanese *Midnight Diner* may have been lost in the Korean *Midnight Diner* in the process of cultural translation—the international re-making. Vis-à-vis such observation, the paper examines how the taste of food can be, in a form of a television drama, represented—formulated, perceived and conveyed—to affect viewers from different cultural backgrounds. To this end, the key elements and particular episodes of the two versions will be analyzed in comparison along with viewers’ responses to both.

[D3] Cultural Consumption in Digital Economy

Panelist 1:

Networks of Making: Webtoons in the Inter-Asian Context

Anneke Coppoolse, The Hong Kong Polytechnic University

Eunsoo Lee, Lingnan University Hong Kong

This paper explores the ways in which the “webtoon”—a digital comic and its specific system of creation, distribution, and consumption—has been adapted in the East and Southeast Asian regions. The “webtoon” is made specifically for digital platforms and differs in form from other web comics (e.g. it has a vertical reading arrangement, alternative usage of frames and gutters, additional digital applications

such as video, sound, phone functions are implemented). The digital adaptation of the manhwa (the Korean manga), which is where the webtoon originates, began in 2003—it first featured on the South Korean portal site Daum. Since, over 40 different digital platforms (for PC and smartphone) have either been specifically developed for the production, distribution, and consumption of webtoons, or have added dedicated webtoon components to already existing websites (Korea Creative Content Agency 2016). Due to their popularity in South Korea, the past few years saw an orchestrated attempt at a cultivation of a webtoon industry outside Korea, specifically in the East and Southeast Asian regions. Instead of merely translating Korean webtoons and transplanting them into foreign markets, the webtoon system was introduced for local production and consumption. This has led us to consider webtoons outside the usual context of the Korean Wave. This paper presents a study into networks of production and consumption of webtoons, specifically in East and Southeast Asia. It takes on an inter-Asian approach to understanding the webtoon as a “contact zone” (Kim 2009) where regional creative production happens transnationally.

Panelist 2:

Reading Border-crossing Japanese Comics/Anime in China: Cultural Consumption, Production and Imagination

Anthony Ying Him Fung, The Chinese University of Hong Kong

Boris Lok Fai Pun, The Chinese University of Hong Kong

Japanese comics have dominated the cultural flow in East Asia for more than two decades under its success in cultural globalization. Given the fact that there are increasing Chinese comic audience, especially the Chinese youth, consuming Japanese comics, that may, in certain extent, affect the cultural imagination, perception, acceptance and the hereby public discourses towards Japan. The adoption

and consumption may thus, theoretically, modify the individuals' culture identity and value system (for example, freedom, harmony, etc) with the reference to the values embedded in globalised Japanese comics.

Under the contemporary intense Sino-Japanese relationship, as well as the strict censorship policy in China, this project thus aims (1) to examine the strategies and patterns that Chinese youth use in reading border-crossing Japanese comics, as well as (2) to assess the potential cultural effects of the formation of cultural consumption which crystalline around the border-crossing cultural products consumed by Chinese youth.

[D4] Movement, Community, and Political Affect

Chair:

Hyun Seon Park, Sogang University, South Korea

The past decades of a new millennium in East Asia began with social movements and collective activism reflecting the shifting political environment. In last 20th century, East Asian societies was characterized by rapid economic growth and enduring the historical disruptions. However, as shown in the recent instances of SEALDs in Japan and Candle Light Vigils in South Korea, these societies are now encountering new challenges regarding the significance of the mass, community, and political affects. In this vein, the panel aims to illuminate the regional emergence of mass movements from various perspectives. Jayoung Park's paper offers a critical ground for the overarching discussion of mass movements in transnational contexts while Weon-Ok Jung's paper investigates the cultural and political impact of the Sewol Ferry Tragedy on a specific local area in South Korea as well as the possibility of making a community. Other two papers by Youngdo Yun and Hyun Seon Park discuss different political affectivities of the progressive and

the conservative, respectively examining the phenomenon of online agoraphobia and the mythical formulation of family romance for conservatives in South Korea.

The List of Panelists :

Jayoung Park, Hyup Sung University, South Korea

Weon-Ok Jung, Chung-Ang University, South Korea

Yougndo YUN, Sungkonghoe University, South Korea

Hyun Seon Park, Sogang University, South Korea

Panelist 1:

After Movements: Reflections on the Mass Movements of mid 2010s in East Asia

Mass movements have swept over East Asia in the mid 2010s. For instance, a movement in Taiwan took place in 2014 and SEALDs (Students Emergency Action for Liberal Democracy-s) rose up in Japan of 2015. For South Korea, candle light vigils became massive in 2016. Some movements seemed not to get the intended purpose while other movements ended in success. However, regardless their results, these movements opened up more questions after the events, which are worthy of continuous discussions. This paper traces back the significance and task of these movements in the context of East Asian region. Each movement happened specifically and individually according to its national situation. However, they also left similar issues and tasks that could be reconsidered on a common ground. They ask us to rethink on the mass and democracy in contemporary society. For instance, each movement raises particular issues such as “anti-intellectualism” discourses on “happiness” and new types of ideology, in its own circumstance. The paper intends to articulate these various discussions in the East Asian context and rediscover

common issues that could be significantly developed into new thoughts and agendas.

Panelist 2:

Communities of Mourning since the Sewol Ferry Tragedy

This paper aims to investigate the cultural and political meanings of making community in Ansan, a local city in Gyeonggi Province of South Korea since the Sewol Ferry disaster occurred on the morning of April 16th, 2014. Ansan has been known as the biggest Sewolho disaster area. After 4·16, Ansan citizens organized “Neighborhood Candles” voluntarily and raised “the restoration of neighborhood and the community” as a task of the local community. There has been an actual attempt to make a community of various forms, and, in this paper, I would like to explain their social movement as the community of mourning.

Panelist 3:

On the Agora and the Exodus in the South Korean Cyber World

If the Gwanghwamun Square, where candlelight demonstrators gathered at the time of the mad cow disease controversy in 2008, was an agora (square) in the physical world, the ‘Daum Agora’ was an agora in the cyber world. For the Lee Myung-bak regime, the ruling force at the time, in the physical world or the cyber world, ‘the Agora’ was the object of phobia (fear), and there were those who called it “agoraphobia.” Just like the container box barriers were set up in Gwanghwamun Square by the ruling conservative politicians caught in the “agoraphobia,” various control policies and intense attacks were conducted on the online sites such as the “Daum Agora.” Due to these phobic tactics, the conservative party succeeded in “Killing the Agora” to some extent, resulting in the cyber exodus of many people. Then, global SNS such as Facebook and Twitter have been able to gain the reflective

profits. In this paper, I would like to examine the phenomenon and context of online agoraphobia and the cyber exodus which has been conducted in South Korea.

Panelist 4:

Mass Politics and Myth of National Flag Rally

This paper examines the mass politics of conservatives, which becomes problematically distinctive in Taegukki rally (the national flag rally) in South Korea. The rallies were formulated not only as a political reaction but also as an emotional backlash regarding the impeachment of contemporaneous president Park Geun-hye. For instance, the supporters for Park held furious rallies at the city hall and the courthouse in the central Seoul, expressing their anger and resentment against the progressive Candlelight vigils. The paper pays critical attention to these old conservatives' anachronistic and hybrid mixtures of the Cold War militarism and nostalgic sentimentalism of the conservative participants, the paper will argue that the political gesture of the National Flag rallies indicates an empty myth of family romance and industrial modernity embedded since the Park Chung-hee regime of the 1960s.

[D5] The Cultural Politics of Rethinking Chinese Minorities

Chair:

JOO Eunwoo, Chung-Ang University, South Korea

As we all know, China is changing rapidly. China, which used to be considered as united under the ideological umbrella of socialism, confronts the drastic social differentiation in the post-socialist era. Chinese (various) minorities has been the problematic for the unification of Chinese society since 1949. As the Chinese social

differentiation accelerates, Chinese minorities come to emerge in the surface of social conflict. This panel aims to rethink the problems of contemporary Chinese minorities under the conditions of Chinese post-socialism.

The panel consists of 3 presentations. The first presentation examines the representation of Chinese ethnic minorities through a close reading of Korean-Chinese filmmaker Zhang Lü's films. The second one explores how Chinese documentarist Wang Bing reconstructs the sense of labor by contemplating the conditions of contemporary Chinese laborers. The last presentation seeks to re-theorize the concepts of "workers/proletariats" in the context of Chinese socio-political transformation.

The List of Panelists :

YIM Choonsung, Mokpo National University, South Korea

KIM Jungkoo, EwhaWomans University, South Korea

PI Kyunghoon, Mokpo National University, South Korea

Panelist 1:

Transculturation and Cultural Identity of China's Ethnic Minority Films—Zhang Lü's Film Aesthetics

Zhang Lü is a Korean-Chinese film director. He is a marginal man who is not welcomed in either his mother language (Korean) or national language (Chinese). He is an 'accented director' who has the diaspora experience, and post-colonial ethnicity and identity. His identity floats between 'disapora Korean-Chinese' identity and 'Chinese intelightsia' identity. The film aesthetics of Zhang Lü shooting the true figure, catching up emotion while watching the 'danger of distortion' can be understood. His aesthetics is to look for the right place to express his characters' truth according to his emotional line. The core of his film aesthetics is ultimately concluded

as exclusion of ‘cliché’. He is one of a few directors who shoot ethnic minorities from the viewpoint of ethnic minorities in China. Zhang Lü has continuously crossed the border and drifted, from language crossing to place crossing. Zhang Lü has kept up a nomadic deterritorialization dreaming of diasporic public spheres.

Panelist 2:

Watching Time without an Event: the Politics of Time and Labor in Wang Bing’s Documentaries

In an interview, Jia Zhangke, Chinese filmmaker, have explained why he preferred to use the long-take as follows. “What I like most in a long-take is that it preserves real time, it keeps time intact”. Giving an example of the scene that the characters of his film <Platform> (2003) idled away their time chatting and smoking without any purpose, he said that he wanted to capture the time of waiting per se in which nothing happened. And, he added that it could be delivered only through the physical duration of time.

Wang Bing’s documentaries, well known for his distinguished long-take shots, often concentrates on the process of their labor itself as well as the lives of Chinese laborers. When watching his documentaries, we are forced to observe their labor with care and patience. This cinematic experience leads us to reconstruct the sense of labor as a physical perception rather than an abstract concept.

Panelist 3:

Re-theorizing “Workers/Proletariats” in 21st China

Today we are watching a dangerous cohabitation of the capitalism and the socialism in the early 21st century China, then it can be said that the need for re-theorizing the workers/proletariats is urgent more than ever. In today’s China, the workers/proletariats and socialism are losing their places and voidly wandering

in the air. So it is very imminent mission to rebuild the new way of imagine to “realistically” recognize the real, which means the new way of imagine to give “workers/proletariats” their places back in the real world.

Then, in the situation of the absence of imagine, how Chinese intellectuals theorize their “workers/proletariats” and what is the differences between the way of theorizing of Chinese intellectuals and of the early 20th century? To answer these questions, this article will more minutely and critically read 吕途’s New Workers in China (〈中国新工人〉), the significant narrative about the workers/proletariats in recent China.

Discussion:

Zeng Jun, Shanghai University

[D6] From Classroom to Cinema: the Manipulation of National Identity

Chair: Noriko SUDO, Chikushi Jogakuen University, Japan

Panelist 1:

Films Promoted by Japan Self-Defense Forces: The Characteristics of Contemporary Nationalism

Noriko SUDO, Chikushi Jogakuen University, Japan

This paper examines the films officially promoted by the Self-Defence Forces, mainly made since 2005. Not all are war movies but all embrace a surely extol the virtues of patriotism and self-sacrifice for the nation. Previously the representation of the SDF, especially in a positive light, was almost “taboo” on TV or in the movies, but since about 2005, roles depicting heroic characters in the SDF have been taken on by famous actors and actresses.

In Japan, the annual number of visitors who go to see movies in theaters is about 160 millions. The figure has not changed since 2001, but the number of rental DVDs has rapidly increased in recent years. In addition, foreign movies were more popular than Japanese movies for a long time, but in 2008, Japanese movies broke the box-office mold and the positions were inverted. Since the cultural policy of the government is to concentrate on promoting popular cultures, especially the movies, we might presume that the influence of the Japanese movies will increase still further.

In this article, I mainly examine 3 JSDF films since 2005. In these films, self-sacrifice is the ideal attitude of “The Japanese” who do not clearly distinguish nation between ethnos. And through this analysis we can see the problems of the contemporary nationalism that is combined with consumerism and neo-liberalism.

During the war, Japanese army used film as the means of propaganda, and the film companies willingly collaborated with the military. The movies promoted by the SDF have not the same tendency neither are they entirely different. The purpose of this study is to analyze the relationship between popular culture and politics, economy, and mass communication.

Panelist 2:

Regime of Oral Expressivity: Performing Eloquence, Euphony, and Empire in U.S.-Occupied Philippines

Oscar Tantoco Serquiña, University of Melbourne, Australia

This paper examines the role of the sociocultural activity of humans to produce and perform sounds, speeches, and other verbal and nonverbal repertoires within the pedagogical operations of the U.S. colonial regime in the Philippines during the first half of the 20th century. It begins with an explication of the establishment

of American education in the archipelago, which laboured to demonstrate, among other things, what proper English speech and an ideal English-speaking subject should be like. By going through literate resources, such as textbooks and manuals, containing lessons and drill exercises in phonics, conversational English, reading, and dramatization, this paper explores the various practices that constituted, and in turn were constituted by, an area of study such as “oral English.” It then analyses the articulations made by American teachers, writers, and officials about how Filipinos spoke and sounded inside the classroom. These approximations of the speech behaviour of local students—that is, their pronunciation, accent, verbosity, and other aspects of voice usage—are found in various written documents, such as memoirs and official reports. They may indicate not only how American educators gauged the speech or communicative performance of Filipinos but also how they defined the colony in terms of its oral and auditory elements. This paper ends with a reflection on the role of the spoken or the oral in a colonial regime, and on what this communicative mode may reveal about embodied performances and vocal renditions of English in the Philippines amidst forces of empire.

[D8] Body, Identity, Memory: Aesthetic Politics in Music and Dance Epic “The East is Red” and “The Road of Revival”

Organize:

Yan Zhenzhen, Beijing Dance Academy

This panel focus on the music and dance epic “The East is Red” and “The Road to Revival”, and analysis the political connotation in the symbolic body that be constructed by special methods in dance. “The East is red” and “The road to

revival” can be considered as an specific expression of the national Image and social struction of PRC. Such expression is based on a system of symbolic body which can be observed centrally in dance performances. Based on these two typical texts, the panel try to discuss the social cultural memory and national identity of China in the specific historical context.

Panelist 1:

The Identity and Cultural Memory of Nation-State: “The East is Red” and the Strategy to the Multi-national Unification in Dance

Yan Zhenzhen, Beijing Dance Academy

The research focus on the Chinese Ethnic and Folk dance in “The East is Red” and discuss the similar inner construction in the aesthetic body symbolic system and the emotional identification of multi-ethnic regime. Furthermore, to consider the logic of ideology in the construction of the specific aesthetic symbolic system based on body.

Panelist 2:

The Multiple Subjects and Dynamic Power: An Analysis on the Political Connotation of Dance Body in “The East is Red”

Zhang Suqin, Nanjing University of the Arts, Nanjing

The national image in “The East is Red” is not a mere expression of national will. The seemingly passive group of participants, such as directors and actors, plays a very active role. Through both the national will and the participants of the performance, a complex image of state have be constructed which include a specific inner conflict.

Panelist 3:

From Emotional Agreement to Visual Appreciation: the Methods of Body Organization and the Effects of Political Aesthetics in “The East is Red” and “The Road of Revival”

Sun Yue, RenMin University of China, Beijing

Through the differences in organization and expression of dance between the two music and dance epics, try to discuss the different forms of body in art works in specific historical periods. By paying attention to the inner relationship between the specific dance style and visual presentation, to explore the ideological connotation in dance style and body language.

Panelist 4:

The Political Aesthetics in Dance and the Palpability Allocation of Arts in New China: Based on “The East is Red” and “The Road of Revival”

Wu Jian, Peking University, Beijing

Through two music and dance epics, try to discuss the political connotation of contemporary Chinese dance art. Especially focus on the palpability of political connotation in dance art. It can be consider as an effect of artistic rhetoric containing a specific political connotation.

[D9] The Dialectic of State and Culture

Chair:

Louisa Schein, Rutgers University, USA

Cultural studies has tended to treat the question of the State in very delimited

and mostly incidental ways throughout its history. The State sometimes appears in cultural studies discourse as the proprietor of ideological or repressive apparatuses, or as origin of particular policies, or as the wielder of military power, and so on. But this panel reflects the proposition that the evolving contemporary relation between culture and the state needs much more fine-grained analysis and much deeper theoretical consideration than is usual in our field. The papers share the conviction that the relation between culture and the state is both complex and in constant flux, and we attempt to name some of the most salient aspects of that shifting and dialectical relation. We ask in particular what specific theorizations are called out by the shifting Chinese state, and how do these inform wider debates about the relation between state and culture?

Panelist 1:

Keyword Culture: Wenhua on the Move in and Beyond Chinese State Parlance

Louisa Schein, Rutgers University, USA

The Chinese-language notion of “culture” (wenhua) has morphed and pluralized in the last decades of China’s encounters with potential rivals abroad. The recent long century in which modernity’s lack chronically afflicted China’s self-perception situated culture as a barometer, variously, of civilization, literacy, education, or intellectual development. In tandem, paradoxically, a more “traditional” culture became culpable in explaining China’s deficits as measured by standards of global modernity. In the spirit of keywords inquiry, this paper takes the increasingly multivalent social lives of “wenhua” as indexical of multifold dimensions of social change. Disaggregating distinct contexts in which “wenhua” has come to mean, I ask not only what are the factors—global heritage discourse, multiculturalism, anthropological theory—that have pressured “wenhua” to bloat semantically, but

also what state usages have entered the field. The concepts of “wenhua fazhan” (cultural development) and “wenhua zijue” (cultural self-awareness) are analyzed as entangling state speech with everyday outlooks.

Panelist 2:

Understanding the State in the North

Paul Smith*, George Mason University, USA

In cultural studies theoretical reflection on the role of the State has yet to catch up with globalization and neoliberalism. The task is made difficult by several inter-related observations. First, the notion that in the last decades the northern State has redefined its relation to civil society and thus to culture such that the cultural realm has become less autonomous rather than more. Second, relentless commodification and privatization of cultural and civic realms has fed a paradoxical growth in the ambit of the state. Third, the contemporary securitization of the State has destroyed older relations amongst state, capital and citizen. Fourth, the relation of the northern State to the global South and to powers such as China has become increasingly enigmatic. From these four points, the paper will try to make some provisional conclusions about the meaning of changes in the structure, role and character of the contemporary northern state in the time of globalization and neoliberalism.

Panelist 3:

Illiberal China or Illiberal Liberalism?

Daniel Vukovich*, Hong Kong University

This paper draws in part on my forthcoming book, *Illiberal China*, and examines mainland debates about—and beliefs in—state capacity and legitimacy, on the one hand, and the normative liberal framing (in academe and the media) of the

Party-state as well as new left and neo-Maoist voices as illiberal if not dangerous. The discursive struggle here over what is termed “statism” often takes on a ‘Cold War orientalist’ hue in Western reportage, as if the stakes were about Freedom versus The State and right minded versus brainwashed political actors. Instead this conflict should be read as one between two opposed, antagonistic “cultures of political belief” (Brennan), only one of which contains a rational critique of liberalism and anti-statism. In this, the so-called statist Chinese side not only has a more affirmative notion of ‘the political’ (Schmitt) but usefully illuminates the degradation of liberalism since the 1970s into its economistic ‘neo’ form.

Panelist 4:

Culture, Imperialism, and the State

Fan Yang, University of Maryland, Baltimore County, USA

The “cultural imperialism” thesis from the 1960s has long been criticized for over-simplifying multi-directional media flows, paying insufficient attention to the complexity of audience reception, and reifying the nation as a “container” for culture. Yet the persistence of Euro-American hegemony calls for continued attention to the uneven power relations of cultural globalization. This paper offers a new perspective on cultural imperialism by shifting the focus from the nation to the state as a site of cultural struggle. Rather than presuppose the capacity of culture to “invade” national territories, I turn to the ways in which globalization shapes the state as a cultural formation. By examining China’s establishment of the Confucius Institutes globally and the critical responses it has generated in the United States, I argue the transnational appropriation of the “soft power” discourse (coined by the Harvard political scientist Joseph Nye) emblemizes the culturally imperialistic operation of neoliberal globalization.

[D10] Political Climate in Post-Truth era

Chair:

Adam Richard Rottinghaus, Miami University, USA

Panelist 1:

Before Trump: Post-Truth in Promotional Discourse and US Commercial Culture

Adam Richard Rottinghaus, Miami University, USA

Carolyn Hardin, Miami University, USA

Popular and scholarly analysts claim that Donald Trump ushered in a “Post-Truth” era because he treats truth and information differently than previous public figures. In this paper, we challenge the notion that Trump is the progenitor of the “Post-Truth” moment by unpacking the longer history of promotional discourses and self-promoters in American commercial culture. “Post-Truth” describes the cultural anxiety that information can no longer adjudicate between the truthfulness or falsehood of claims—be it political promise or scientific consensus. Yet, advertising-saturated commercial cultures have long produced an alternative relationship between information and truth, which we call “subjunctive truth.” Subjunctive truths produce their own effects and consequences when the “might be true” itself becomes the only establishable fact. With subjunctive truths, supportive or—depending on the context—even contradictory information only reinforces the “unequivocal fact” that a claim might be true. To elucidate subjunctive truths, we present a case study on Kevin Trudeau—the only individual banned from TV advertising in the USA. Throughout the 1990s and early 2000’s Trudeau swindled consumers through

pioneering a (fake!) news format infomercial. The Federal Trade Commission (FTC) repeatedly warned and fined Trudeau for falsely advertising a cure for cancer, which resulted in his 2004 ban from advertising products on TV. Trudeau then wrote a series of self-help books claiming to be the victim of a government and corporate conspiracy to silence him, while casting himself as a populist savior bringing natural cures, wealth, and weight-loss secrets to the masses. In 2013, he was convicted of criminal contempt for failure to pay a \$37 million fine. Yet, many of Trudeau's supporters remain vigilant and cite his 10-year prison sentence as evidence of the conspiracy. The case of Trudeau suggests that one of Trump's novelties as a political candidate was to exploit subjunctive truths in the political sphere.

Panelist 2:

Between Bullshit and “Faketuality”: Affective Entanglements of Digital Memes in Visual Social Networks

Elena Pilipets, Alpen-Adria-University, Austria

Digital memes are vernacular products of visual internet (sub-) cultures that rapidly gain popularity as they move and change in their viral spread. Affected by the post 9/11 logic of media securitization, the circulation of digital memes in visual social networks has created an atmosphere of made-up arguments, alternative facts and controversial sentiments. The prevalent experience of disorientation that perpetuates itself in these relations feeds on the everyday micro-anticipations of claim and counterclaim, making the double binary of fact and fiction, source and adaptation impossible to sustain. Against this background, my presentation focuses on how, through practices of mediated engagement with digital memes in the context of the refugee crisis, the circulation of one particular image has contributed to the emergence of the issue of ‘terrorist refugees’. Exploring the memetic logic of (fake) media alert behind this issue, I will address its affective and performative dynamics as “faketual”.

Panelist 3:

The Authentic Fake—from Hipsters to Trump

Nejc Slukan, University of Ljubljana, Slovenia

Popular culture has been, particularly since the late 00's, saturated with all sorts of phenomena, whether it be music bands and videos, trendy poses or even political strongmen (think Berlusconi) that express a specific form of irony that finds its most common realization in the widespread and well-known figure of the hipster. What we would like to propose is an analysis of such phenomena through Robert Pfaller's distinction between one's own illusions and illusions without owners, which he derives from the *foi/croyance* distinction of the French psychoanalyst Octave Mannoni. This will allow us to think a certain mutation in the development of postmodern culture, which Robert Kurz in his *World as Will and Design* already characterized as a move from the fixation on authenticity of the 60's and 70's, to a fascination with a mode of what he provisionally called "the authentic fake" from the late 80's onwards. We will expand upon Kurz's short remark and claim that the "authentic fake" is best described as an illusion without owner, although a particular one, where what Pfaller dubs the precondition of "knowing better" is displaced. Our case examples will focus on the aforementioned hipster, which was in our opinion best described not by the available literature on the topic, but by Richard Rorty in his figure of the liberal ironist from *Contingency, Irony and Solidarity*. We will show how hipster irony is, contrary to Rorty's belated hopes, the opposite of a stance that allows for an exploratory form of self-creation. The double postmodern move of formalizing and aestheticizing content will thus reveal itself to be something that transcends the realms of representation in popular culture. Quite the contrary, it is the condition of possibility of a specific game in the Huizingian sense, where irony figures as a potent strategy of self-presentation in contemporary culture—something that we will describe as the authentic fake.

[D11] Precarious Future: Youth, Political Emotion, Cultural Studies as a Critical Pedagogy

Chair:

CHENG Keng Liang, Researcher, New Internationalism

Panelist 1:

There is no future? The Politics of Desperation in Youth Poverty in Taiwan

CHENG Keng Liang, Researcher, New Internationalism

The term “a generation of collapse” brought up in 2011 in Taiwan refers to privatization by big companies and pauperization in Taiwan. The term “a generation of weariness” in 2017 further describes youth poverty and the precarious living condition in which young people do not see future. On the other hand, “the little assured happiness”, an expression of a living style of daily small leisure moments, creates a sense of hope within the limitation of the no-future daily routine. A film, *The Last Verse*, released in 2017, delineates desperation in youth poverty through out sixteen years from 2000 to 2016, a period of two major political transitions from one party to the other in Taiwan. By contextualize the terms and the film, this paper looks at the politics of desperation and possible resistances in the generation of collapse and weariness of youth.

Panelist 2:

Reviewing “People” and “multitude”: Understanding the Crossroads on the Left through Square Movements

MAN Kei-ling (Bonnie), National Chiao Tung University, Hsinchu

“People” or “multitude”? It is always an old and unresolved debate on the Left

about how will emancipation come about. The dialogue between hegemony and autonomy has been key issues in every square movement, from the Occupy Wall Street to the 15M movement in Spain. Whether a new hegemonic project needed to replace the neo-liberal order, or should we embrace alternative democratic practices, starting with the popular assemblies celebrated in the occupied squares, which emphasizes decentralized, spontaneous and without representational hierarchies? In this paper, I try to review the controversy debates on the concepts of “people” and “multitude”, emerging within the square movements. After all, I try to understand the political emotion of young activists in squares, when people demanding for “real democracy”, how they feel and experience democracy, and why the Left fail to capture the popular imagination.

Panelist 3:

Classroom Theatre as the Rehearsal of Tensions between the Self and Institution

YU Hsiao Min, Independent Researcher, Hongkong

Social instability has caused frustration and pressure among young adults towards the bewildering future of both personal and community developments. Students struggle in the conflicts between anticipated socialization embedded in institutional education and personal emotions as well as experience in the everyday politics. Considering the hardship on the social atmosphere and the call for re-imagining the interaction between self-identity and institutional education, this study examines a creative drama workshopping project involved in a post-secondary English Creative Arts course which facilitates the recasting of students’ life-narrative. The project aims to engage students’ needs and interests to re-discover their self-identity and relationship with other community members with uprising sociopolitical conflicts around the globe. The case study marks the journey of students creating their own drama production, which reflects the self-representation

of ideological tensions between institution and everyday life experience through drama in an institutional setting.

[D13] Indo-Pacific World Cities as Nodes of Cultural Mobility and Political Mobilization

Organizer:

Jason Coe, University of Hong Kong

Elmo Gonzaga, Chinese University of Hong Kong

Introduced by the Trump administration, the term ‘Indo-Pacific’ describes a corridor for trade and transit among the economies of the greater Pacific region. Meant as a counterweight to the growing economic, military, and geopolitical dominance of the P. R. C. with its One-Belt-One-Road Initiative, the term reveals the emerging conflicts and complexities of a new world system centered in Asia. In the wake of a regional shift to knowledge-based capitalism, this panel investigates how world cities act as nodes of control over the mobility of transnational economic and cultural flows. State support for neoliberal modes of innovation and creativity, such as funding schemes for art events and start-up ventures, attract cultural producers and capture consumer markets. Though mobility nodes are invaluable to the creation and circulation of images and narratives across different platforms, genres, and locations in the world system, they simultaneously immobilize bodies and collectivities engaged in immaterial labor.

Panelist 1:

The Battle for ASEAN’s Republic of Letters: Is Jakarta Winning?

Nazry Bahrawi, Singapore University of Technology and Design

In her book *The World Republic of Letters* (2004), the literary critic Pascale

Casanova describes world literature as a keenly contested arena in which nations vie for cultural capital. Her theoretical frame can be productively applied to read the mushrooming of literary festivals across cities in maritime Southeast Asia, suggesting an implicit sense of competition between them to stake a claim for themselves as the de facto regional cultural centre. Between the lot, this paper posits that the ASEAN Literary Festival (ALF) based in Jakarta presents the most unique narrative bid to position itself as Southeast Asia's 'world republic of letters' in Casanova's use of the term by privileging political mobilization over control of the literary marketplace. This paper will closely examine the evolution of the ALF in light of three other festivals as foils for comparison—the Singapore Writers Festival in Singapore, the Georgetown Literary Festival in Penang and the Ubud Literary Festival in Bali—to unveil how it maneuvers between markets and rights, nation and region, to propel itself ahead of the game.

Panelist 2:

The Cultural Logistics of Renaissance City Singapore as ASEAN Regional Hub

Elmo Gonzaga, The Chinese University of Hong Kong

Elmo Gonzaga's paper maps the cultural logistics of Singapore's Renaissance City initiatives during the 2000s and 2010s. Focusing on Singapore's deployment of infrastructures for higher education, art exhibition, and knowledge production alongside its management of networks of undersea cables and data centers, the paper examines its efforts to consolidate its function as the dominant hub for supply chains of immaterial labor within the Association for Southeast Asian Nations (ASEAN). Looking at Singapore as a key mobility node in the economic geography of the Pacific Ocean, it uncovers how world cities do not merely attract but also direct the intraregional and transnational flows of bodies and images around them. The paper argues that state-funded

institutions and events of global scale such as the National Gallery, Singapore Biennale, and Singapore International Film Festival propagate a new imaginary of Southeast Asia, which resituates Singapore's position atop shifting geopolitical hierarchies.

Panelist 3:

Mobility and Memory: Remembering the Hong Kong Umbrella Movement

Jason G. Coe, The University of Hong Kong

As a unique social, cultural, and political event, the Hong Kong Umbrella Movement for universal suffrage captured global media attention and ignited conversations about utopian possibilities for peaceful revolution, democratic governance, and grassroots civic participation. I examine three intermedial works of cultural memory about the Umbrella Movement and the ongoing political repression of free speech in Hong Kong: an online essay titled "On Anger and Love, in Post-Occupy Hong Kong" (Timothy O'Leary, 2016) ; second, the book *City of Protest: A Recent History of Dissent in Hong Kong* (Antony Dapiran, 2017) ; and last, the documentary *Raise the Umbrellas* (Evans Chan, 2016). I will give the cultural and political context of each piece, highlight their intermedial components, and discuss the relationship between mobility, language, and collective memory. Focusing on the convergence of social movement with individual memory, I interpret how the affective aesthetics of remembering shape the individual sense of communal belonging.

[D14] Socialist Laughter

Chair:

Ping Zhu, University of Oklahoma, USA

This panel aims to restore laughter to its proper position in the culture of

socialist China. The socialist period in China was actually a period when laughter was bonded with political culture to an unprecedented degree. Spurred by dynamic political exigencies, many cultural products sought to utilize laughter as a more pliable form of political expression. Laughter was used to highlight antagonisms or downplay differences, to expose and ridicule the class enemy, or to meliorate and conceal contradictions; it could be ritualistic or heartfelt, didactic or cathartic, communal or utopic. In socialist China, laughter became a versatile discourse that brought together the political, the personal, the aesthetic, the ethical, the affective, the physical, the aural, and the visual. Therefore, the art of laughter was carefully moderated and regulated for political ends. A study of socialist laughter is capable of revealing the diversity, complexity, dynamics, and inner contradictions in cultural (re) production in socialist China.

Panelist 1:

Socialist Leisure and Love in 1950s Chinese Urban Comedies

Charles Laughlin, University of Virginia, United States

This paper examines three film comedies from late 1950s China, Lv Ban's 1956 *Xin juzhang daolai zhiqian* (Before the New Bureau Chief Arrives), Mao Yu's 1957 *Qiuchang fengbo* (Basketball Court Fiasco), and Xie Jin's 1962 *Da Li, Xiao Li he Lao Li* (Big Li, Little Li and Old Li) as urban comedies in contemporary settings that humorously represent social tensions that emerged after the establishment of the PRC. They exert themselves to portray the new society in a positive light, but they also find ways to directly and indirectly channel youthful emotional energies. In addition to the deliberately chosen motifs of youthful vitality versus laziness in middle and old age, I argue that the use and contestation of social space by groups and individuals represents an additional screen for the projection and sublimation of desires.

Panelist 2:

Huajixi, Heteroglossia, and Socialist Language

Ping Zhu, University of Oklahoma, USA

Huajixi is a genre of farcical performance originated in Shanghai and the surrounding areas in the early twentieth century. The encounter with alien cultures and the influx of population imbued huajixi with an inherent heterogeneity. The abundance of linguistic miscommunication, discordance, and dissonance that elicit laughter in huajixi signifies, in Mikhail Bakhtin's term, the heteroglossia of language, resulted from the disassociation between language and intentions, language and thoughts, language and expressions. As the content of huajixi had to undergo heavy-handed reform in the early years of PRC, its heteroglossic language remained relatively untouched. In fact, through curating the heteroglossia in huajixi, socialist discourse showed its willingness to relativize and decenter language consciousness so as to continue the modernization of language started in the May Fourth period.

Panelist 3:

What a Family! and the Swan Song of Socialist Comedy Films

Zhuoyi Wang, Hamilton College, USA

The paper discusses the cultural transition from the socialist period era the post-socialist period as epitomized in *What a Family!* (Qiaozheyijiazi, dir. Wang Haowei, 1979), which initiated a cycle of comedy films. It focuses on how this cycle revived the legacy of socialist comedy after this genre had disappeared from Chinese cinema 16 years prior. Like their predecessors in the 1950s and the 1960s, the new comedy films dialectically connected state ideology to its excess. Through laughter, they re-enforced and amended political regulations, released and suppressed memories, and legitimized past losses with desire and hope for new changes. The contradictions inherent in these

purposes caused the socialist revival effort to implode, quickly transforming it into an inviting entryway into the new culture of commercial entertainment.

[D15] Youth and Citizenship

Chair:

Daniel Marshall, Deakin University, Australia

This panel examines contemporary forms of youth citizenship, belonging, media use and creative practice. The panelists draw on two research projects funded by the Australian Research Council that study youth cultures, citizenship and modalities of cultural difference. The first paper provides a theoretical reflection on changing practices of online classification systems in digital experiences of youth sexual citizenship. The second paper engages with debates about queer youth mobility to consider how geography—in particular the rural/urban distinction—functions in experiences of belonging and citizenship. The third paper explores how geographies and temporalities of religious practice shape modes of youth citizenship. The final paper considers digital materials produced in the context of the Australian 2017 Same Sex Marriage Survey to reflect on how stereotypes of heterosexuality are circulated to corroborate competing visions of youth citizenship and the state. The panelists reflect on key theoretical challenges facing cultural studies of youth.

The List of Panelists :

Rob Cover, The University of Western Australia

Benjamin Hegarty*, Australian National University

Anna Hickey-Moody, RMIT University, Australia

Daniel Marshall, Deakin University, Australia

Clare Southerton, Australian National University

Panelist 1:

Restricted Modes, Social Media, Classification and LGBTIQ Sexual Citizenship

This paper emerges from a larger research project examining the experiences of two different generations of young people growing up LGBTIQ in Australia. In this research, we explore some of the prominent ways that people craft understandings of themselves as sexual citizens and LGBTIQ subjects from within the discursive and material environments of the internet and social media. More specifically, this paper investigates the role of online censorship and modes of restricted viewing in the production of ideas about sexual citizenship shaped, in part, by these communication and media technologies. Through a study of controversial changes to classification practices and viewing modes on both YouTube and Tumblr platforms, this paper critically examines these evolving regimes of online classification in order to contribute to debates about classification practices as discrete, norm-producing governance technologies, while also demonstrating how such practices of classification and restriction reveal their own limitations.

Panelist 2:

Queer Mobilities: Social Normativities, Narratives of Geographic and Social Mobility, and LGBTQ Youth Identity

Social, cultural and archival knowledge frameworks have historically made sense of sexually-diverse youth through a concept of mobility in order to achieve community belonging. Stories of queer youth transitioning to adulthood are marked by narratives of movement from rural to urban areas, small to larger towns, and mid-size to large cities: movement towards a 'utopic' 'gay mecca'. This paper examines a range of instances of queer youth mobility related in participant interviews and focus groups undertaken for

the Queer Generations project. Examining two generations of Australians from rural and urban settings, the project found that contrary to the stereotype of queer reliance on urban living, younger LGBTQ participants held nuanced, complex views about the distinction between rural and urban, the effect of movement, and the intricate relationship between mobility and growing up. Findings provide frameworks for thinking about social, physical and geographic mobility in a range of cultural contexts.

Panelist 3:

Temporal Organization of Young Lives in Religious Culture: Margins and Futures

This presentation examines the temporality and geography of young lives involved in religious cultures in my current research on Interfaith Childhoods. I consider my empirical observations of how the temporality of prayer, religious and ‘secular’ schooling, and religious festivals shape the ways young people and their parents are, and are not, able to build relationships with people from religions different from their own. I examine responses to discussions about the geographical flows and temporality/ies of religion, alongside my observations of the social choreography of such geographic and temporal arrangements. I bring this discussion together with an analysis of large collaborative artworks made by the children in my project, in which they paint ‘interfaith futures’. These imaginative futures depict the possibility for religious and secular social unity which current cultures struggle to achieve.

Panelist 4:

Stereotypes of Heterosexuality during the Same Sex Marriage Postal Survey

The Australian same sex marriage postal survey provided a platform for the

proliferation of stereotypes about heterosexuality. In this paper, we focus on the circulation of stereotypes of heterosexuals in online media collected during the same sex marriage survey. We ask after the historical conditions that has led to the proliferation of stereotypes about heterosexuality as a particular kind of romantic and reproductive intimacy shaped by monogamous, conjugal, male and female roles within the domestic realm of the nuclear family. We argue that these digital stereotypes—which defy available demographic data as to how intimacy is practiced in contemporary Australia—rest on the reproduction of older forms of national citizenship predicated on exclusions. We reflect on how this vision of citizenship reaffirms the historical relationship between heterosexuality and nation, albeit in new ways.

[E1] Writing Ecology, Gender and Affects

Panelist 1:

Memory and Food in Philippine Literature: A Deleuzian Reading of the Filipino Kitchen

Lawdenmarc Decamora*, University of Santo Tomas (UST), Philippines

The paper explores the relationship of food and memory in selected Philippine literary works as textual monuments in confronting the traditionally molar Filipino kitchen. The articulated memory figures help relay common segmentarities and similitudes recounted in the narratives depicting the Filipino kitchen as rather molecular, minoritarian, hence ‘re-sited’ a posteriori into a plane of recall and revision. Asymmetrically, the morphing capacity of the Filipino kitchen is favoured in order to escape the dualism machine that still consigns traditional culinary practices to the molar system of domesticity and monumentality. The process of refunctioning traditional kitchens encapsulates both the dynamics of interrogation and practice; more specifically, the sensory experience obtained from the stories can be reworked into a narrative of activity that distributes sensory images for critical reception and memory re-reading, which is possible through proximal correlation with language and desire that necessitate gestic movements like walking or strolling as a demonstration against, say, the kaleidoscopic metropolis of puissance. As molecular memory suggests the exchange and transfer of cultural remembrances among sites of contestations, the paper therefore identifies these sites as distinct kitchens if not similitudes of the domestic type, among them 1) fictive, 2) domestic, 3) sari-sari. Each type of kitchen—already fashionably ‘re-sited’—elicits a case of either nostalgia, forgetting or cultural amnesia. The result is the morphing of the

Filipino kitchen into a metaphor, mentality, or simply a memory.

Panelist 2:

CEO Romance Novel: An Affective Dispositif in the Era of Precarity

Li Gu, China Southwest University of Political Science and Law,
Chongqing

“CEO romance novel”, known as “霸道总裁文” or simply “总裁文” in Chinese, is a type of romance novels that involves scenarios of (often mild) physical abuse which has emerged in recent years as a hugely popular genre among the Chinese readers, attracting a broad female readership in particular. And yet little academic research has touched upon this phenomenon by far (Cheng, 2016; Mao, 2017). This paper makes a preliminary attempt to comprehend the following aspects of this phenomenon: What are the generic narratological features of CEO romance novels? What makes the novels so popular? What generic pleasure do they offer or promise the readership? And what does such pleasure promise in its turn?

To answer these questions, the paper performs an affective-cognitive reading of three CEO romance novels (何以笙箫默、千山暮雪、小时代) against the backdrop of contemporary social circumstances. The author proposes that CEO romance novels’ inherent appeal lies in its insistent presentation of the possibility of equitable access to and distribution of what Hardt & Negri (2006) called “the common”. Through a set of narratological devices, the appeal has been mostly addressed to the female audience, and the attraction of such appeal has grown strong over the past few years alongside the growth of socio-economic precarity under neoliberal regime. As a whole, CEO Romance Novel functions as an affective dispositif in the era of precarity, contributing to the existent mode of production by maintaining (imaginarily) the gendered division of (affective) labor and social space, hence participating in the circulation of what Lauren Berlant (2011) has called “cruel optimism”.

Panelist 3:

After (Post) colonial Tragedy—The Aesthetics of Eco-Planetary Futurity

Ashwani Sharma, University of East London (UEL)

The mid 20th century optimism of Bandung and the project of Afro-Asian independence from (neo) colonialism has arguably been replaced by what David Scott has called ‘postcolonial tragedy’. For Scott ‘... tragic sensibility or tragic vision appears pre-eminently in moments of collision of in-commensurable historical forces—when, as Hamlet put it in his anguished cry, “the time is out of joint” ... Thus, far from being a period of seamless succession or transition, decolonization might well be thought of as a disorienting, inconclusive moment of rupture especially conducive to tragic consciousness.’

This paper focuses on examining the ‘out of joint’ of the contemporary by considering a significant strand of global art and screen media, which is engaging with archives, memory and history to re-imagine the temporality of western modernity, capitalism and historicism. In particular by positing the relationship between (post) colonialism and modernity as an ‘ecological tragedy’, enables disjunctive, alternative, longer histories of environmental destruction, climate change, modern capitalism and racism to be envisaged.

By especially analyzing the essay film, as a dominant experimental global aesthetic, projects such as those of John Akomfrah’s, *The Vertigo Sea* (2015), and *Purple* (2017), Arjuna Neuman and Denise Ferreira da Silva’s *Serpent Rain* (2017), and The Otolith Group’s *The Radiant* (2012) are in which the relationship between slavery, colonialism, capitalism, racism, the environment and time are deconstructed. In these cultural works loss, pessimism, failures, deaths, disaster and mourning of tragic pasts are the constituting conditions for spatio-temporal ‘ruptures’ for a planetary futurity of hope and utopia.

Against the prevalent notions of Eurocentric conceptualization of the

‘Anthropocene’, this paper works towards re-thinking the reconfiguration of the spatio-temporal relationship between humans, non-humans, technology, and the earth through the prisms of the entangled planetary Global South and fugitive sites of subaltern political, ecological, economic and cultural resistance.

[E2] Alternative Knowledge Production outside the University in South Korea

Chair:

Seo Dong-jin*, Kaywon University of Art and Design, South Korea

South Korea has recently saw growing interest in alternative knowledge production outside the university. The recent creation of The Knowledge Circulation Cooperative reflects this new trend which may be regarded as a movement against the grain of neoliberalism rampant in the domain of knowledge production in the country. Based on the experience and activity of the cooperative and of an unauthorized college it founded three years ago, this session will discuss issues ranging from the entrepreneurialization of universities, the situation of higher education, the socio-economic situation of youths and young scholars, the status of the humanities, the cooperative education as a new approach of teaching and learning, the consilient approach to the curriculum, and the influences of these new approaches on students and teachers.

Panelist 1:

A Cooperative Association for Alternative Knowledge Production

Yim Choonsung, Mokpo National University, South Korea

This presentation will focus on how the Knowledge Circulation Cooperative

was created and organized to practice alternative knowledge production in the form of an unauthorized college in South Korea. As neoliberalism intensified, young scholars and youths found themselves increasingly excluded from the regular university system in the country. Based on a critical analysis of the recent situation of knowledge production, this presentation will describe how critical scholars and intellectuals put their concerted effort to create and oper operate a cooperative association to pursue alternative knowledge production.

Panelist 2:

Experimenting with Cooperative Education in an Unauthorized College

Kang Nae-hui, Knowledge Circulation Cooperative Alternative College, South Korea

My presentation will focus on the aims, ideas, and activities of an unauthorized college outside the regular university system in Seoul, South Korea. A two-year college, the Knowledge Circulation Cooperative Alternative College promotes alternative knowledge production against the grain of the country's neoliberalized higher education. Based on a three-year experience of cooperative education in the college, this presentation will deal with topics ranging from the merits and difficulties of cooperative education as a new approach of teaching and learning, the issues of democracy in an unauthorized college, the consilient approach to the curriculum, the influences of these new approaches on the students, and so on.

Discussion:

Lei Qili, East China Normal University, Shanghai

[E3] The Problem with Work and Labor in the Age of Artificial Intelligence

Chair:

Xingkun Wang, College of Foreign Languages, Tianjin

This panel is intended to research on the problem with work and labor in the age of AI. Two presentations will be devoted to the history of relationship between socialism and the thought of refusal of work, so as to rethink the liberation from work in the age of AI. The third presentation is about the representation of migrant workers in Chinese contemporary art, with the aim to examine the relation of labor-body representations with the orthodox genre of “socialist realism.” The fourth presentation is aimed to analyze historically the “ideology of work” and to seek ways to overcome work via Basic Income, so a post-work society will be discussed. In the fifth presentation, the concept of socially extended cognitive labor will be proposed to strengthen labor theory of value and defend Marx’s theory of surplus value in the age of AI.

Panelist 1:

Alternative Paths of Labor and Technology Envisioned by Utopian Socialism

DONG Muzi*, editor of “Hong Kong 01”

This paper deals primarily with the imagination of labor and technology among the utopian socialists, Fourier, Saint-Simon and Robert Owen in the early nineteenth century, with a comparison of Marx and Marxism comments on them. From the tremendous shift brought by the earlier capitalist industry to this brand-new situation

under digital capitalism and immaterial labor, today we are in the face of the age AI, which is full of threats or opportunities. This paper will revisit the alternative paths of labor and technology envisioned by utopian socialism.

Panelist 2:

The Idea of “Refusal of Work” and Post-Fordism

XIANG Ming*, Shanghai University

In the 60-70 years of the 20th century, the Italian workers’ movement experienced the change from Workerism to Autonomism. In this process, many propositions of classical Marxism are re-organized. Generally, Marxism thinks that alienation of labor is caused by capitalist exploitation, but Italian thinkers, like Mario Tronti, think that the more fundamental problem is that it equates life itself to labor. Therefore, when we think about revolution, it is necessary to consider that in the era of Post-Fordism, the meaning of labor and work have expansion. Thus, we can imagine a more creative and active revolutionary subject, rather than a subject struggles against capital. The deconstruction of labor theory of value by the idea of “Refusal of work” will help us to recreate the possibility of another kind of labor.

Panelist 3:

Naked body, the Representation of Migrant Worker in Chinese Contemporary Art

ZHANG Jing, City University of Hong Kong

This essay will discuss how the migrant workers been represented in Chinese contemporary art. Artistic representation is a regime create, settle and dispose meanings. Further to represent power and the holders of power, representational art itself contains power. For quite a long time, Chinese contemporary art has been seen as

a dissenter to governmental ideologies, been long independent of state patron system, and been aesthetically avant-garde. Within this art, the vulnerable labor community, migrant workers been represented naked in many cases, such as in works of Liu Xiaodong (1963-) ; Wen Hui (1960-) ; Song Dong (1966-) ; and Zhang Dali (1963-)’s artworks. The essay raises three questions on these “naked life” representation of migrant workers, (1) Do migrant workers have to be naked to be represented in Chinese contemporary art? (2) Whether these artworks are constrained or guided by the neoliberal aesthetics (which hostile to the radical imagination, and any representing must be done by replicating the capitalism reality), and (3) the relation of these labor-body representations with the orthodox genre of “socialist realism.”

Panelist 4:

The Ideology of Work and the Future of Post-work

Xingkun Wang, College of Foreign Languages, Tianjin

In the pre-capitalist society, direct physical labor was performed by the ruling class because of the hierarchical system, while the ruling class was engaged in higher-level cultural and political activities. The former was then considered as a humble activity (such as agriculture, Handicrafts and housework), dehumanized by the upper classes, and only activities and leisure related to the ruling are of value. This order of value hierarchy was not reversed until the rise of modern Protestant ethic: the establishment of “the work ethic” and ideology of work. With the development of the times, the ideology of work has increasingly become a repressive concept that makes modern people overwhelmed. The purpose of this article is to deconstruct the ideology of work, to re-examine the significance of work in human life and to propose the future perspective of the post-work because real emancipation means liberation from work, that is, getting rid of wage labor and imagining/inventing new forms of labor that are of value and significance to human being.

Panelist 5:

Can Artificial Intelligence Produce Surplus Value?: On Socially Extended Cognitive Labor

XIA Yonghong, South China Normal University, Guangzhou

According to Marx's theory of value, only workers can produce value, and the machine can't do it. However, in the age of artificial intelligence, since workers are increasingly being pushed out of production by machines, are workers still the producer of value? In order to answer this question, this article proposes the concept of socially extended cognitive labor to strengthen labor theory of value and defend Marx's theory of surplus value. By introducing the discussion of the symbols grounding problem in philosophy of artificial intelligence, we can find that it is impossible for any current artificial intelligence to possess autonomous ability of intentionality. It is not true that artificial intelligence can produce surplus value. This article also introduces of neo-pragmatic theory of intentionality to disclose intentionality is grounded in social institutions, and disclose all cognitive work involves a socially extended process. Therefore, neither individual worker nor individual machine, but rather the social norms produce value.

**[E4] City Imagination and Floating Population—
The Port City of Dalian Surrounded by Traditional
Industrial and Agricultural Regions**

Chair:

Li Yang, Dalian University, Dalian

As the most important port city in the Northeast China, Dalian attracts a good supply of talents and capital at home and abroad with its superior geography as well

as cheap land rent, and it also sets up the first national and largest economic and technological development zone since the reform and opening-up policy. Our panel will regard floating population in Dalian (especially Dalian Development Zone) as the research target. Based on enormous social investigation, we will discuss the specific mode of capital globalization in the Northeast China by the way of case analysis, statistical analysis, spatial analysis and ideological analysis.

The List of Panelists :

Cui Yang, Hyup Dalian University, Dalian

Li Yang, Dalian University, Dalian

Hongcui Zhang, Dalian University, Dalian

Panelist 1:

City Ideal Beneath Capital Logic: A Ideological Shift in Publicity Film of Dalian City

In the process of globalization, the publicity films of Dalian reveal a historical shift in its potential audience, city orientation and city image. Such changes contain the problem arising from the transformation of cultural capital, and also reflect Dalian's dilemma and crisis which involve with the constant pull and push among state power, capital logic and interest of citizens. The city ideal finally is consumed by these three sides contest.

Panelist 2:

Sense of Happiness·Heterogeneity·Space Distinction: A Research on Lives and Dreams of Floating Population

As the window of foreign trade for the Northeast China and the past

“International Garden City”, Dalian attracts a huge number of the rich as well as the poor, but also provides imaginative space of the future and good life for youngsters from the northeast old industrial society and rural areas. A survey conducted on city dreams from various floating people, together with a description of hierarchical and elimination mechanism will reveal Dalian’s structural position in the Northeast China. The structural problem existing in the structure will be the focus of this thesis.

Panelist 3:

Global Capital and Migrant Workers: Illustrated by the Case of Clothing Industry in Dalian

Behind the sign of image of Dalian Global Fashion Festival, is a prosperity, capital injection, system construction, and workers’ living conditions in Dalian clothing industry. Therefore, surveys and analysis conducted on the spatial arrangement, management system, and workers daily life, may not only present the specific ways, in which the global capital restructure the labour and the daily life of local workers; but also reveal an internal logic rooted in the population mobility and the social structural changes of the Northeast China.

[E5] De-colonization, De-divisionization, and De-Cold Warization: Korean Peninsula as Method

Chair:

Woo-Young Lee, University of North Korean Studies, South Korea

From the outset, North Korea has been a blind-spot in the field of Inter-Asian cultural studies. This panel takes “North Korea” as a method so as to broaden the

scope of Inter-Asian cultural studies, with an additional purpose to make critical and practical sense of the historical structures and contemporary cultures in Asia. Our main problematic is to revisit the historicity and reality of colonialism, division system, and Cold War.

In particular, Lee Woo-young and Koo Kab-woo trace North Korean Novelist Han Sorya's thoughts on the relationship between peace and war during the Korean War. Kim Sung-kyung investigates the cultural practice of dark tourism, analyzing the nationalistic desires and colonial gaze taking place on the Sino-North Korea. Lee Hyang-jin explores the images of North Korea articulated by "zainichi cinema" to problematize the post-colonial conditions and the Cold War politics of the post-war Japan. Liu Ya-fang and Yeon Gwang-seok attend to "K-pop as a weapon" on the DMZ, and re-explores the properties of K-pop through the colonial and Cold War perspectives.

Panelist 1:

North Korean Novelist Han Sorya Talks of Peace during the Korean War
Woo-Young Lee, University of North Korean Studies, South Korea
Kab-Woo Koo, University of North Korean Studies, South Korea

This paper explores the mind of peace in the novels and essays of the North Korean novelist Han Sorya during the Korean War. In his capacity as a novelist and politician, Han Sorya joined the North Korean delegation to participate in the 1949 World Peace Congress held in Paris. Later during the Korean War, he also attended the World Peace Congress and the Asian Peace Congress. This paper aims to trace his thoughts on the relationship between peace and war during the Korean War. The reason for his participation in the peace movement and discourse in the midst of the war can be found in his thoughts on peace, which he believed was possible through violent means. But a contradiction lied in the coexistence of war and peace discourses. This paper explores how this contradiction was expressed in his essays

concerning peace movement and novels including “Jackal”, “Daedong River”, “Hwangchoreong”, “Tank 214” and “History”, the themes of which were anti-Americanism and the North Korean Leader Kim Il Sung.

Panelist 2:

Imagining the Recovery of the Lost Lands: Dark Tourism in Sino-North Korea Borderland?

Sung-kyung Kim, University of North Korean Studies, South Korea

Since their nation’s establishment of diplomatic relations with China in 1992, the volume of tourism to China has dramatically increased among South Koreans. In particular, South Koreans’ enthusiasm for visiting the Sino-North Korea borderland does not suggest the desire for straightforward tourism, but seems to be expanded to encompass elements of cultural and historical experience. With the downturn in the relationship between the two Koreas over the previous 10 years, the tour programs of the Sino-North Korea borderland have become increasingly “organized”, and the desires and pleasures the tour generates have become modified in distinctive ways. One example is the “Peace Odyssey” initiated and organized by a leading South Korean newspaper taking the form of an annual invitation to influential figures to tour the borderland with their travel journals subsequently appearing in the newspaper. This project clearly reveals its underlying purpose as an exploration of the borderland and in particular the historical traces set down by Koreans during Japanese colonialism. It also entails a close observation of North Korea that may result in new imaginings of the path to peace on the Korean peninsula. However, it also bears the danger of reducing the resolution of conflict between the two Koreas to the recovery of lost lands suggesting notions of a colonial gaze. In addition, the tour selectively embeds the desire to retell the forgotten past of Korean ethnics before the establishment of nation-states without adequate contextualization. In this

introductory study, I would like to analyze the somewhat nationalistic desires and colonial gaze behind the organized tour of the Sino-North Korea borderland that claims to shape motivation for overcoming the division system and settling peace on the Korean Peninsula.

Panelist 3:

North Korea in Zainichi Cinema: Imaging Home and ining
Hyangjin Lee, Rikkyo University, Japan

This paper explores the images of North Korea articulated by zainichi cinema, discussing the cinematic landscapes deployed in the works of Sai Yoichi and Gu Su-Yeon. Zainichi cinema deals with stories of or made by Koreans living in Japan. In this paper, I will first address the significance of zainichi cinema, which has evolved as an alternative form of global diaspora film, interrogating the assimilation policy of host countries that continues to systemically marginalize the voices of ethnic minorities, and denies their experiences of forced immigration and discrimination. The historicity of zainichi cinema conveys the positioning of the Koreans living in Japan, which has been doubly confined by the post-colonial conditions and the cold war power politics of post-war Japan. Informed by the historicity of zainichi cinema, this study will conduct an inter-textual analysis of six films made by Sai and Gu expressing the sense of exile and otherness.

Panelist 4:

Situating the Sounds' Warfare in the Borders of Cold War: Reflections on "K-Pop as Weapon"
Ya-fang Liu, Shanghai University

From 2015 to 2017, when North Korea made large-scale explosion of weapon

tests or when incidents happened on DMZ, South Korea would set large broadcasting loudspeakers to make the loudly broadcasting of psychological warfare toward North Korea as retaliatory actions. Among the main contents are the hit songs of K-pop charts. According to data, South Korea takes “K-pop popular culture” as weapon; North Korea takes the promotion of popular culture as acts of war.

In the history of East Asia, broadcast was ever taken as means of colonization and civilization, US military equipment and propaganda of Cold War cultures. It was also the warfare which was activated by Communist camps and “Liberal” camps in the air/radio waves through sounds between the straits and frontiers. Although it seems that it just happened in the last century. How does it mean when the situation still exists now? And for the global fans of K-pop, how does it mean when K-pop is taken as weapon? If we compare it with the deafening explosion of the military arms’ tests and the long term violence of noises causing from US military aircrafts which fly between Asian islands, how does K-pop mean situating in those sounds?

This paper will try to re-explore the properties of K-pop through the colonial and Cold War perspectives and try to contrast with the similar situation which happened outside Korean Peninsula in Asian histories. It also tries to re-problematize “K-pop”.

[E6] Re-centering Memories in National and Ethno-national Cinemas

Chair:

Osakue Stevenson Omoera, Ambrose Alli University, Nigeria

Discussions in this panel will focus on national and ethno-national films, and their explication of meaning, through symbols and visual tropes, in the context

of re-centering the historical traumas of different peoples, including their youth populations in different epochs and how visual texts have helped them to confront emerging challenges and reclaim their battered memories and national/ethno-national identities.

Panelist 1:

Reclaiming the Memory of the Benin in Lancelot Imasuen's *Invasion 1897*

Osakue Stevenson Omoera, Ambrose Alli University, Nigeria

Deploying Marianne Hirsch's postmemory analytical perspective and Innocent Onyewuenyi's Afrocentrism as theoretical frameworks, this paper uses sociological and historicist approaches to examine the cataclysmic event and the historical disjuncture portrayed and corrected in *Invasion 1897* (2014), a Nollywood film directed by Lancelot Imasuen, and to explicate how the film helps reclaim the battered memory of the Benin people, whose bitter historical experiences constitute its narrative. The paper affirms that colonialism is truly a crime against humanity and that all its signs or traces, including the activities of the British in the Benin Kingdom in West Africa in the 19th century and elsewhere need to be retold in African narratives in order to portray the psychological trauma and cultural damage caused by Africa's colonial experience. Such narratives also correct the biased portrayal of pre-colonial Africa in the western media, literature and historical archives. They help restore confidence to the postcolonial African and rebuild his or her identity. The paper asserts that the artifacts taken from Beninland as spoils of war were not just art works but religious and spiritual totems that served certain socio-cultural functions, and that such elginism illustrates the selfish, tendentious, expansionist, and exploitative ulterior motives of the British at the time.

Panelist 2:

Nostalgia of the Youth in Chinese Film *So Young* (2013) and *Internet Drama with You* (2016)

Zhun Gu, The University of Nottingham, UK

This paper examines Chinese youth media *So Young* and *Internet Drama with You* in the context of consumer culture since 2010. Paul Grainge's definition of nostalgia mood (memorial yearning) and nostalgia mode (emotional consumption) will be adopted to investigate what kinds of cultural memories are represented in these media. Through the discussion about the nostalgia mood and mode, this paper argues that nostalgia is a cultural style in Chinese youth media since 2010. It not only engages with the cultural anxiety, but it is also perceived as a commercial strategy to attract the Chinese film market. It especially is used by young people to construct their alternative identities.

Panelist 3:

The Paradox of Chinese Youth Films and the Generational Historical Imagination

Yinan Li, Peking University, Beijing

The article will focus on the hit of youth film in Mainland China from 2013 to 2015. Different from Western youth film, Chinese youth film has its own historical genealogy, which shows an obvious generational feature based on radical change of contemporary China. In the case of *To Our Youth That Is Fading Away* adapted from the novel, the author of the novel, the director and the scriptwriter give different interpretation of the youth and the story, which reveals the generational crack behind their personal expression and causes paradoxical between youth and its narration. Furthermore, the hit of youth films reflects the anxiety of the absence of historical

sense of the expected young audience, and makes an attempt to construct the generational identity and their “history”.

[E7] Rethinking Character Industry in the Age of Mobile Media

Panelist 1:

Token Gestures: Character Exchange in Mobile Ecosystems

Martin Roberts, Dartmouth College.

In spite of a few sporadic studies over the past decade (Yano, Steinberg, Galbraith), the character industry remains a marginal subject in global media studies today, even while the design and production of character-based commodities worldwide has continued to expand exponentially, from Pictoplasma’s designer toys to regional yuru-kyara mascots in Japan to augmented-reality sprites. Part of the problem may lie in the subject’s very diffuseness: the sheer range of character production across the spectrum of the creative industries, and of cultural ecosystems in which they are deployed and circulate, especially since the arrival of mobile communication and social media platforms.

Accordingly, this paper explores the character industry today from the standpoint of symbolic economy, as the circulation of characters as units of exchange in the transnational networks of mobile media. Focusing on the animated characters of the Korean social media platform Kakaotalk, it considers these as a case study in the operations of the symbolic economy of character production and consumption today. On mobile platforms, it argues, characters function today as a symbolic currency within the global system of what Jodi Dean calls communicative capitalism: as actual commodities available for consumption within the online

marketplace; as affective tokens of the self, secondly, that are routinely traded with others in the network in everyday communication; and thirdly, as markers of currency in the wider sense of being “current” or up-to-date with the latest trend, as a source of technocultural capital and social distinction in Bourdieu’s sense.

Drawing on analytical paradigms such as Hiroki Azuma’s database consumption, Jodi Dean’s secondaryvisuality, or Sianne Ngai’s animatedness, the paper argues for a reconceptualization of characters in the social media age not just as a new form of symbolic currency but as a site of confluence for the previously discrete media of avatars, mascots, emojis.

Panelists 2:

The Politics and Poetics of Airport as Pilgrimage: the production and circulation of character setting (人設) marketing in China

Xin Lu, the Chinese University of Hong Kong

In 2016, a fanatical starchaser spawned a nation-wide online hunting game for her image in every stars’ airport photos. Seemingly waiting at Hongqiao Airport 24/7 to pick up celebrities, she is given the nickname Hongqiao Leading Lady by the netizens, which draws the attention to how airport becomes a vital medium to entangle with or be integrated into an industrialized network of marketing hype and the politics of participation. Rare attention has been paid to the production, distribution and consumption of such airport snaps (celebrities’ airport photos in street snap style), nor to the character setting marketing (promotion of the elaborately fabricated public image of a celebrity) behind that are particularly observable and uniquely prominent in China.

Airport is not only a real place where a token of Star can be accessed, but its material form is transposed as a representational form that allows celebrities to construct and disseminate their character setting, “street snap queens” in this case

and fans or normal people to gain sporadic popularity. Focusing on airport being “pilgrimage”, not only “media pilgrimage”, where and when fans allured by the “compulsion of proximity”, but “reverse pilgrimage”, through which the power gradients that structure the media landscape suddenly pass close to individuals, this paper is concerned with several questions: how might we understand and analyse the boom of airport snap and the discourse of character setting marketing in China? What is the role of new media in the transition of such media narratives and formation of airport as pilgrimage comprised of stars, (fe) male bodies, photography-related techniques and online-offline participation? Last but not least, what kinds of e (dis) empowerment do the airport-pilgrimage enable?

This paper will offer a critical analysis of how the affinity between speculation and participation is captured and manipulated by online marketing hype, despite that “participation” has long been viewed as the empowerment or privilege of individuals counter political control and capitals. By rediscovering the infrastructural or spatial dimension of the street snap through a rethinking of speculation in Chinese society, this paper aims to show how the ostensible empowerment of individuals will insidiously or is doomed to make way to the self-governance following the logic of market. The intervention of new media in this process has managed to discipline the participation of individuals and mediatize and reconfigure the public space and private resources.

[E8] The Many Levels and Spaces of Chinese Cinema

Organizer:

Akiyama Tamako, Rikkyo University, Japan

Our current image of “Chinese cinema” is of a centripetal giant drawing in talent, films and capital from the world over; however, as with any national cinema there are peripheral cinemas that crisscross national boundaries and introduce layers

of complexity to the scene of moving image production. This panel looks at some of these complicating movements—between countries, languages and even between official and non-official spheres. Examples include the independent documentary scene, film festivals, traveling and exilic directors, and online social media.

Panelist 1:

Chinese Independent Documentary as Asian Documentary

Markus Nornes, University of Michigan

This paper eschews the rubric of transnational cinema to consider the regional dimensions of filmmaking, distribution and viewing. It proposes thinking of independent documentary in the People's Republic of China as "Asian cinema," investigating various industrial, personal, economic, aesthetic and theoretical dynamics that circulated between Japan and China over the past quarter century. The first independent documentaries were deeply influenced by Japanese connections (especially director Ogawa Shinsuke and the Tokyo-based Asian Press). Japan's Yamagata International Film Festival was a platform for distribution, networking and the cultivation of cultural capital; it also served as a model for independent festivals in China. These bilateral connections gradually became complicated by a steadily interconnecting independent documentary scene across Asia, one characterized by distribution, co-production, travel, translation, and various forms of exile.

Panelist 2:

Cultural Asylum: The Invisible Fortress of Chinese Independent Documentary

Akiyama Tamako, Rikkyo University, Japan

Since the establishment of the PRC in 1949, film and television was the domain

of the state. But the first documentary made by an individual appeared in 1990. From this unexpected starting point, an independent cinema based on low-budget, low-technology production took root. It quickly expanded into an alternative production and distribution sphere with the introduction of digital technologies in the 2000s. It then came to constitute a cohesive community of producers and viewers, alongside similar groups in contemporary art and philosophy. This paper proposes the framework of “Cultural Asylum” to understand the dynamics of non-official cultural production in societies marked by stricture. Rejecting stark binaries like dominance and resistance, I explore the ways in which independent documentary conducts a serial collaboration with various entities in domestic official sectors as well as a global network of programmers. This effectively creates a relatively safe “invisible fortress” for experimental, creative work.

Panelist 3:

Li Ying’s Films of Displacement: an Im/Possible Chinese-in-Japan Cinema
Ma Ran, Nagoya University, Japan

A long-term Chinese resident in Japan, documentary filmmaker Li Ying has been mostly known for his controversial *Yasukuni* (2007). This study nevertheless frames two of Li’s earlier documentaries, *2H* (1999) and *Aji* (*Dream Cuisine*, 2003), together with *Yasukuni*, as “films of displacement”. I shall situate Li Ying’s independent transnational filmmaking at the conjunctures of diasporic filmmaking and Sinophone cinema, and consider how these documentaries have not only channeled Li’s becoming “Chinese-in-Japan” subjectivity with other displaced subjects who had difficulties articulating any singular sense of national or cultural belonging. Also, these documentaries have interrogated and archived the transhistorical and transnational affective connections traversing various Sinophone and diasporic communities within Japan and beyond. We could therefore envision a Chinese-in-Japan cinema, which, loosely assembling together contemporary film and media works by Chinese-in-

Japan filmmakers who arrived Japan since the mid 1980s, challenges us to question its incomplete historiography, and to rethink Sino/PRC-Japanese transnational cinema.

[E9] Music, Literature and Cultural Haritage in Post-colonial Times

Chair:

Sonjah Stanley Niaah, University of the West Indies, India

Panelist 1:

Between Incarcerated Desires and Social Transformation: Tupac Shakur and Vybz Kartel

Sonjah Stanley Niaah, University of the West Indies, India

A politics of desire and danger has characterised black masculinity inside the muscscapes of Jamaica and the United States for at least half a century. Both countries have had a history of black enslavement, exploitation and colonialism which has rendered blacks minorities, or worst, as the lower class prone to social stigmas, under-achievement, incarceration, and social pathology. In both cases, inner-city under-employment and lack of educational opportunities have pushed males into creative opportunities around music. This creative energy has propelled both nations and their creatives to heights of musical achievement and recognition inside the consumption of multiple celebrities and musical genres from Mento, Jazz, Hip Hop and Reggae to Dancehall. At the intersection of music and celebrity studies and visual culture, this paper puts the Jamaican and American celebrities Vybz Kartel and Tupac Shakur in conversation with each other as street poets, folk heroes but also “incarcerated” representations of masculinity which have helped to

define and symbolise black male stereotypes based on dangerous, self-destructive individualism. How can such stereotypes be recuperated for social transformation in the Black Atlantic especially for societies where crime and violence including gender-based violence are of urgent social concern? Using a combination of literary, visual culture and cultural studies analyses, specifically around song lyrics, poetry, body image and visual texts including movies and reality TV, this paper deconstructs masculine desire in two iconic Black Atlantic celebrities, while raising questions around self-fashioning beyond constrictions of dangerous gender constructions, social transformation, and rehabilitation.

Panelist 2:

The Return, the Belonging and Listening to the Voice of Rui in Dulce Maria Cardoso's *O Retorno*

Cristina Baptista, University of Lisbon Centre for English Studies (ULICES), Portugal

The sense of loss—of a previous life, reshaped by memory, with all its assets, namely a bond to a place—pervades Dulce Maria Cardoso's *O Retorno* (Lisbon: Tinta da China, 2011/2012). The novel leads the reader through the predicaments of a Portuguese white family rooted in Angola, at the time a Portuguese colony, forced to move to Portugal in 1975, during the decolonization process. As the author stated, it is a reflection about the dramatic life change experienced by about half a million people who, during the same period, fled from the Portuguese colonies to return to the home country, itself at the time undergoing deep political, social and cultural turmoil.

This novel, winner of the Book Review Special Award 2011 (Ler/Booktaylor's) and Book of the Year 2011 (by newspapers *Expresso*, *Público* and *Ler* magazine) in Portugal, makes a groundbreaking statement that contradicts a mostly optimistic tone of the predominant narrative of what is considered a successful historical achievement,

i.e., the moving of a large contingent of people from the African continent to a European country, and their subsequent integration in the Portuguese society.

The paper I propose to present wishes to underline Dulce Maria Cardoso's literary originality and her unique voice as a contemporary writer. This is achieved mainly by stressing the sense of displacement endured by her characters, and the challenge to their identity they went through.

The fact that the author has not till now been the object of academic attention in the English speaking world, opens a new opportunity to a Postcolonial Studies—and under the wider umbrella of Cultural Studies, which value the dynamics of contemporary culture phenomena—approach to this recent text. It also provides a particular insight about a recent period in Portuguese history, reopening it to discussion.

Panelist 3:

Cantonese Pop Songs as the Post-colonial Avant-Pop

Lorraine Wong, University of Otago, New Zealand

This paper examines Cantonese pop songs and their changing socio-political identities in post-colonial Hong Kong. In the run-up to and since 1997, the year when the sovereignty of Hong Kong was returned to the People's Republic of China by the British government, there has been an outburst of Cantonese pop songs that seek to push the envelope of the genre of Cantopop (Cantonese pop music) in articulating a range of socio-political issues. Focusing on the case of *When Heaven Burns* (2011), a TV drama series that allegorizes the post-1997 anxiety of Hong Kongers about their existential crises, this paper discusses the diegetic and extra-diegetic uses of Cantonese pop songs in this drama series and the estranged experience that a specific version of Cantopop can bring to the audience within and outside the TV screen. This paper argues that *When Heaven Burns* articulates a generational threshold between Cantopop in pre-1997 Hong Kong and a new form

of Cantopop that ushers in a participatory mode of politics and aesthetics in response to the post-1997 situations. Ultimately, this paper goes beyond the idea of Cantopop, coined by Billboard correspondent Hans Ebert in 1978, and seeks to articulate the idea of the Post-colonial Avant-Pop by analyzing the experiments in lyrics, music and video imagery of this new mode of Cantopop.

Panelist 4:

Heritage, Nostalgia and Collective Memory in Post-colonial Hong Kong
Jeremy Comin, Hong Kong Baptist University

Cultural heritage has become a significant part of the cultural economy. Often criticized for its top down approach led by experts, and reflecting a western, elite class interpretation of heritage, referred to as Authorized Heritage Discourse (AHD) (Smith, 2006), the cultural heritage management industry has been trying to place the people at the centre of heritage conservation practices over the recent years. This change of paradigm is, in part, due to the recognition of heritage as a significant aspect of everyday life, as well as a fluid yet undeniable attribute of identity and sense of place. In Hong Kong, a fast changing and transient city, the need for heritage conservation has only been recently fully acknowledged. In 2007, the authorities launched a new public-private partnership, known as the Revitalisation Scheme. Mei Ho House was integrated in the first batch of the scheme as the last remain of the first generation of public housing in Hong Kong. The building was transformed into a youth hostel with a permanent exhibition detailing the life in the post-war public housing estates. While most of the research on cultural heritage in Hong Kong focuses on the controversies related to government-led conservation practises, this presentation aims at investigating the outcomes of a seemingly successful conservation project. Drawing on visual and textual analysis of the display, as well as participant observation and ethnography, it discusses how the

nostalgic representation and celebration of a specific part of Hong Kong's collective memory, illustrates a denial of the present-day reality, and reveals a heterogeneity in the visitors' response that do not fit one single narrative.

[E10] Laugh or Not Laugh: New Ways of Reaction to the Reality

Chair:

Peter Stanković, University of Ljubljana, Slovenia

Panelist 1:

The Disappearance of Political Humour in Postcommunist Slovenia

Peter Stanković, University of Ljubljana, Slovenia

As in all Eastern European countries, political humour was very popular in Slovenia during the communist era. In the decades after the fall of communism, however, political jokes seem to have lost their previous significance. In order to understand what has happened to the political humour in Slovenia, an analysis of 200 jokes shared on the five most popular Slovenian Facebook groups has been conducted. The analysis has proven that the targets of recent Slovenian jokes are highly diverse, and that political humour has largely disappeared from the Slovenian public sphere. More specifically, the analysis suggests that the most frequent targets of jokes are men and women (usually in the role of bored married couples). This is rather surprising given that Slovenians are to a significant extent disappointed with the state of affairs in the country, and also tend to blame politicians for the ills that have recently befallen them. The authors argue, accordingly, that the virtual disappearance of political humour in Slovenia does not indicate that people are

less critical of the current politicians or political system. Rather, it appears that anxieties and frustrations produced by the market economy are simply not expressed in jokes, or are expressed in a different kind of humour. Among the reasons for such transference are the less explicit mechanisms of ideological legitimisation in capitalism.

Panelist 2:

Visualizing Politics in Chinese Social Media: Political and Cultural Constructions in Entertaining Videos

Xiaojie Cao, Sun Yet-sen University, Guangzhou

Entertaining videos circulating in Chinese social media represents a variety of socio-economic and political interests, but has also become a means of engaging in dissent and resistance. Entertaining videos has been a contested terrain—the state has tried to use the video industry as a means of achieving social control, but it has also been a critical medium for the expression and communication of dissent. In China, subordinate groups have developed forms of social and political representation in an entertainment context to challenge authority.

Video has also been a site for visualizing political contestation, where the visual becomes a means of making politics. Through satirical images, spoof audio material and rhetorical means rooted in videos, mundane political activities in China not only gained visibility but also acquired significant political and cultural capital. Video fans in China have used amateur videos, subtitles and bullet-curtain, symbols and rhetorical means to make micro-political statements and to engage in political action. Visual elements of entertaining videos ensured political visibility and promoted relatively safe and creative ways of engaging in politics.

This paper places more emphasis on the soft dimension of the political discourse in Chinese social media—an updated perspective on politics which broadens

our understanding of politics and emphasizes the everyday, micro and symbolic dimension of politics. By winning seemingly trivial and small victories over the dominant system, the participants produce an alternative space for themselves, which is relatively difficult to reach from the powerful end of the spectrum. These everyday forms of resistance are often too scattered to be controlled entirely; in a collective sense, they help to create fissures in the internet governance and make the grand internet governance less effective (if not completely futile).

Panelist 3:

From White Supremacism to “Dark Enlightenment”: Theorising Online Anti-publics

Mark Davis, University of Melbourne

In this paper I outline a theory of online anti-publics, that is, online groups whose discourse contravenes the ethical, “rational-critical” norms and practices of the traditionally conceived public sphere, which are active on sites that the majority of people never visit, and that are neglected in the scholarly literature on such things as “digital democracy”, “online publics” and “online communities”. Building on earlier theorisations of anti-publics by McKenzie Wark (1997) and Bart Cammaerts (2007), the paper examines ideological and discursive continuities across online groups such as white supremacist groups, the “men’s rights movement”, anti-climate science groups, the “alt-right”, and neoreactionary groups, to set out some possibilities for further theorising anti-public discourse and to suggest that, rather than being seen as an “extremist” opposite of democratic culture, such discourse precisely mirrors recent populist trends in public discourse consistent with developments in neoliberal capitalism and a broader transition towards post-normative “late democracy”.

Panelist 4:

“A thing to laugh to scorn”: Subversive and Virtual Laughters on an Isle
Chien-Wei Yang, National Chengchi University, Taipei

Just a few weeks ago in Taiwan, the newly amended Labor Standard Act was met with public scorn since it was considered to be a compromise with the corporations and employers. Apart from protests, the opponents turn to the Internet to start a campaign against the act. Instead of appealing to rationality and emotions, this campaign employs sarcastic humor as its weaponry; “Zuo Gong De,” a phrase with Buddhist connotation used by Premier Lai, the main figure pushing for the amendment, to defend his policy soon became viral among Internet users. The Executive Yuan, the executive branch of the government is dubbed as “Gong De Yuan,” a sarcastic name also with Buddhist implication. Protest groups made stickers of “Gong De Yuan” for supporters of the movement to replace the name of Executive Yuan in public places. The protest group even held a farcical traditional funeral for labor rights. The Executive Yuan clearly senses the pressure and is seriously reconsidering an overhaul of the law.

The “Gong De Yuan” incident is not an isolated case in recent political history of Taiwan. As access to the Internet becomes widely available since the millennium, Internet users in Taiwan, a majority of whom is youth, tend to adopt sarcastic humor as a strategy to diminish the authority of political figures and traditional cultural icons, such the former and incumbent presidents, government officials, and historical figures. Instead of being a sign of passivity, their ridicule and the ensuing harsh laughters which penetrate social strata do successfully challenge the patriarchal and feudalized political authority of the regime. This paper draws upon Althusser’s notion of ideological state apparatus and Bakhtin’s model of carnivalesque to analyze the Taiwanese Internet users’ strategic humor as a resistance to ideological control and a subversive move to reorganize political power distribution.

[E11] People's Park (I)

Speaker 1:

Cultural Studies from the Ground-up: The African Body in the North and the Semiotics of the Rhizome

Awad Ibrahim, University of Ottawa, Canada

Situated within subaltern cultural studies, this paper tells an ethnographic story of the “New Flâneurs,” a recent immigrant and refugee group of continental African youth who find themselves in the North in a semiotic space of rhizomatic identities. This is an alternative space of radical translation and negotiation, one where identities are not oppositionally articulated but bodily performed. The end ethnographic result is that Dakar (representing the continent) and Toronto (representing the North) now meet in ways that can only be understood from the ground-up. Here, it is through language that the New Flânerie is performed; it is through Hip-Hop that identities are re-de-and-transformed. Hip-Hop thus emerges as a symbolic site of identification where continental and diasporic Africans meet; as a pedagogical space where Black English is the New Flâneurs’ medium. Understanding Africana youth identity therefore requires flipping the theory/practice script and going from the ground-up.

Speaker 2:

Affects and effects of 13 Reasons Why

Brigitte Hipfl, University of Klagenfurt, Austria

Based on a feminist materialist approach and affect theory, this paper will take the Netflix-series 13 Reasons Why and the heated public disputes about the series as

a way to explore public notions of youth and youth culture as well as contemporary forms of subjectivity and agency. Starting from an understanding of agency as response-ability, that is the potential to make (new) connections with bodies, things, ideas etc., the focus is, firstly, on processes of becoming. Secondly, the forces of affect that become effective as affecting and being affected in the power relations that characterize specific moments, will be explored as gendered affective dynamics. The different media assemblages in the series—from digital media to old-fashioned audio tapes—will be discussed regarding their opposite affective effects.

Speaker 3:

Asian Migrant Worker Narratives and Human Rights

Grace Hui-chuan Wu, National Central University, Taoyuan

This paper explores the interlocking relationships between globalization, Asian migrant worker narratives, and the rise of migrant workers' rights. The new global division of labor has created a new structure of exploitation and inequality that not only makes possible the emergence of China's middle class as the new global middle class, but also creates the inhuman conditions of (transnational) migrant workers within and without Asia. While the Declaration of Universal Human Rights has reaffirmed that "[e]veryone is entitled to all the rights and freedoms" regardless of one's gender, class, race, and national or social origin, emerging literature on Southeast Asian migrant workers in Taiwan and China's migrant laborers has come to embody the suffering and pain of uneven development and global inequality in the region. This paper asks how Asian literature about and by transnational migrant workers mediates and shapes our understanding of human rights in the age of globalization and Neoliberalism.

Borrowing from Lynn Hunt's research on the interconnectedness between literature and the invention of human rights, and extending Sophia McClennen and Joseph Slaughter's appeal to the significance of literary forms in the production

and reproduction of human rights discourses, this paper studies how contemporary Asian literature articulates and imagines the rights of migrant workers. Expanding Bruce Robbins' claim that the idea of the common good emerges from and is embedded in upward mobility stories, which are mostly concerned with self-interest, independence, and individual responsibility, this paper focuses on the "failed" upward mobility narratives of transnational migrant workers and examines how these individual stories of "failure" are transformed into a collective imagining of human rights. I am particularly interested in how literary forms create and enact a new structure of feelings that makes certain kinds of rights legible and unalienable in Asian migrant narratives. By attending to the struggles of transnational migrant workers both at home and abroad, the paper highlights the issues of class, culture, and race in the gap between human rights as a universalizing idea and the practice of human rights in different social contexts. The paper identifies Asian migrant narratives as a site of cultural resistance that contests the inhuman conditions of globalization and ramifies the forms and articulation of human rights.

Speaker 4:

Noise in the Modern Home Space in Contemporary China

Zhang Jie, College of Chinese Language and Literature, Hainan Normal University

Previous researches about noise culture paid more attention to the influences of noise on public space. As Chinese contemporary home space has shown increasingly important position in economy, politics and culture, however, investigations on the soundscapes of modern home are becoming more urgent. This paper is going to take the research methods of cultural politics and discuss the impact of noise on home space respectively from neighborhood noise, household appliances noise and traffic noise.

1. Literature review: Four paradigms are teased out: history of noise (Keizer,

2010; Goldsmith, 2014); as a cultural metaphor (Attali, 1985); negative effect of noise (Bijsterveld, 2008); noise in daily life (Russo, 2009).

2. Neighborhood noise: Schopenhauer, LuXun and Charles Dickens' unfortunate experiences about noise could not be interpreted only by the binary opposition between "quiet" intellectuals and "noisy" laboring people. Modern high-buildings with many thin walls and non-soundproof floor slabs should be blamed, by which much more noise is transmitted everywhere. Engels (1844) discovered this great industrial secret, the fundamental rule of modern capitalist society.

3. Household appliances noise: Being scientific and convenient, domestic electric objects permit people to stay at home working without having to commute. In a sense, living in the house equals living among the household appliances. But these machines with high noise could also be potential killers.

4. Traffic noise: It has been believed that noise was the sign of modernity, progress, power and urban lifestyle while Theodor Lessing critically proposed that noise signifies the crisis of European civilization. Besides, traffic noise deteriorates life quality. We need "a quiet room of one's own" like Kafka once expected.

5. Conclusion: Noise is killer of life, trying to control and even eradicate the subjectivity of human being. But all we have to do is to be against noise by noise.

[E12] Digital Culture and Nationalism

Chair:

Anthony Y. H. Fung, The Chinese University of Hong Kong

In recent years, a noticeable phenomenon in China's ACGN circle is that the barrier between the two dimensional world and the three dimensional world was trespassed. The online game and animation companies strategically re-packaged their products by nationalistic discourse, while the ANCN fans also use their interpretation

and fan creation to tell three-dimensional politics.

In this panel, two papers will discuss the construction of national identity among MMOs' players and the fandom of the anime of Year Hare Affairs; the other is to study cultural strategies of China's game companies to publish and legitimate PUBG and survive the political control. From political economy and cultural studies perspective, we hope to understand the game companies' strategies as well as various tactics of China's Otaku community when practicing "nationalism" online.

The List of Panelists :

Anthony Y. H. Fung, The Chinese University of Hong Kong

Zhe Wang, Zhejiang University, Hangzhou

Wei He, Beijing Normal University

Jing Zhao, University of Chinese Academy of Social Sciences, Beijing

Panelist 1:

Playful "Nationalism": The Double Articulation of Game Playing and National Identity Online

Online Game playing is claimed to be a transnational cultural practice, and the game world itself as neutral "third places". However, seeing game playing as "third places" erases the fact that games are social artifacts in their own right, including ubiquitous but regional infrastructure like game servers, online cultural norms, social structure spilled over to cyberspace, and national regulatory frames. The Chinese Massively Multiplayer Online Games (MMOs) industry was booming since 2000 when domestic companies went into global game business as distributors, and quickly took up to more than 50% percent of Chinese online industry income, became one of the fastest growing interactive entertainment industries in the world. To an unprecedented level, online games are intimately imbricated in daily life, and

coming to host a number of national features and human affairs, such as conflict, trade, love and organization; gamers become agents in game cultural practice, enjoying the convergence of their online and offline identity. In this article, we present a shared theoretical framework to understand the double articulation of game playing and national identity in the “virtual” world of online games, and how it constitutes whole new socialtechnical relations and domains. Through the concept of double articulation, we construct (a) the analysis of the symbolic messages (i.e. images, icons and appearance of avatars etc.) in the realm of MMOs with the analysis of gamers’ national identity preformed online and offline; (b) the analysis of the action or organization logic in game playing with the analysis of collective coping skills in new media events; and (c) the analysis of the ongoing and open-ended nature of gaming experience with the analysis of the contextualized tactics and various making do when practicing “nationalism” online.

Panelist 2:

From Battle Royale to Core Socialist Values: Analyzing the Discourse Strategies of Chinese Gaming Industry

The Player Unknown’s Battlegrounds (PUBG) has become the most popular online game globally since this March 2017 with its new game genre “Battle Royale.” It is one of the most violent game ever developed. Players have to “kill” all others until there is one champion left. Chinese game companies soon followed suit to produce Chinese versions of Battle Royale. However, given the censorship system of games in China, these games have to be tactfully re-packaged so that they could surmount the politically-filtering system. It results in the production of PUBG games—equally bloody and violent—that are rebranded as ones gloriously combating for the “core socialist values” and “traditional cultural habits and moral rules of Chinese ethnic.” This paper examines the cultural strategies of these mainland game companies, and

analyzes how they are able to publish and legitimate their games and survive the political control by ironically using the same political discourse.

Panelist 3:

Year Hare Affairs and its Fandom: Post-90s' Nationalistic Discourse at Bilibili

The Year Hare Affairs (Nanian nantu naxie shi 那年那兔那些事) was originally a web comic created by Chinese netizen on an online military board from June 2011, in which China was presented as a white rabbit, and this character, through its interaction with other characters in this comic, presents the international relationship in modern Chinese history from the establishment of the People's Republic to the end of the Cold War. Since it shows an obvious political message of affinity and identification with the Chinese party state, it was quickly adapted and serialized as a national anthropomorphic animation, and was promoted by the organizations such as Communist Youth League of China.

Interestingly, the anime of Year Hare Affairs was originally broadcasted online through Bilibili (Site B) — China's most influential Otaku-oriented video streaming websites whose users were always depicted as “keeping away from politics” or even antipathy to political propaganda. However, this anime was widely circulated and created a huge fad among China's Otaku community. The rabbit also became a widely acceptable icon refers to Chinese nation-state among the post-90s' generation.

Why such national anthropomorphic animation with grand narrative to celebrate the CCP's glorious past may be popular among China's Otaku community? As to Azuma Hiroki's theory of double-layered structure of Otaku community's information consumption process, the database of moe elements is independent from the individual narratives. That is, a character may be loved only because of her adequate combination of moe elements, with comparatively little reference to the story plot. Yet, with an initial observation to the barrage subtitle system of the anime of Year Hare Affairs, we

may find that besides icons and nation characters created by the anime, many Otaku users also feel deeply moved by its story plot, which means the reception pattern of this anime cannot be isolated from the clever usage of moe elements.

In previous related studies, many scholars observed the phenomenon that China's Otaku community trespasses the imagined "dimensional shield", reappropriating the grand narrative of real-world politics and translating it into the grammar of Otaku culture. Especially, they found that in the process of consumption to their idols in foreign countries, the avid fangirls become highly organized, developed rational tactics, formed collective identity, and finally turned into "the little pinkos", who carefully make balance between the identity of fangirls and political affiliation. Yet, such studies ignored detailed analysis of their nationalistic discourse, without which we cannot know besides playful and tendered expressions, how such consumption experience of popular culture in western countries influence their political attitude in reality.

By interviewing the die-hard fans of the anime of Year Hare Affairs, and making textual analysis of the barrage subtitle system in Site B and their secondary creation displayed in Baidu Tieba, this study hopes to depict the fandom group of this anime, examine the characteristics of nationalistic discourse they produce, and then explore the relationship between consumption of popular culture and politics in reality.

[E13] Third World Imagination in the Cold War era East Asia

Chair:

Jiwoon Baik, Seoul National University

From the early 1950s to the late 1980s, the capitalist bloc in East Asia represented significantly enclosed societies. Despite the fact that they were all aligned as an ally group with the United States, they were fairly disconnected with each other, let alone with

neighboring socialist bloc countries. Internally and externally blockaded, nationalism in this region was a double-edged sword; while it played a critical role as a resistance discourse for social and cultural movement, it was also embedded with possibility to create another self-enclosed subject and ultimately would consolidate the structure of disconnection. It should be noted that the Third World discourse was developed in this region at approximately the same time as an attempt to make an exit from the self-enclosed subject to the inner/outer world. This panel will be a platform in which the Third World imagination, as both a supplement and an alternative to nationalism in literature, culture, and social movement in Cold War-era East Asia, will be discussed through a comparative framework.

The List of Panelists:

Chiyo Wakabayashi, Okinawa University, Japan

Yi-Hung Liu, University of Hawaii, USA

Jiwoon Baik, Seoul National University, South Korea

Mary Shuk-Han WONG, Lingnan University, Hong Kong

Panelist 1:

Third World Imagination in the “Reversion Movement” and “Rejecting Reversion” Discourses in Okinawa under the U.S. Occupation

In Postwar Okinawa under U.S. occupation, the Third World discourse was developed both in the “reversion movement” which aimed to restore the status as the Japanese nationals, and in the ideas of “rejecting reversion”, which criticized Japan nationalism inside the “reversion movement” for unquestioning the state-centered ideology and setting an ultimate goal to just “becoming Japanese.” Both sides imagined the Third World in the context of resistance for decolonization, and it created the self-understanding that the Okinawa’s struggle against U.S. military rule had possibly contributed to world history. Nevertheless, there was a significant

difference between them, concerning nation, identity, and reconfiguration of sovereignty. This is to examine how the Third World imagination influenced the intellectuals, social movement, and the major debates on “reversion” in Okinawa from the late 1950’s to the early 1970’s.

Panelist 2:

Chinese Nationalism and Third World Imagination in the Baodiao Movement

In September 1970, the U.S. decided to return Okinawa to Japan along with the Diaoyutai Islands; before long, Chinese students in Taiwan, Hong Kong, mainland China, and the U.S. devoted themselves to assert Chinese sovereignty over the Diaoyutai Islands. Known as the Baodiao Movement, it urged many Chinese intellectuals to turn “left” and critique U.S. imperialism and neocolonialism. Triggered by a nationalist sentiment, the Baodiao Movement was made somewhat “internationalist” via the ongoing Global Sixties. Although it was soon divided because of the legacy of the Chinese Civil War, the Baodiao Movement witnessed how Chinese nationalism was challenged by and articulated with the Third World. By attending to two Baodiao students, one in the U.S. (Daren Liu) and one in Taiwan (Hongsheng Zheng), this paper intends to reveal what was at stake on the both sides of the Pacific when Chinese nationalism and the Third World negotiated with one another.

Panelist 3:

World Imagination of the National Literature and Third World as a Method in South Korea

National Literature Discourse, developed by Paik Nakchung in the 1970s, was embedded with a certain way of imagining world literature from the onset, as the title

of his book series, *National Literature and World Literature*, suggests. The stance of National Literature on world literature is equivocal; while it was confronting the other, it seeks to adapt itself to the other at the same time, which is developed into his later discourse of the “Double Project of Modernity.” This, on the other hand, reveals that National Literature is based on a binary world vision: oppressed and oppressor, colonized and colonizer, non-western and western. A crucial moment of disruption in the binary world vision occurred when the Third World concept was grafted into the National Literature. This paper will investigate how the Third World concept intervened with the binary world vision of the National Literature and was engaged as both a supplement and an alternative.

Panelist 4:

Nature writing and Third World Imagination in the Post-1967 Hong Kong

After the 1967 riot, with the challenge of the Cultural Revolution and the global youthquake, the British government started to design a modern new look for Hong Kong. Stepping into the 1970s, Hong Kong underwent major urban development that changed the outlook and lifestyle of the city. The rural became a haunted place as represented in popular culture. The city, under the Third World imagination, became the dominant. After 1949, many South-bound literati fled from mainland China used to criticize the colonial city by glorifying the rural. In the 1970s, the 1st generation of local Hong Kong writers occupied the literary stage. They received colonial education and experienced the rapid transition of the city. How do they response to colonialism and nationalism under the Third World Imagination? This paper studies nature writing by Hong Kong writers of the 1970s of which the authors write about the natural environment as a way to response to the dominant ideologies.

Discussion:

Ikegami Yoshihiko, Inter Asia School, Japan

[E14] Uneven Spaces: The Urban and Rural Dynamics in Socialist and Post-socialist China

Chair:

Ralph Litzinger, Duke University, USA

Drawing on socialist and post-socialist urban imaginaries in China, this panel investigates how future-oriented urban spaces are materialized through migration control, rent-seeking, and market strategies. Chu studies peasants in Guangzhou's urban villages, who have suddenly become wealthy landlords, and the spatial-temporal displacements that emerge through urbanization. Wang examines how realtors create a productive tension between futuristic imageries and the present state in Nanjing's urban frontier. Litzinger studies the resettlement of migrant workers in Beijing by reflecting on materials circulated on web platforms, and asks how we read these against previous campaigns and theorizations of the global city. Zhu traces the urban population control in building "New Shanghai" from 1949 to 1953. Unlike the current urbanization making cities for consumptions, Shanghai was "rectified" into the center of industrial production. Our panel de-provincializes the theory of the global city as told in the West and re-theorizes the city from spaces in China.

Panelist 1:

Building A Socialist City: Gai Zao (改造) and Population Control in "New Shanghai", 1949-1953

Qian Zhu, Duke-Kunshan University, Kunshan

My paper traces how the period of Gai Zao (rectification and construction) from 1949 to 1953 intertwined with the social and cultural campaigns of population

control in Shanghai. While prostitution, gambling, opium smoking businesses were banned, the cultural campaign was launched to “evacuate consuming population from Shanghai” and to “make productive labor” in the countryside. I argue that the construction of “New Shanghai” demonstrates how a socialist regime dealt with urban planning and public safety to create the conditions for economic production, which contrasted, yet overlapped, with the Euro-American peers, in its ideological claim and social practices of anti-capitalism to redefine the function of city. The cultural campaign of urban population evacuation paved the way for the alienation of labor, in which the division of the urban and the rural labor and the uneven development of the urban and the rural were realized and enacted in fostering a socialist planning economy.

Panelist 2:

The Spaces Between: The Tu Er Dai Peasant Landlords in Guangzhou’s Urban Villages

Nellie Chu, Duke-Kunshan University, Kunshan

This paper traces the emergence of the tu er dai in Guangzhou’s urban villages, a unique, place-based class of former peasants who have suddenly become wealthy landlords overnight. As holders of lucrative land use-rights, this rentier class remains caught in between the administrative and subjective categories of the peasant based on the hukou household registration system of population control. Dispossessed from their affective ties to their land as well as from their labor practices as former agriculturalists, they possess economic wealth, yet they lack the social capital to be rightfully accepted as fully urbanized citizens. The emergence of the tu er dai sheds light on the wider spatial and temporal displacements that have emerged through the linking of land and migratory labor with the transnational supply chains for garment exports in southern China.

Panelist 3:

Performing Prosperity, Running Capital, and Real Estate Imageries at China's Urban Frontier

Mengqi Wang, Duke-Kunshan University, Kunshan

This paper examines the financial orchestration of China's real estate development with a focus on home presales in the housing market at Eastern Nanjing's urban frontier. Home presale refers to the practice of selling properties before or during its constructions. At home presales, I look at how an imagery of future urban landscape motivates investment and instills a sense of urgency among buyers. I argue that the contrast between the futuristic imagery and the present state generates a profitable tension for space production at urban frontiers. This tension is also mapped onto the actual and perceived unevenness between urban and rural spaces. This paper sheds light on the regime of experience generated by the financialization of housing in China's urban accumulation process.

Panelist 4:

Expulsions, with "Beijing Characteristics"

Ralph Litzinger, Duke University, USA

On November 18, 2017, a fire breaks out in the village of Xinjian, in Daxing District, Beijing. Within days, the Beijing authority begins to demolish make-shift living quarters, small factories, and other dwellings occupied by migrants from the countryside—construction workers, electricians, security guards, express mail and food carriers, janitors, nannies, street vendors, and many others. Beijing's migrants have experienced resettlement campaigns before. This relocation, however, was documented on smart phones, as photos and videos of all sorts circulated on online platforms, giving witness to the demolition of entire neighborhoods. This

paper analyses this most recent population control and ghostly exodus of Beijing's unwanted migrant Others by suggesting a counter-analytic—buried in the archive of images and commentary—to two influential analyses of the global city, Sassens's Expulsions, and Harvey's Rebel Cities.

[E15] Pedagogy and Performance in Popular Culture

Chair:

Stephen Chan, Lingnan University, Hong Kong

Pedagogy is fundamentally about learning—i.e., how a popular “hero” learns from others in re-creating oneself. While this may occur in the presence of a teacher, teaching apparatus or institution, it ultimately involves the learning self as a cultural agency. Learning takes place in and for the subject; it is the catalysis by which one comes to terms with the shaping of identities. This sometimes entails re-fashioning “who I am” and the difficult, performative process of un-learning that. Where performativity informs the politics of affect in popular cultural formation, pedagogy becomes the critical process implicated in the interplay of identities taking shape. Hence, the work of pedagogy is as much about the transmission of values or knowledge as the negation of a range of “not me” moments (“no I can’t, not for me!”) in one’s ordinary struggles with whoever or whatever is other than me in any social encounter.

Panelist 1:

A Threesome Pedagogy? Johnnie To and the moment of crisis

Stephen Chan, Lingnan University, Hong Kong

This paper examines the forms of social antagonism and moments of the

political via examples of cinematic action Johnnie To has created around the evolving deadlock implicating Hong Kong's future (over a span of three decades since the late colonial period). Typically for To, I argue, a threesome engagement with some crisis situation is dramatized (whether in hospital rescues, judo combats or underworld chases). The complexity of the threesome encounters is explored on multiple layers with reference to To's interventionist dramaturgy and grounded play of affect. I ask how such affective engagement through screen performativity—as the concerned subjects struggle with fear, anger and anxiety while learning to cope with despair, distrust and disengagement—contributes to an appreciation of the politics of pedagogy in popular culture beyond the screened situation. I shall discuss To's films *Three* (2016), *Throwdown* (2004), *The Heroic Trio* (1993) and *Executioners* (1993, with Ching Siu-tung).

Panelist 2:

“I Feel Love”: Donna Summer, Disco and the Trans* Feminism Which is Not On

Kara Keeling, University of Southern California, USA

This paper puts Donna Summer's electronic ethereal song, “I Feel Love,” into conversation with the Combahee River Collective Statement published in 1977, the same year the song was released. The Combahee River Collective Statement is a foundational statement of Black feminism that has inspired today's trans* feminism. I argue “I Feel Love” also performed the pedagogical function of training new rhythms and gestures of gay and trans* desire and comportment at a time when HIV/AIDS was not perceived as a threat to gay sexualities. Affectively, the crossover hit single targets the straight time of the workday, and the strictures of normative time (s). I argue that although perhaps the feminists who wrote the Combahee River Collective Statement did not concretely imagine the category “woman” to be supple

enough to include transwomen and female to male feminists, by insisting upon multiplicity, they cleared a space for struggle within the category of “woman” itself.

Panelist 3:

“Sand Swirling in the Wind”: Thinking Again about Folk Art

Meaghan Morris, University of Sydney

In some influential early works of Anglophone cultural studies (Hall and Whannel, *The Popular Arts*; Jane Feuer, *The Hollywood Musical*), folk art is associated with a communal way of life that is lost with capitalist industrialization but that still haunts the mass culture that strives to recreate its immediacy in commodity form. For Walter Benjamin writing in the German world of 1929, however, folk art joined kitsch in a powerful force of popular memory, “a single great movement that passes certain themes from hand to hand, like batons” (“Some Remarks on Folk Art”). My paper considers folk performance in two Hong Kong action films—a song in Felix Chong’s *Once a Gangster* (2010) and bone-setting in Teddy Chan’s *Kung Fu Jungle* (2014) —to suggest that this sharing of memory has a pedagogical aspect that illuminates the role played by films in Hong Kong popular culture despite the cinema’s industrial changes.

[G1] Queer Mediality

Chair:

Hollis Griffin, Denison University, United States

Panelist 1:

Memes and the Politics of Sexuality After the 2016 Elections

Hollis Griffin, Denison University, United States

In this presentation, I look at memes that circulated on social media during and after the 2016 U.S. Presidential election to parse out how they illustrate various relationships sex, gender, anger, and activism. I situate this analysis in research on affect and emotion, especially the work that deals with somatic experiences of sex and gender. I bring this research to bear on two different memes. First, I examine “Biden memes,” which use imagined text and images of Vice President Biden as a humorous way to express leftist anger. Second, I examine the “Pussy Grabs Back” meme, which gives voice to a sex-specific form of anger regarding Donald Trump’s cavalier comments about sexual assault. My research question: How do we understand the anger about politics that circulates on social media in relation to cultural mores regarding sex and gender? What challenges does that pose for activists?

Panelist 2:

Queer Encounters With Infrastructure

Robert Payne, American University of Paris

In this presentation, I argue that the various forms of material restriction,

disruption and deterioration are not exceptions to how we consume media but are actually the norm. Websites fail to load, GIFs stall, and online videos pause to buffer mid-stream. We squint at screens, mistype text messages, and are slowed down by software updates. I see assemblages of media materials, infrastructures and bodies as being organized by a queer instability that troubles reductive, normative rhetorical accounts of media activity and user identities. I propose that paying attention not just to the materiality and infrastructures of current media but also to their inherent “lossiness,” or compression of data, provides a way of studying the phenomenology of encounter among users. Doing so provides a way of thinking about media objects and spaces in ways that are not so easily reduced to instrumentalized human agency.

Panelist 3:

Stonewall Across Platforms

Ben Aslinger, Bentley University, United States

This paper analyzes representations of “Stonewall” across media platforms to demonstrate how they narrate queer history. I adopt a platform-based approach to the narrative films *Stonewall* (director Nigel Finch, 1996) and *Stonewall* (director Roland Emmerich, 2015), the television miniseries *When We Rise* (producer Dustin Lance Black, ABC, 2017), and the Flash-based game *Stonewall Brawl* (Metaversal Studios, 2008) to ask what is and is not possible in representing queer historical events across different media contexts. I also examine how producers and critics balance queer audience desires for a documentary history with the production challenges of representing an event that historians struggle to pinpoint accurate details. These texts illustrate how different media platforms conceptualize queer collectivity by reifying ideas about heroism. Audiences demand representations of Stonewall that imagine queer collectivity, yet cultural producers struggle to

produce that as a result of the limitations that characterize the various media platforms.

[G2] Music and Youth Culture

Chair:

Qiao Huanjiang, Hainan University, Haikou

Panelist 1:

Youth Culture Representation on Indian Films Music

Ma Yanqiu, Harbin normal university, Harbin

There is no doubt that music plays an important role of the formation of youth culture. Based on the function of music, the paper has discussed the role of the emotions and aesthetics, and analyzed the elements from songs and dances in Indian films. Most of the audience for Indian films is the underlying youth. Although the underlying youth with their parents both belong to the subordinate status. But experienced the baptism of western ideology, the underlying youth and the premodern culture of their parents has been broken. In addition, they love to create new things by themselves, enjoy making critics about the reality the culture, and about themselves. Sensitive to the sense of self-identity and hence of cultures. For the underlying youth, the music of Indian films are the bridge between tradition culture and western modern culture. The songs and dances of the Indian films have enriched subjectivity by the certain common memory. I will analyze and discuss the several important issues on the formation process of the music in Indian films and youth culture. It is my honor and privilege to take part in this conference. I expect to carry out thorough study with experts and scholars.

Panelist 2:

Analysis of Autotune Remix Music in Youth Subculture

Gu Miaomiao, Harbin normal university, Harbin

Under the influence of contemporary music and youth culture, world cognitive judgment, individual and intergenerational social appeal, self and ethnic identity and value shaping are closely linked. And in china, the Autotune Remix video is the best-known, it is also usually called Autotune Remix Music. Young people use their unique styles and forms to create their own cultures, and the Internet has become their best medium. The music style, which is a mixture of the secondary culture, the pop-screen culture, the video culture, and other sub-cultural factors, has formed a new music with unique significance under the influence of post-modern culture. This article analyzes the styles of the Autotune Remix video and the characteristics of the group members, and then, on the basis of resistance to style characteristics, focuses on the incorporation of subculture, explores cultural demands in young music, and makes a further reflection on the relationship between sub-culture and mainstream culture in new media age.

Panelist 3:

The Limitations and the Possibility of New Folk in Mainland China

Yu Yuanyuan, Harbin normal university, Harbin

The new folk in mainland China is taking off recently with the booming development of media technology and the delicate ideaistic changes from a country in the period of social transformation. Although the attractive musical form always profits us (especially the young people) beyond our expectation, its obvious limitations are hard to deny either. In the studing process, I'll try the best to put the possibility and the limitations into more concrete and changeable situations, and let the new folk in mainland China locate in the meaningful comparison with the new folk in Taiwan and the music from niche bands in Hong Kong.

Panelist 4:

Interpretation of the Definition of Chinese Guqin Culture in the Perspective of the Youth

He Jianing, Harbin normal university, Harbin

Guqin, being the most prominent of the four major art forms for litterateur of ancient China, has consistently played an essential role in the Chinese traditional culture. Along the shifts and turns of history, Guqin has gradually become regarded as a signifier of “elegance” and worshiped by the public. Since the turn of the century, the art of Guqin has enjoyed a resurgence of interest among people, in particular the youth. This article aims to explore, from the perspective of modern youth culture, the specific operation of Guqin in associations of the college student, as well as the limitation and reflection of Guqin’s functions in the contemporary multiple culture (main ideology and consumption culture) and the information of student’s subjective identities.

[G3] Space Creation and Alternative Practices

Chair:

Srinivas Lankala, The English and Foreign Languages University, India

Panelist 1:

The Urban Commodity: New Indian Cities as Simulacra

Srinivas Lankala, The English and Foreign Languages University, India

The aspiring global city today has access to a standard set of transnational

metaphors that inform its spatial environment and sensory experience. The paper looks at the cultural sources that urban design and planning draws on to conceptualise new urban spaces in India. It looks at extensions to older cities as well as the new greenfield provincial capital of Amaravati in Southern India to understand their cultural inspiration and their consequent relationship to both the older urban design fabric around them as well as to the rural hinterland they displace. The paper draws on Partha Chatterjee's concepts of civil and political society in urban spaces, studies of representations of the city in Indian cinema and from Jean Baudrillard's study of the simulacrum in late capitalism to build a theoretical framework for this new turn in urban design.

The paper attempts to understand the standardized imaginaries of urban planners and designers to configuring new spaces as a process of commodification of the urban form itself. By configuring new cities primarily as objects and locations of consumer capital, the paper argues that this 'simulacral turn' in urban design results in a qualitatively new kind of design language and engagement with physical space and the natural environment. It also attempts to engender a new kind of consumer-citizen who will occupy these spaces. The new city of Amaravati, inspired by the spectacular visual languages of both global consumer capitalism and popular Indian cinema, is an emblematic location for this process. The paper uses the ongoing political, architectural and popular media discourses around the new city's planning and building to understand this urban simulacrum at work.

Panelist 2:

Itaewon Freedom?: Caught between Neocolonialism and Cosmopolitanism in a 'Multicultural' place in Seoul, South Korea
Hyunjoon Shin, Sunkonghoe University, South Korea

Itaewon is the area in the eastern part of Yongsan district which include Yongsan Garrison, the headquarter of Eight US Army. If it was developed as urban

space in any sense, the main actors were US servicemen who did not leave even after the ceasefire of Korean War (1950-3). It automatically explains that it had been one of the so-called base town (or base community) where the US servicemen spent their leisure time and some Koreans provided them with the goods and services. It enjoyed its heydays in the late 1980s when ‘delinquent kids’ all over Seoul gathered in nightclubs/discotheques as DJs, dancers, or just clubbers. It was under social criticism driven by the anti-US sentiments of progressive intellectuals. The most extreme language was that “Itaewon is the US colony or neo-colony.”

However, due to the socio-spatial changes after the 1990s, Itaewon transformed itself as the ‘multicultural’ space attracting diverse newcomers such as non-military (and mostly Caucasian) ex-pats from Anglophone countries, migrant workers and traders from South Asia, Middle East and West Africa, and, more lately, bohemian, creative and hip locals who experiment their small business and/or creative activism. While the voice Itaewon-as-colony disappeared, it is celebrated as the right place for the cosmopolitanism which is uncritically endorsed even by critical intellectuals. The song “Itaewon Freedom” (2011) by a local dance pop duo is the sign of the legitimization process which erase the stigma attached to the place.

That being said, I will investigate both the historical roots and geographic routes of Itaewon as a contested place. Based on Doreen Massey’s notion of place as open, porous and provisional (Massey 1994), the socio-spatial transformation of the place is examined from the perspective of ‘writing cities’ (Hall 2012) rather than ‘reading’ them.

Panelist 3:

Alternative Space Practices in Urban China: A Case Study of SJT (Soeng Joeng Toi)

Zimu Zhang, City University of Hong Kong

Situated in the context of post-socialist urban China, the domestic alternative

culture and art scene has gone through dynamic developments in its reciprocal discourse with social reality and state control. As a newly rising phenomenon, the alternative space practices in urban Chinese cities are playing creative and critical roles in reclaiming space, connecting individuals and utilizing art and culture to engage with local communities. Moreover, the alternative space practices also show a tendency of inter-Asian dialogue and exchange under a transitory agenda within global geopolitics.

Following these entries, I will conduct a case study of Soeng Jeong Toi in Guangzhou, China, which is a vibrant alternative space hosting multiple projects under a co-governance concept and anarchistic spirit. The hosted projects include a mobile exhibition room, a snack store, a tattoo stand, a film screening club and over ten other projects on various aspects. Since the space opening in May 2017, it has become one of the most dynamic platforms and hubs in the Pearl River Delta just over half a year. It differentiates itself from institutional sectors and private art spaces with its casual living atmosphere, as well as its fluid structure and personnel. Through reached out with other self-organized communities in Shanghai, Hong Kong, Taiwan and Southeast Asia, It has also served as a connecting hub in the growing map of inter-Asian reformative forces.

Being one of the project organizers of the space, I will analyze the space, departing from my insider observations and experiences while also taking a critical look at the challenges the space and other self-organizing communities are facing.

Panelist 4:

Art Intervention、Space Creation and Cultural Imagination: A Case study of “Hong Kong & Shenzhen BI-City Biennale of Urbanism\ Architecture”

Yaqin Zhong, Shenzhen University, Shenzhen

The accelerating development of Chinese urbanization has triggered drastic changes in urban space. Space exists and grows in different types and ways, presenting unprecedented

diversity and complexity. Hong Kong & Shenzhen BI-City Biennale of Urbanism\Architecture (UABB) is the one and only biennale of urbanism\architecture in the world. UABB demonstrates the space exploration and cultural imagination of Shenzhen with art intervention and space creation. This paper takes UABB as a case and takes the theme change of biennale as the main line. This article examines the different themes of biennale from “City, Open the Door !”, “City of Expiration and Regeneration”, “Refabricating City”, “Tri-ciprocal Cities”, “Urban Border”, “Re-living the City” to “City Grow in Difference”. Different theme settings reflect the changes in the cultural imagination of the city of the main body of the biennale. Each exhibition embodies the changes of cultural imagination in the way of art intervention and space creation.

[G4] Envisioning Environs: Spatial Practices of Media Art and Urban Screens in Public Space

Chair:

Kristy H. A. Kang, Nanyang Technological University, Singapore

Panelist 1:

On the Way—Making Visible Sustainable Affects of Waiting in Urban Transit
Stephanie DeBoer, Indiana University Bloomington, United States

Watching and waiting are sensory habits—intensities of experience buried in the workings of our everyday urban and transit lives. On the Way is a Shanghai-based Screens Collective project that works with JC Decaux and Shanghai Buses to create an urban arts intervention highlighting the often unrecognized affective landscapes of waiting in and around an ordinary bus. Utilizing one bus along a Shanghai city bus route—specially fitted with mounted small-scaled interactive screens—the project

creates an intimately screened and performative space to make visible and known the often unseen views, experiences, and temporalities that craft our moments of waiting. The project thus inquires into the speculative screen and spatial practices through which our urban futures might be sustained—here, as they lie in the strengths derived from conviviality, from forms of witnessing and recognizing, in sympathy, the views, feelings, sensations, and experiences that sustain us in our daily commutes.

Panelist 2:

Bringing Down the Moon—Poetics in Public Spaces

Clea T. Waite*, University of Southern California, United States

Since prehistoric times, the oldest “film,” the progression of the stars and planets across the night sky, has engaged humanity as a shared experience and inspired the construction of public viewing spaces. This essay presents cinema as concrete poetry, a composition in which the subject is inextricable from the form of the artwork. Waite’s examples take on the Moon as both their subject and the inspiration for their formal realizations in a series of peripatetic films, a notion first developed by Sergei Eisenstein that is broadened here to demonstrate the concept of an expanded cinema as an architectonic, navigable experience. Such works disrupt the division between image space and built space, engaging the audience with the sensuality of tangible metaphors. Waite’s Moons occupy spheres and skylines in public spaces, returning our attention back to the sky in a concrete experience of the poetic as inseparable from the real.

Panelist 3:

Mapping Cultural Histories and Heritage of Singapore

Kristy H. A. Kang, Nanyang Technological University, Singapore

As cities change, the invisible layers of history embedded in them are often

erased. Initiated as a collaboration with the Urban Redevelopment Authority for a new permanent exhibition on maps, plans and models, this research project uses new media to uncover overlooked cultural histories of Singapore's built environment and its diverse ethnic communities. It combines urban and ethnic studies, the archive and interactive digital media arts to visualize and communicate to scholars, planners and the public, the narratives of place and geographies of cultural memory embedded in the city. This interactive mapping project engages new media to create a greater awareness of the invisible histories of our built environment and the peoples who populate it.

It asks what kind of urban interfaces could be designed to communicate with the spaces we move through and what overlooked stories could be uncovered in order to enrich our understanding of our everyday spaces.

Discussant:

Kimburley WY Choi, City University Of Hong Kong

[G5] Re-Inventing Cultural Studies in Germany with regard to its Political, Scientific and Cultural Impact in the Last but also the Next 25 Years

Chair:

Thomas Düllo*, University of Arts Berlin, Germany

Panelist 1:

Memos for the Cultural Studies as a Smooth and Notched Room

Thomas Düllo*, University of Arts Berlin, Germany

This article reviews if Deleuze'/Guattari's geophilosophical considerations and

strategic ideas in regard to knowledge rooms and Calvino's Six Memos for the Next Millennium could provide impulses for a retrospective examination as well as for a new reflection of Cultural Studies.

In practice, the question is to what extent Deleuze'/Guattari's idea of a „smooth room“ (as opposed to the „notched room“ of the well-established and standardized mainstream), and to what extent Italo Calvino's—poetologic-aesthetic—categories for the 21st century present indications for the future of Cultural Studies, namely on the basis of the categories lightness, quickness, exactitude, visibility, multiplicity, consistency“ .

Panelist 2:

The 'Kultursoziologie' of Cultural Studies

Udo Göttlich, Zeppelin University Friedrichshafen, Germany

Debates on the interrelation of Cultural Studies and Kultursoziologie can be found since three decades. After a period of feud we can find positions that speak of a rapprochement or convergence, even when the relation of Kultursoziologie and Kulturwissenschaften comes into view. An actual prospective shows that there is a Kultursoziologie within Cultural Studies itself that goes back to different intellectual strands since the 1930s. Nevertheless, Cultural Studies as well as Kultursoziologie can be shown as „warring twins“(Inglis 2007), and the paper will ask for the future role of Cultural Studies in this field. Therefore it examines how the relation of Kultursoziologie and Cultural Studies is discussed within Cultural Studies as well as within Kultursoziologie. The implications of the „Kultursoziologie of Cultural Studies“ are discussed with a focus on the actual challenges of critical social and cultural theory in the 21st century.

Panelist 3:

Wilfulness, Resistance and the Political. On the Relationship between Subjectivization and Democratic Politics

Rainer Winter, Alpen-Adria University Klagenfurt, Germany

On the basis of a historical-theoretical engagement with the origins and development of Cultural Studies, my analysis on the relationship between power and resistance in *Die Kunst des Eigensinns* (Winter 2001, Chinese Translation 2019) aims to demonstrate that Foucault's analysis of power can be productively expanded if forms of wilful reception and appropriation are comprehended as temporally and spatially localized acts of resistance. Even if these processes in fact do not occur frequently, they nonetheless exist. The popular—in the sense of Cultural Studies—is constituted in them. The question of critical resistance or 'Eigensinn' (wilfulness or obstinacy) can be expanded by discussing the work of Jacques Rancière. Rancière shows that the political is also rare—and yet it takes place, as the social movements of the present convincingly demonstrate. His work elucidates how democratic politics leads to forms of subjectivization. It is resistance that presupposes equality, but, paradoxically, also wants to actively create first it through collective action. Rancière's writings can help to productively and meaningfully continue the political project of Cultural Studies.

Panelist 4:

Co-organized open networked Music Cities as convivial Future Chances—Lessons from Berlin, Hamburg, Hannover & Mannheim

Carsten Winter, Hanover University of Music, Drama and Media, Germany

The presentation provides findings on structural transformations and interventions in the music culture and music industry in Berlin, Hamburg, Mannheim

and Hanover. It focuses on empirical observation of how more and more actors from ordinary people to commercial enterprises (including new Social-, Cultural- and Mediapreneurs) are currently co-organizing support for their very different value activities and their development. It explains problems and opportunities of different music city networks and their new institutionalized open convivial forms of co-organized networked support and solidarity in particular with regard to the use of digital media as new means of production in converging spaces of places and spaces of flow who belong to people as well as to public or private institutions.

Referring to three large research projects on new networks in Berlin, Mannheim and Hannover, it will be shown that institutionalization of new open networks with new network organizers enable co-organized networked participants to organize support more inclusively and sustainably in a new quality and quantity while at the same time they face fundamental conflicts with established economic and political structures. The presentation finally provides some examples of how co-organizers of these networks developed convivial options within these conflicts.

[G6] The Visual, The Digital and Gender Politics

Chair:

Chenwen Hong, University of Connecticut, United States

Panelist 1:

Gendering the Ghost in a Gendered Shell: Understanding the Technology of Gender in Cyborg Cinemas from a Cross-Cultural Perspective

Chenwen Hong, University of Connecticut, United States

“For Donna Haraway, we are already assimilated,” thus proclaimed Hari

Kunzru in 1997; one year later, he concluded, “the 1990s may well be remembered as the beginning of the cyborg era” (“You”; “History”). Indeed, the last decade of the twentieth century did witness rapid advancement of modern technology; it was also a time during which scientific exploration constantly evoked battles of words regarding borderlines between humanity and its infinite alternative possibilities. If the 1990s accounts for the beginning of the cyborg era, Haraway is certainly the first feminist writer, albeit not the inventor of the term “cyborg,” whose manifesto initiated fierce cultural debates over the nature of cyborg since the publication of her widely-known volume, *Simians, Cyborgs and Women: The Reinvention of Nature* in 1991. One should note, however, this essay was first issued in the mid-1980s to ascertain the future of social feminism while questioning political conservatism that bred conditions for new militarism in the States. The 1980s for the U.S. was a decade that resolved short-term economic recession yet featured a long-term decline of manufacturing industries. It was also a historical period marked both by political confidence regained after a dissolving Soviet Union and yet by social disparities emerging from neoconservative discourses. Most importantly, while industrial revolution gave way, technological revolution proceeded rocket fast as the States prospered in the 1990s until the bubbles of the “.coms” broke at the turn of a new millennium. Therefore, in an age of economic expansion and technological progress, Kunzru’s confidence for “assimilation” expressed in his 1997 article, “You are Cyborg,” inevitably raises interesting questions about cyborg. One might wonder who or what assimilates “we” as he announced, “we are already assimilated”? Or who might be this “You” that he was addressing when the title of his *Wired* article read “You are Cyborg”? Are “we” “You”? Is he one of “we” or “You”? Are “we” identical after assimilation? Are there traces of differences, such as race, gender, age or class, inherent in the process of assimilation? Are “we” gendered? As Kunzru expresses no doubt that Haraway is “a cyborg” while there are thousands of cyborgs like her in Healdsburg, California, he seems to suggest

the cyborg is gendered. If so, is he one of those who are already assimilated? Since the cyborg emerges from the integration of humanity with machine, does gender still matter for this “cybernetic organism” outside of the context of Haraway’s polemic?

This gender issue coming from last century still resonates today. In the 2017 controversy of a Hollywood sci-fi movie, *Ghost in the Shell*, concerns about gender ring a bell, but with an interesting twist in racial terms. The live action film adaptation of a Japanese popular manga and anime series, *Kokaku Kidotai*, has been bombarded with negative reviews since the news release of Scarlett Johansson starring its leading cyborg character. The 2017 action movie chose to name itself as *Ghost in the Shell*, simply discarding “*Kokaku Kidotai*,” the original Japanese heading that Mamoru Oshii kept but reversed as a subtitle for his 1995 anime adaptation. This Rupert Sanders film adaptation also dropped the Japanese name of the cyborg heroine by identifying her as “Major” although the Japanese animation series of *Ghost in the Shell: Kokaku Kidotai* features a cyborg named “Motoko Kusanagi” with “Major” as her nickname. Inevitably, the studio’s decision of employing a white actress to perform the role with a Japanese identity would incur criticism of whitewashing. The two directors’ comments, however, draw our attention back to the problematic of gender in debates on cyborg besides racial issues in Hollywood. Sanders defended the choice by arguing that he and the studio were “making a global version of the film”; his argument is apparently reminiscent of what the film producer Steven Paul explained about the casting, “*Ghost in the Shell* was a very international story, and it wasn’t just focused on Japanese; it was supposed to be an entire world” (Berman). Their statements indicate a cultural phenomenon of porous borderlines that oftentimes ends in exploitative terms of globalization. While cultural commodities, like comics or animations, do cross national borders, one could be uncertain whether their attributes that mark differences, such as race, disappear or

persist. Also, their responses to the charge of whitewashing fail to address post-humanist issues pertaining to the representation of a cyborg. As the film claims to present the cyborg to the global audience, questions about boundaries between the global and the local arise, particularly in a computational era when a cyborg is embraced as a creature of universal informational codes. Oshii's comments, however, shed lights on what may possibly define a cyborg. As he agreed with the casting of Johansson, he reminded his audience that the main character, the Major, is a cyborg whose "physical form is an assumed one" and whose name or current body is never "original," thereby relegating the issue of race to the background (Berman). He seems to suggest that being a cyborg, the Major inhabits a physical space shaped in the form of a human body which consists in all prosthetic parts and has lost its referential power to claim a symbolic existence. It appears the human body is merely "the Shell" that shelters "Ghost"; markers of differences, like race, become superficial in terms of identity for a cybernetic organism. Yet, in both cinematic adaptations, the Major occupies an extremely feminine, highly sexualized body; gender apparently dominates the representation of a cyborg. In order to realize how gender works in the visual rhetoric of images of cyborg bodies, this paper examines both Oshii's 1995 animation and Sanders's 2017 live action film, taking a comparatist approach to gender representation in cyborg cinemas. The paper first explores historical, social, and cultural contexts in which the two adaptations were planned, produced, and developed, paving the way for a better understanding of disparate strategies each film adopted. This paper moves on to an analysis of the two films' cinematography and visual narratology, examining both cinematic techniques and narrative devices their directors employ to portray a world where a cyborg's gender is a highly-mediated product of multiple interventions. My paper investigates the characterization of the cyborg protagonist, Motoko Kusanagi in Oshii's anime as well as the Major in Sanders's film. It also makes inquiries about the effects

of music on the visualized image of a female robotic body, the repeated shots of Kusanagi's naked body versus Major's nipple-less shape, and shifting camera angles that direct the gaze of the movie audience. This paper seeks to scrutinize the potentiality of a cyborg to liberate humanity from gender conventions having persisted in technoscience by identifying gendering mechanisms in the two film adaptations.

Panelist 2:

Female Images in the Network Game: the King of Glory As a Case Study

Yu Lan, Sun yat-sen university, Guangzhou

Yin Ziyi, Sun yat-sen university, Guangzhou

“King of Glory”, a mobile game, has 201 million registered users in the past two years, with more than 54128,000 daily active users. As a Chinese top downloading app, user structure is gender diversity. In terms of literature retrieval, there are not many studies on online games and images of female. Some papers about games' female images published a decade ago, which were limited to summary analysis and the controversy about the advancement of female's social status, lacked of in-depth study on individual cases. Based on the background, I want to study the network game in showing characteristics of the female characters and building the representation pattern of female image. This paper try to analyzes the characteristics of all female characters in the game through text analysis, which including characters' appearance, their voice-over and special skills of the role. Finally, this paper will conclude the causes of female images in the disseminated game.

[G8] Chinese Digital Dating Cultures

Chair:

**Elija Cassidy, Queensland University of Technology in
Brisbane, Australia**

Panelist 1:

Built-in Aimei of Dating Apps

Lik Sam, Chan, University of Southern California

Developing aimei, or ambiguous relationships, has been found to be a major gratification of dating app users in China (De Seta and Zhang, 2015). Based on a phenomenological perspective, Lefebvre's theory of the production of space (1991), and 35 in-depth interviews with dating app users in southern China, I show that an ambiguous space is produced simultaneously from the architecture of the app, interpretations of users, and the actual use practices. The discourse of mudixing, which I roughly translate as 'purposefulness,' is constantly utilized by users to criticize other dating or marriage platforms or arrangements. It is precisely because of their lack of mudixing that dating apps are so popular among Chinese young adults. This ambivalent attitude—desiring a relationship but not committing to any relationship—is reflective of neoliberal market logic that has intertwined with the everyday life of Chinese citizens.

Panelist 2:

The Place of Blued in Gay Men's Social Media Ecologies amongst the Australian Chinese diaspora

Elija Cassidy, Queensland University of Technology in Brisbane, Australia

While digital media have rendered new opportunities for migrants to conduct their everyday lives in the process of spatial transition, family separation and cultural re-identifications (see, for example, Dekker and Engbersen, 2013), the media formats studied as a locus for these kinds of experiences does not yet extend to contemporary social networking sites that support digital dating. Moreover, work on digital dating culture has, to date, tended to be predominantly centered around Western platforms and users. Hence, drawing together and building upon work on digital dating cultures and migrant media scholarship, this paper presents research in progress on emergent digital dating practices amongst members of the gay Chinese diaspora in Australia. In particular, it looks at the ways that the Chinese social application for gay men, Blued, fits into diasporic users' everyday engagements with 'homeland' digital media in an Australian context and within their wider social media ecologies.

Panelist 3:

Tradition and the Digital, Australia-based Chinese Dating App Users' Dating Attitudes

Xu Chen, Queensland University of Technology in Brisbane, Australia

Dating practices in contemporary China are still driven in many ways by Chinese courtship traditions, such as parental involvement (de Seta & Zhang, 2015) and male privilege (Luo & Sun, 2015). While new technologies are often seen as forces for cultural innovation, the role of dating apps in reconfiguring

dating practices has received little attention in Chinese contexts, despite the rapid rise of these technologies in China in terms of application development and use. This situation stands in contrast to the levels of attention paid to dating apps and their role in transforming intimate cultures in Western contexts. Accordingly, drawing on preliminary interview data from an ongoing project about Australia-based Chinese people's engagements with dating apps Tinder and Tantan, this paper examines young Chinese people's attitudes towards dating and marriage. It looks, in particular, at how such attitudes appear to shape and be shaped by the use of dating applications.

Panelist 4:

The Affordances, Affect, and Ambivalence of Lesbian Dating Technology Ecology

Piper Liping Liu, Hong Kong Baptist University

How is our understanding of information and communication technologies (ICTs), their structures and uses, and the sociocultural implications influenced by queer theory? And how do ICTs redefine sexual minorities' communicative possibilities, intimate relationships and private/public spaces? This study exclusively addresses Chinese lesbian dating technology ontologies and practices across a series of ICTs: mobile applications, social media, and other online spaces. Together, this paper considers the unique Chinese lesbian culture combined with their dating practices, particularly in the current ICTs environment, to understand how Chinese lesbian users access diverse mediated channels to find their partners, seek belongingness, gain recognition and support, and learn to present their gender identities. Additionally, it also discusses the shifting meanings of production and reception of lesbian dating technologies shaped by their affordances and constraints.

[G9] Colonial Incursions and Modern Intrusions: Race and Gender in History and its Displays

Chair:

Guadalupe García, Tulane University, United States

Panelist 1:

Imaged to Entice: The Female Embodiment of Cuba and its Contemporary Resonances

Lisa B. Y. Calvente, DePaul University, United States

This paper explores the multiple embodiments of Cuban nationhood, and specifically the ways in which the female body has been used a trope for Cuba. It traces the trajectory of representation from the wars of the colonial era through the revolutionary period of the twentieth century and argues that the performative acts of women responding to this representation reveals a history of contemporary global issues such as mass tourism, urbanization, and war and migration. These processes have collectively marked and transformed the island. The incursion of the state upon the female body is a process both raced and gendered and one that has historically facilitated state “incursions” of various sorts; imperial, colonial, economic and political.

Panelist 2:

Monstrous Hauntings: The Spectre of Slave Geographies in Colonial and Contemporary Louisiana

Guadalupe García, Tulane University, United States

This paper highlights the ways in which plantations tours display slavery while

simultaneously erasing the terror of racism that haunts the narrative of the nation-state. Specifically, the paper focuses on the visual organization of the Oak Alley Plantation exhibits in St. James Parish, Louisiana. It addresses how visual emptiness is constructed on the plantation site and examines how it coexists alongside of the display and spectacle of plantation slavery. The paper also suggests that the representational narratives of the plantation site embody racial ideologies that stem from the coloniality-modernity relationship. The plantation site becomes a visual archive where the terror of racism is embedded in the silences of the narrative, but where it intrudes upon the viewer nonetheless.

Panelist 3:

Tourists of Duty: Incursions into Weaponized Nostalgia and Anachronistic Masculinity in Battlefield One and Call of Duty: WWII

Josh Smicker, Catawba College, United States

This paper elaborates the concept of anachronistic masculinity (Calvente and Smicker 2017) through an analysis of technostalgia and performances of masculinity in the video games Battlefield One and Call of Duty: WWII. In particular, it examines how the games combine a nostalgic vision of the game franchises themselves (both games have been positioned as ‘returns’ to the ‘historical’ roots of their series, paradoxically made possible through newer technologies) with narratives and performances of anachronistic masculinity. Within these games, the latter functions as a form of nostalgic masculinity that articulates reactionary online masculine performances (MRA, red pillers, Gamergaters, and Twitchers) with a gamespace organized around traditional military models of masculinity and national culture. It concludes by discussing the links of these gaming cultures to broader online cultures fueling reactionary conservative movements in general, and Trump and Trumpism in particular.

[G10] Commensuration and Culture

Chair:

Mikko Lehtonen, University of Tampere, Finland

Panelist 1:

Producing A Version Of Culture By Measuring

Mikko Lehtonen, University of Tampere, Finland

The phenomenon named as the “economization of culture” consists of multiple, contradictory and uneven processes perhaps most visible in various contemporary measurements of culture. As Espeland & Stevens (1998, 324) put it: “commensuration creates new things, new relations, among disparate and remote things, and changes the meanings of old things.” Valuing and measuring are interventions that shape the realities valued. The paper asks: What happens as culture becomes a measurable and measured entity? What are the ambiguities, uncertainties, and conflicting political and other interests at play here?

Panelist 2:

The Aspects in Valuation of Culture during the Reform of the State Funding System in Finland

Kaisa Murtoniemi, University of Tampere, Finland

Cultural policy in Finland and similar countries is said to have undergone three different phases. The most recent phase started at the latest in the 1990s and resulted from a neoliberal shift towards a “competition state”. In cultural policy

concepts like cultural industries and creative economy were brought up and culture was articulated as part of the (global) market. Shifts in cultural policy have changed the ways culture is being valued in the society. In my doctoral thesis I'm trying to find out if a new phase of cultural policy is already occurring. In Finland the new reform of the state funding system for culture offers one case to examine this. From what kinds of aspects is culture being valued when the terms for funding are reconsidered? What can we say about the possible "fourth phase" based on this?

Panelist 3:

Performance Measurement: Neoliberal Killer App?

Guy Redden & Fiona Allon, The University of Sydney

Performance measurement is the use of metrics to evaluate social activities and outcomes. Drawing upon work in ethnostatistics and the sociology of quantification, this paper considers the forms of statistical reasoning and power generated. Following Alain Desrosières, I argue that PM extends accountancy logic, which, above all, installs calculation of returns at the heart of management and administration. I propose that this should be read as part of a broader economization of the social under the influence of neoliberal logics that model it upon markets. By effecting commensuration so as to hold actors to account in terms that compare their 'delivery' of outcomes, standardized metrics act like prices in market transactions. While this has implications for employment relations in business, the paper highlights public service and cultural policy metrics, asking how consistent the concern to quantify quality is with democratic governance and substantive social democratic values regarding the public good.

[G11] People's Park (II)

Speaker 1:

Figures of Displacement: The Practices and Poetics of Space

Samir Dayal, Bentley University, United States

In time when the UN Refugee Agency (UNHCR) reports levels of transnational flows of refugees is at an all-time high, how should we think about displacement at the national and the transnational scale together? Contemporary theories of multicultural/multiethnic citizenship ought to be made more capacious, simultaneously capturing the lived experience of the cultural other, and unfolding adequate responses to the challenges of national displacement and transnational migrancy. Theories of citizenship encounter an impasse when nation-states must struggle with granting rights to immigrants and refugees from beyond its geopolitical borders but also with the effective denial of belonging to nominal citizens within the nation's borders. Both situations put into question the premises of abstract universal citizenship and sovereignty. Narratives that highlight the experience of being out of place even within one's living spaces productively figure the poetics and practices of displacement at these disparate levels. Considering recent imaginative explorations of such displacement in texts as different as Claudia Rankine's *Citizen* and Mohsin Hamid's *Exit West*, I highlight their explorations of practices and poetics of displacement against the background of the politics of "race," ethnicity, and "national or cultural identity. Engaging with the work of philosophers such as Giorgio Agamben, Catherine Malabou, Gil Anidjar, and Sarah Ahmed, I argue that an adequate response to the experience of displacement requires a theory of materiality and biopolitics, biology, and "life." Displacement concerns not only geopolitical

space; it is embodied experience of alienation. The displacement of minoritized, migrant bodies, chronically out of place, must be understood bifocally—as at once political/theoretical and material/embodied. Not that thinking about the practices of space can presume to engender true empathy with the material experience of the other. Rather we must foreground the material specificity of that experience as an ethical supplement to political theories of citizenship and belonging.

Speaker 2:

DoubRing: A Visualization and Quantification Methodology for Cultural Diversity

Isao Hosoya, Office 134, Japan

Diversity is getting more and more important under the current global business environment, but it has been extremely difficult to understand the “invisible” mindset underlying our behaviors. DoubRing is an unprecedented survey methodology to visualize and quantify diversity in terms of mindset and values by showing the relationship between two words with two circles in only 9 patterns.

As it is quite intuitive, DoubRing is a very simple and universal tool available to anyone. To realize this simplicity, DoubRing considers following only two factors, leading to only 9 patterns.

- 1) Which circle is bigger? ($A > B$, $A = B$, $A < B$)
- 2) How do the circles overlap? (Independent, overlapping, inclusive)

DoubRing has the following uniqueness compared with such similar methodology as a Venn Diagram.

Measurable and comparable.

Simple and universal

Open and free

Keep growing and updated

DoubRing has already globally collected more than 3,000 survey results of basic 8 questions.

Speaker 3:

Canada's 19th Century Black Press: Roots and Trajectories of Exceptional Communication and Intellectual Activisms

Boulou Ebanda de B'Béri, University of Ottawa, Canada

This research begins with the premise that at the beginning of the 19th century, Canada's black activist press played a decisive role in designing the multicultural fabric of Canada even if the practices and the journalists who used this means of expression have been left to the margins of the Great Canadian history as well as those of Communication Studies in general.

This presentation focuses on the work of two 19th-century Canadian journalists, Henry W. Bibb (ex-slave, founder and editor of the Voice of the Fugitive (1851-1853), and Mary Ann Shadd (a black woman who founded and directed The Provincial Freeman (1853-1857), the first international weekly founded and led by a woman in North America and perhaps even in the world). We would like to ask, to what extent the work of these 2-journalist does or doesn't fit within the articulation of intellectual, transnational activism.

Speaker 4:

Between PG and M: Australian Media Classification in a Changing Environment

Rachel Cole, University of Sydney

For one hundred years, determining whether film and other media content are suitable for Australian audiences has been entrusted to the authority of a human

Censorship or Classification Board. Since 1930 their decisions have been made on the basis that content can be stratified in terms of what is suitable for adults from what is suitable for children. As part of my PhD project that documents a history of media classification in Australia, I conducted interviews with the current classification authority, the Australian Classification Board (ACB) and Classification Branch who administer their decisions, and discussed with staff members their aims and concerns for classification practices of the future. Although traditional questions regarding what content is suitable for child and adult audiences persist, increasingly questions of audience suitability are supplemented and diversified to account for challenges posed by the media convergence era.

Aspects of the ACB's request for a category in between PG for Parental Guidance, which denotes supervision is recommended for children under 15, and M for mature audiences over 15, denote that specific age-ranges of concern cannot be addressed in isolation from questions of distribution, in addition to those of cultural translation. The sheer quantity of content now on offer, and increased accessibility offered by new types of media and distribution, require new modes of regulation. In 2016, the Australian government began to trial a classification tool developed by the American-based global corporation and media platform, Netflix, and this is currently being tested by the ACB to ascertain whether the tool can exhibit decisions that resemble those of the Board. What is at stake in developing the classification tool, however, is not simply the ability of the Australian system to ascertain and monitor age-based decisions to stay relevant in this environment. Drawing on interviews with the ACB as well as historical work, this paper considers the particular challenges posed by this juncture to observe how media classification can offer different inflections to historical questions of cultural translation, national identity, globalisation, and the automation of processes within capitalism as systems of classification consider how to approach the parameters of national borders.

[G12] The Circuits of Play 1 (Double)

Chair:

Tom Apperley*, Deakin University, Australia

Panelist 1:

Of Vibrant Matter and Slutty Public

Jenny Sundén, Södertörn University, Sweden

Based on a new materialist analysis of ‘vibrant matter’ (Bennett 2010) to understand the disobedience and willfulness of sexual objects in dildo play, this paper investigates the politics of thinking materiality as having a capacity to block or re-direct human intentionality. Using as its core example an incident of a sex toy company that ‘accidentally’ audio recorded their clients’ play sessions with their remote-control dildos, the argument engages with questions of privacy and agency in networked publics of humans and nonhumans. In particular, the discussion focuses on the consequences of such agential re-distribution for how we can understand intimacy and sexual play. What does it mean to be have an intimate moment when connected to a device, a medium, and a network that is by definition public (and slutty) ? (cf. Chun 2016). And what does such intimate publicness mean within digital networks that are not only leaky, but also corporate?

Panelist 2:

Nerdcore Porn and Spectacular Play

Tom Apperley*, Deakin University, Australia

Nerdcore porn is part of a contemporary turn towards the spectacularization

of play through technologies such as motion controllers, natural user interfaces and increasingly live-streaming of play. The way that this shapes digital play resonates strongly with the historic roots of the science and technology of gesture that Linda Williams calls the ‘frenzy of the visible’. While nineteenth century scholars of motion from Tourette to Muybridge were concerned with capturing the truth of the human body in motion, motion- and gesture-based digital game interfaces employ the most contemporary technologies that were motivated by these earlier drives in a mundane and naturalized manner. This paper argues that the emergence of nerdcore porn destabilizes the naturalization of gesture and the body in everyday play by highlighting the uneven way these technologies produce the gendered body of the gamer.

Panelist 3:

Sexuality in Character Play

Veli-Matti Karhulahti, University of Turku, Finland

This paper discusses the characters of playable popular culture as a phenomenological instance: how do individuals engage, experience, and explore character sexuality via play, and how are such actions different from (and similar to) the ways in which individuals interpret (and interact with) the sexualities of others in their everyday lives? In conversation with diverse studies of playful culture such as otaku fandom (Azuma 2001), slash writing (Tosenberg 2008), cosplay (Leng 2013), online roleplay (Brown 2015), solo videogame play (Galbraith 2016), and machinima (Paasonen 2017), the paper at hand conceives of human sexuality not only as an evolving factor of emotional, physiological, and social behavior, but also as a factor of self-satisfying play that, in this case, materializes thru our distinct projections of character sexuality.

Panelist 4:

Pressing Urgencies

Susanna Paasonen, University of Turku, Finland

This paper makes a theoretical argument for the productivity of the notion of play in studies of sexuality. Conceptualised in terms of play, sex allows for bodies to become re-attuned in relation to their capacities, to one other and to the events that bring them together, as well as to move beyond the limits within which their desires and palates may previously have been confined. As an affective pedagogy of sorts, sexual play can be strained and dark in the pleasures it caters, yet openness crucial to the notion of play remains pivotal to the magnetic, even pressing appeal that sex holds in individual lives, cultural representations and social arrangements alike. Simultaneously both bound to rules and resistant to them, routine-like and extraordinary, sex then involves a degree of uncertainty, an openness of becoming that fits ill within pre-set categories of sexual preference or identity, and pushes them into motion.

[G13] Local Spaces after the Emergence of the Networked Publics

Chair:

Mariko Murata, Kansai University, Japan

Panelist 1:

Reconfiguring Museums' Publicness in the Age of Globalization

Mariko Murata, Kansai University, Japan

This presentation observes the way in which museums serve the “networked

publics” in the age of globalization. As physical, place-oriented institutions that should be “open to the public,” museums have tirelessly served the local. However, globalization has brought drastic changes to the way people visit museums. Today, large-scale museums in cosmopolitan cities accommodate massive numbers of tourists daily. Simultaneously, even the smallest and the most peripheral museums have become connected directly to the world through technology, transcending their locality. Networked publics from all over the world are making their ways to these hyper-local museums. While this could be beneficial for museums, many of them seem to be at a loss, torn between being local and global. Despite the repeated phrase of “serving the public,” most museums have neither questioned nor reconsidered the fundamental change in their meaning. This presentation tries to reconfigure the “publicness” of museums in the 21st century.

Panelist 2:

What Is “Publicness” in Public Sign Design?

Masako Miyata, Aichi Shukutoku University, Japan

The second presentation reconsiders the “publicness” of visual communication design, focusing on the situation of public signs. Modern public signs in Japan started with the design for the Tokyo Olympic Game in 1964. At that time, Japanese graphic designers became aware of sign design as an international visual language for the first time. Globalization of public signs brought the advantage of being understood by anyone, but it rapidly excluded the features that made it unique to that area. However, standardizing signs does not standardize the local mind automatically. Consequently, Japanese people often add handwritten posters to compensate for defects in standardized signs. These posters only function at that place, and make the atmosphere of that area. This presentation examines the Japanese public sign system as a site of negotiation between globalization and localization and reconsiders the meaning of signs after the emergence of “networked publics.”

Panelist 3:

Japanese Local Radio as Hyper-Local Public Sphere

Mamiko Hayashida, Fukuoka Jo Gakuin University, Japan

This presentation examines the significance of being hyper-local in the era of “networked publics,” referring to a Japanese AM radio, a traditional publicsphere. Recent hyper-local journalism/news is believed to have the potential to promote plurality of media in a hostile, economy-driven environment, and is also anticipated to facilitate community sustainability. However, internet-based hyper-local media can technically connect people both locally and globally, and the sense of “local” is expanded to mean more than where one lives. Here, the publicness that this “local” media generates is interrogated by the emergence of the “networked publics.” On the other hand, as the prefix of “hyper” indicates, hyper-local may signify the possibility of being exclusive. This presentation highlights how the Japanese local AM radio is dedicated to the publicness of a hyper-local community. We especially focus on its “peripheral status” formulated by the socio-cultural dynamics on which it is based.

**[G14] In the Shadow of American Empire:
Taiwanese Mediascapes and Cultural Flows**

Chair:

Chih-Ming Wang, Academia Sinica, Taipei

Panelist 1:

**Regional Expansionism Under Cultural Imperialism: A Case Study of
Taiwanese Popular Music Industry in the 1990s**

Ti Wei, National Chiao Tung University, Hsinchu

In the 1990s, top five global record giants, Universal, Warner, EMI, BMG,

and Sony entered into Taiwan and established their own branches. The local music companies faced intense competition and tried to find their own way of survival. The Rock Records adopted an expansion strategy to establish overseas branches. Its branches in Singapore and Kuala Lumpur acted as a channel to send local Chinese singers to Taiwan. Several of them had career debut in Taiwan and obtained huge success in Chinese societies. The global giants' branches followed and therefore established a certain kind of international division of cultural labor. Taiwanese music industry seemed to play a leading role among Chinese popular music industries afterwards. However, the main logic of the practice was deeply entangled in the Western popular music business and culture. The meanings of the practice to Taiwan, Singapore and Malaysia were ambiguous and remain to be properly studied.

Panelist 2:

Cultural Intermediaries as the Local Nexus of American Empire: The Early Stage of NBA Expansion in Taiwan from 1970s to 1980s

Chen, Hung-Chia, National Chengchi University, Taipei

Liu, Chang-De, National Chengchi University, Taipei

This paper aims to illustrate the localizing process of American professional basketball (the NBA) in Taiwan by cultural intermediaries during the 1970s and 1980s. Under the authoritarian regime and the rapidly economic growth in the 1970s, leisure and sport had eventually become a part of Taiwanese daily life, and local media, which mainly serviced political interests, introduced the NBA occasionally. As Taiwan became a consumer society in the 1980s, the NBA took a further step to attract global fans and thus entered Taiwan. Emerging commercial media began to regularly report on and review the NBA games and famous players. Local sports writers interpreted the NBA by local narratives, in terms of Wu

Xia (武侠 , or martial arts) and Zhānghuí Xiǎoshuō (章回小说 , main traditional format for long novels). Through the systematic “translation” of the NBA, cultural intermediaries successfully assisted American basketball to dominate Taiwanese sport.

Panelist 3:

American TV Comedies in Taiwan: Consumerism and Pro-Americanism in Cold War Era

Ko, Yu-Fen, National Chengchi University, Taipei

This paper analyzes how Taiwanese society comprehended American TV comedies in the 1960s and 1970s. At the early stage of Taiwan’s television development, almost 40% of television programs were imported from the U.S. Among them, comedies, especially situated comedies, were popular and widely discussed for their fascinating new formats and the modern lifestyle they represented. An underlying rhetoric of ‘Pro-Americanism’ functioned as synonym for modernization at different levels—materially and ideologically, by way of the following identified characteristics of American comedies: 1. Affluent society and consumerism; 2. Humorous and open-minded culture; and 3. Rationality and humanism. The social discourses about American culture in part routed the Taiwan government to come to terms with their defeated memories of 1949 in Mainland China, and to legitimate its economic dependence on American imperialism.

Discussant:

Chih-Ming Wang, Academia Sinica, Taipei

[G15] Rethinking “Queer”: Androgynous Bodies in East Asia (Double)

Chair:

Michelle H. S. Ho, Stony Brook University, United States

Eva Cheuk-Yin Li, King's College London

Panelist 1:

Soft Apprenticeships in Masculinity: Korean Cinema, K-Drama, K-Pop

Timothy Laurie, University of Technology Sydney, Australia

Masculinity studies has provided a wealth of generative typologies to describe masculine bodies and behaviours, but less attention has been paid to structuring relationships between different kinds of masculinity. Drawing on the work of Sun Jung, Seongsook Moon, Kaja Silverman and others, this paper examines the way so-called ‘soft’ masculinities travel from South Korean pop (K-Pop) to K-Drama and Korean cinema, and thereby interact with the ‘hard’ action-centred masculinities of dominant blockbuster genres. Following Yoochun (JYJ, TVXQ), T. O. P. (BigBang), and Siwan (ZE: A) into films such as *71: Into the Fire* (2010), *The Merciless* (2017), and *Three Days* (2014, series), the paper argues that rather than replacing older archetypes of authoritarian masculinity, K-pop Idols in film and television roles often become apprentices to aggressively heterosexual men. In this way, the meanings attached to ‘softness’, ‘androgyny’ and ‘pretty boys’ (kkonminam) shift across media formats, as male K-Pop Idols move into tenaciously homosocial cinematic spaces.

Panelist 2:

From Dansō to Genderless: Androgynous Bodies in Japan

Michelle H. S. Ho, Stony Brook University, United States

This paper explores the mediation of androgynous bodies by considering dansō (female-to-male crossdressing) culture in relation to the recent “genderless” trend in contemporary Japan. Dansō has a long history dating from practices in the 8th century to Takarazuka, whereas “genderless” is a mode of fashion in which individuals merge normative feminine and masculine styles. Based on ethnographic research conducted on dansō in Tokyo and media analysis of genderless joshi (women) models, I argue that the early 2010 dansō boom was continuous with genderless fashion. Although critics and genderless danshi (men) who heralded the trend in 2015 have denied the connection of genderless fashion to emasculation and homosexuality, it is hard to say their androgynous appearances do not express their identities in other ways. Instead of separating the two phenomena, thinking about dansō and genderless joshi on a spectrum opens up new conversations on androgyny in Japan and queer East Asia.

Panelist 3:

Performing Androgyny: Cross-dressing Women, Stardom, and Fandom in Cantonese Opera in Hong Kong

Priscilla Tse, Johns Hopkins University, United States

Women playing the leading male role (the wenwusheng) has been a notable characteristic of Cantonese opera in Hong Kong throughout the past century. Female fans pursuing female wenwusheng is a noteworthy and yet understudied phenomenon. My ethnographic study focuses on these actresses’ androgynous embodiments by investigating the interplay between their public, onstage

performances and their informal, offstage engagement with fans. Based on my observation of and interaction with fans during their opera performances and fan club events, I examine the gendered dynamics between fandom and stardom. By manipulating the gender ambiguity and ambivalence that extends from their onstage to offstage personas, female wenwusheng provoke homoerotic emotional intimacy that ties them and their fans together.

Discussant:

Helen Leung, Simon Fraser University, Canada

[H1] A Glocalized Approach to the Fledgling Chinese Danmei (Boys' Love) Studies

Chair:

Ling Yang, Xiamen University, Xiamen

Jamie J. Zhao, Warwick University, UK

Panelist 1:

The Transformation of Homosexuality from the Male Homosexual Autobiography to the BL Fantasy in Chinese Cyberspace

Shuyan Zhou, Sun Yat-sen University, Guangzhou

The Chinese Internet offers a key venue for groups with diverse gender and sexual identities to express their queer desires in literature. In particular, online literature about male homosexuality has emerged in Chinese cyberspace since the late 1990s. Its writers and disseminators are mainly self-identified gay men and female writers who fantasize about romances between beautiful boys (danmei). This paper focuses on the intertwined online spaces and cultures of gay men's autobiographical writing and danmei literature. It provides a textual analysis of two online works of fiction written and became popular in the formative years of Chinese danmei: *Beijing Story* (Beijing gushi, 1998) by Xiaohe and *Ten Years* (Shinian, 2001) by Anye Liuguang.

Contextualizing its analysis within the social and cultural discourses of late 1990s and early 2000s when the two texts were published, the paper explores how danmei appropriates and revises realistic male homosexual narratives and transforms them into de-historicized fantasies. It argues that the gender and sexual politics reflected in earlier online gay writings have been deconstructed by the growing

popularity of the production, circulation and consumption of danmei fantasies.

Panelist 2:

The Mechanisms and Cultural Significance of Erotic Narratives in Chinese Danmei Novels

Ke Ning, Tangshan Normal University, Tangshan

In mainstream Chinese media, cis-males are mostly the subject of the gaze, while cis-female, the objects of the gaze. To challenge this heteropatriarchal visual economy, female danmeifans have appropriated the normative subject-object narrative structure and voyeurism in their fantasization of male homosexual sex and male masculinities. Yet, the realization of this queer visual challenge is premised upon an absence of female characters in danmei fantasy. Focusing on rape narratives in original danmei novels and comparing them with ones in its English-language counterpart—slash fiction, this paper explores the gendered mechanisms and cultural significance of danmei's erotic writings by and for women. It argues that these danmei novels sexualize male characters and offer multiple viewing positions for women in erotic scenes, such as the viewpoints of passive and dominant sex roles, as well as the bystanders' (third-person) point of view, during explicit sexual depictions. In so doing, danmei fantasy establishes woman writers and readers as subjects of the gaze and offers them various voyeuristic pleasures.

Panelist 3:

Global Queerness and Transcultural Feminism in Online Sherlock Fanfics

Ling Yang, Xiamen University, Xiamen

Yanrui Xu, Ningbo Institute of Technology, Zhejiang University, Ningbo

One of the most popular bromances (intense yet platonic romances between

men) in recent years, the BBC TV series *Sherlock* (2010-) has inspired queer fan activities all over the world. Based on participant observation and textual analysis, this paper examines online Chinese fans' translation, creation, and discussion of the show's slash/danmei (queer coupling of men) fanfics, as well as the significance of this queer fannish phenomenon to the study of transcultural fandom. We first discuss the crucial role of cyberspace in circulating *Sherlock* in China and the formation of its Chinese-language fandom. As more than one third of fanfics posted on Chinese *Sherlock* fan forums are translated from English into Chinese, we then analyze the translation process of English fanfics and Chinese fans' responses to these texts. We argue that global *Sherlock* fandom facilitated by multilingual and transnational fan platforms, such as AO3, have helped promote grassroots feminist dialogue across geocultural borders, which was previously easily accessible only to academics and activists.

Discussant:

James Welker, Kanagawa University, Japan

[H2] Digital Governmentalities and Potentialities

Panelists 1:

Justice and Development Party's Cultural Policy on the Creative Industries: A Case Study on Digital Game Industry in Turkey

Mutlu Binark, Hacettepe University, Turkey

Günseli Bayraktutan, Giresun University, Turkey

This study examines the alterations in the cultural policy on the creative industries under the rule of the Justice and Development Party (JDP) in Turkey since

2007, and the transformation of political discourse from the libertarian approach to both authoritarian and conservative approach about creative content. Within the scope of this study, we will focus on digital game industry, as a case study, because, since 2007 the industry has been developing in global level and Ministry of Development has emphasized that it will be one of the leading industries in Turkey in its 2015-2018 Knowledge Society Report. The analytical framework of this study is based on the thematic discourse analysis of the 3rd National Culture Congress' Working Groups Reports (May 2017), and several Ministries's policy papers, JDP's cultural policy related documents, and the speeches given by President Erdoğan regarding the cultural policy. This study understands that the alteration of cultural policy is closely related with the democratic struggle among political actors. Since 2013 Gezi Park protests, JDP and President Erdoğan have been trying to dominate the cultural policy in order to overcome the hegemony crisis in Turkey, therefore the government policy on the creative industries—here digital game industry—has been gradually influenced by JDP's conservative and neo—Islamist ideology. The government has set up a position from passive to active governance mechanism to support the development of creative content related with neo—Islamist and Turkic ideology in game industry by such as funding, tax—reducing, founding several NGO's etc. On the other hand, the requirements of the global market forces lead the game developers to create more transnational contents. We assume that if government wants to develop the creative industries in Turkey, it has to provide the necessary conditions for the creative ecosystem such as freedom of speech, freedom to access and improve digital literacy and digital skills. Therefore, the cultural policy on digital game industry in Turkey can not be separated from the overall policy framework defined by JDP, especially by the discursive practices which President Erdoğan formulates.

Panelist 2:

Regulating E-entertainment? An Ethno-corporative Approach to the Perception Frames over Internet Governance for E-gaming in China

Albert Garrich Alabarce*, Polytechnic University of Hong Kong

The debate on Internet Governance holds a wide variety of accounts, as well as meanings and opinions for each of the key aspects related to its polity. Since its inception, the debate surrounding who and how the internet ought to be managed, clashes with traditional paradigms of international power relations, new empowered actors and revolutionary practices.

This article wishes to question the relevance of emerging global Internet Governance structures versus how the Internet adapts to local socio-political settings, using online gaming industry as an example. The case analysis is set putting on perspective evolution of Blizzard Entertainment background since they initiated their presence in the China. The framework proposed makes use of elements from the company's immediate ecosystem, such as the 2007's case of content modification of Blizzard's franchise World of Warcraft for the Chinese market, and broader references such as their views on the war of Internet addiction in China.

Using public documents and interviews both with the staff as well as actors closely related to the company within the Chinese market and internationally, the article aims to provide a direct view on how the understanding of Internet Governance is framed and reflected through the company's products, services and daily practices.

Panelists 3:

Technology for Cross-Cultural Understanding

Carolina Zuniga, University of Valencia, Spain

The research focuses on the potential of technology to be used to overcome

the challenges of cross-cultural understanding. The paper presents an evaluation of innovative technologies according to their capacity to respond to cross-cultural challenges to which existing theories and methods do not yet provide a satisfactory answer. It includes the first results of an empirical analysis of the Virtual Reality experiences implemented for the improvement of intercultural understanding between migrants and locals in Europe.

[H3] Labor of Hope

Chair:

Xuefeng Feng, The University of Texas at Austin, United States

Panelists 1:

Eternal Hope as Politics as Usual

Brian G. Chang*, University of Massachusetts, United States

In *Critique of Judgment*, Kant says famously that “A final end is that end which needs no other as the condition of its possibility.” Kant states in no uncertain terms the beginning and ending of the work of reason: the end of reason is the end of reason. Reason, we could say, bravely and reasonably chases Reason itself, but it ends in an ex-position that can properly be called, to use Geoffrey Bennington’s word, “frontier.” Taking as my starting point the idea of frontier, I will argue that, first, politics, as a distinctly human affair, is forever suspended in the great outdoors of perpetual failure and, second, it is this perpetual failure that defines the success, the continuation, of politics. Herein lies the usefulness of the idea of “hope,” best understood as a “passion for waiting.” If politics involve passions, these passions

must actively hope for their futures that, as we learn from too many events during the recent past, never arrive.

Panelists 2:

Building Hope in the Tech-City: Labor and Digital Aesthetics in Two Austin-based Organizations

Caitlin McClune, Independent Scholar, United States

As knowledge and cultural work has become central to economic functioning, this requires that we understand the unwieldy concept of immaterial labor. In this project, I use this framework to understand an emergent “labor of hope”, or a form of labor that allows market capitalism to exist alongside the alternative principles of the gift economy. In an analysis of the Electronic Frontier Foundation (EFF) in Austin (Texas, Us) and the Austin Museum of Digital Art, I argue that cultural artifacts are part of, and express, changes in sensibility during a time saturated by collective communication, crowd sourcing, and algorithmic interaction. In the creative artifacts produced by knowledge workers under the authoritarian inflected leadership of president Trump, we uncover a labor of hope. Within this inquiry, I show how the affective work that goes into the material production of creative artifacts reaches for alternatives in the current climate of despair.

Panelists 3:

Recycling Ideological Hollow Words: The Making of Hope in Post-Socialist China

Jia Liu, The University of Texas at Austin, United States

Drawing on the theoretic inquiry of how specific knowledge practice interplays with people’s fluid sense of reality, this paper explores the discursive formation of

the first Chinese sitcom *I Love My Family* (*Wo Ai Wo Jia* 我爱我家, 1994). The fulcrum of this investigation is the paradoxical relation between hope in future tense and ideological sediment in past tense. As social practice, the knowledge of hope at the very historical watershed was destined to be integrated into pre-existing ideological utterance. Hope, in the face of skeptics and cynicism, not only urged on the production of new object but also the emergence of new logic. By examining the post-socialist ethic embodied in *I Love My Family*, this paper argues that the knowledge of hope in the marketization process differentiates itself from the former symbolic interaction of society, its non-fixed nature prepared better for various affective attachment and criticism modality in the coming new era.

Panelists 4:

Hope as Method: Navigating (Post-) Socialist Subjectivity in Contemporary China

Xuefeng Feng, The University of Texas at Austin, United States

In his book *The Principle of Hope*, Bloch states that “the world [is] full of propensity towards something, tendency towards something, latency of something,” and this is where, for him, philosophy fails to provide effective solutions to this very world of becoming and not-yet becoming. For him, therefore, hope becomes a methodological issue that aims to establish and maintain a forward-looking orientation at every step of practice at present. Accordingly, taking hope as a method urges us to attend to what has not-yet become. Following this method of hope, this paper revisits the cultural representation of (post-) socialist subjectivity in contemporary China, in this case, the film *The Piano in the Factory* (*Gang De Qin* 钢琴的琴 2010). Far from being an elegy of the working class, the film, *I argue*, calls for a non-teleological conception of hope, that is, an embodied practice towards what Ben Anderson calls “the becoming otherwise that is folded with the actual.”

Discussant:

Lv Li*, Beijing Normal University

Sung-Sheng Yvonne Chang*, The University of Texas at Austin, United States

[H4] Automation and New Forms of Labour

Panelist 1:

The Automation Body in Television

Brooke McArthur, University of Sydney, Australia

In this paper, I investigate the worker as an extension of automation in producing and delivering television content. It explores the biomechanics of the worker's body, their relationship with automation in the various labour processes, and how the body has been transformed through the developments of automation technologies in television. Drawing on the biomechanics principle of the body as a machine operated by the machinist, I will demonstrate how the body has now become "an automaton, a mechanism, a machine", as it negotiates the needs of automation and other technologies in producing and delivering content (Golub 1991, 211). Further, this paper considers how automation affects workers' economy of effort and efficiency within the television environment. In recent decades, technology has significantly changed and transformed the socio-technical arrangements in television institutions. While there is some awareness that television environments are positively and negatively affected by automation, there is scarce empirical research on how bodies adjust and respond to technological transformations, particularly in technologically dominant and dependent industries like television. In this paper, I will present ethnographical accounts of automation and the impacts on labour processes and the bodies of television workers. Developing a conceptual framework from cultural studies, media studies, performance

theory, and phenomenology, this paper examines the automation of bodies as well as the affective, cognitive, and physical responses to automation in television. This paper aims to contribute to the understanding of the spatio-temporal and socio-technical arrangements in television institutions by introducing the complexities of biomechanics, temporality and automation.

Panelist 2:

On-Demand Mobile Workforce in South Korea—A Case Study of Kakao Driver

Jinnie Chae, Sungkonghoe University, South Korea

There has been increasing attention on the new forms of labour mediated by the digital platforms such as Uber and Airbnb. While the dominant views argue that these platforms increase freedom, flexibility, independence, and opportunities for individuals, the recent empirical studies reveal the intensified inequality and precarity in labour practices. This paper extends this critique with a case study of Kakao Driver, a surrogate driver-hail application operated by Kakao (South Korea's most dominant platform firm). This study combines an ethnographic study of Kakao Driver's drivers in both virtual and material spaces with an analysis of Kakao Driver's technical systems and an analysis of public discourse of its corporate communications. In South Korea, people who have a drink at night mostly use the surrogate driver service. Surrogate drivers are called to drive his/her clients' car to their home. It is commonly reported that many drivers experience severe abuse by drunken clients and have to spend many hours in the street between calls. This study analyses the case of Kakao Driver as part of the spread of precarious employment since the IMF crisis in South Korea, focusing on how Kakao Driver's entrance into the surrogate driver industry creates opportunities and risks of surrogate drivers in terms of labour practices and labour relations.

[H5] Re-discovering and Re-evaluating the Roles of Arts and Museums in the Local Communities with Case Studies of Ueno, Tokyo, Tohoku, and the West Bund, Shanghai

Chair:

Takemi Kuresawa, Tokyo University of Technology

Panelist 1:

A Case Study of The Relationship between the Local Artistic Field and the Museums in the “Greater Ueno Area” in Tokyo

Mengfei PAN, The University of Tokyo

This research focuses on the relationship between the local artistic field and the Museums in the “Greater Ueno Area” in Tokyo. Foregrounding the gradual establishments of the concept of “art” and organizations that institutionalize “art” including official exhibitions, universities, art colleges and museums since Meiji Period (later half of the 19th Century), the Ueno area witnessed robust exchange among the emerging “artists” and intellectuals. By examining the activities of craftsmen and artists including Gyokuzan Asahi (1843-1923), Koun Takamura (1852-1934), Taikan Yokoyama (1868-1958), and Fumio Asakura (1883-1964) and art groups, this paper finds that both national projects and personal network contributed to the birth of modern art as concept, a field/circle of art, and the defining characteristic of the Greater Ueno area encompassing Ueno, Yushima, Yanaka, Sendagi, and Hongo areas. It also argues that there is strong locality in the Museums

in Ueno, which had not yet been fully examined.

Panelist 2:

Role of Art in Tohoku after the Earthquake and Tsunami

Mina, OHBA, Shanghai Art Academy

The Tohoku earthquake and tsunami in 2011 significantly impacted the Japanese society, economy, and culture. After the earthquake and tsunami, artists started to frequently question “What can Art do” towards Tohoku. They took part in vigorous volunteer works, holding big art festivals in Fukushima, and recording the local situation. This research looks into the social contribution and role of art with specific focuses on the condition after the Tohoku earthquake and tsunami.

Panelist 3:

The Institution-led Approach in Cultural Development for Urban Regeneration in the West Bund, Shanghai

Xueting GU, Royal College of Art, UK

It becomes a phenomenon that cultural district springing up in cities as part of the urban regeneration scheme. Among which, over the past decade, the West Bund in Shanghai transformed from an industrial past to a cultural cluster. It has a long list of institutional occupants, such as the Long Museum, the Yuz Museum, etc., intended to lead the local cultural development. This institution-led approach in cultural development is not uncommon in many of the cultural districts. These cultural guardians provide expertise and resources which could entail success. However, taken into account of the history of Longhua, the social structure, the nature of culture, the mythical believe in institutional power should be reevaluated. Therefore, this presentation will respond to the complexity and uniqueness of the

West Bund, and discuss the contemporary models and agency of institutions in cultural development, and within the West Bund context, their opportunities and challenges.

Discussant:

Takemi Kuresawa, Tokyo University of Technology

[H7] Re-marking the Rural-urban Conjuncture in South China

Chair:

Daren Shi-chi LEUNG, The University of Sydney

Panelist 1:

Suburban Island as Urban Neverland: A Case Study of Dongzhou Island in Hengyang, Hunan, China

Gang Hong, Sun Yat-sen University, Guangzhou

One of the salient spatial reconfigurations involved in China's centrifugal urbanizing process is the renewal of suburban space. Also, in continental cultures, small islands often make easy objects for convenient developmental plan and practices due to their smallness, insularity, boundedness and littorality. Against the abovementioned backgrounds, I attempt to conduct a case study of a small suburban island in Hengyang, a relatively backward inland city in the hinterland of central South China, in the context of eco-cultural island tourism. Drawing on theoretical resources from island studies and substantiated by participatory observation, this paper attempts to critically examine how the suburban Dongzhou Island is projected,

planned and practiced as a fetishist Neverland for the urban mainland, with all the cultural complexities involved. It is also reflected whether the tourist experience of the suburban island could be incorporated within the global urbanization discourse or is better regarded as one separate local instance.

Panelist 2:

Eating into the Future: A Visceral Question on Youth Eco-food Association and Food Crisis in South China

Daren Shi-chi Leung, University of Sydney

Rethinking of food, rather than showing we are our taste, demonstrates our taste for change. The food crisis in China since 2009 renders urban consumption a paradigmatic shift on food narrative from scarcity to safety. The boom of alternative food practices is widely found among cities in China. Particularly, young organizers and participants (aged 18-35) join eco-agricultural movements, which shows a new politics of caring—on health, rural communities and the environment—rather than a trend of urban consumerism. Cheung-xiang-hui, a youth food association found by young people in 2012 in Guangzhou, aims to develop food and agriculture education in terms of the emerging urban-rural exchange in food, knowledge and culture. By focusing Cheung-xiang-hui as a case, this paper will mainly discuss how youth food activism re-articulate food crisis, urban-rural exchange, small-scale farming, and food literacy in China into a problem-space called “eating into the future.” This requires an embodied ethnography to discern young organizers and participant experience, values, affective registers, with which to reveal how young people construct particular food discourses for urban imaginations through their active, frontline, and self-initiated participation. More importantly, instead of evaluating its food initiatives, contextualizing the youth engagement in eco-food movements in China immersed in visceral politics to establish the sovereignty of their edible future

is another attempt of this paper.

Panelist 3:

A Journey Back Home: Study of Return Migrants in Rural China

Xibei Wang*, University of Technology Sydney, Australia

This interdisciplinary research attempts to investigate the domestic return migrants' reintegration and social negotiation in rural China. Return migrants, or *fanxiang qingnian* (youth who return to their hometown), in this research, refer to those who are born in the countryside and move to the city for higher education. After graduation, most of them live and work at the same place for a certain period of time before returning to their hometown. Most of all them are young educated university students. The decision to return is considered as a counter-movement of the massive urbanization process in China, where leaving the countryside is deemed as a more promising life choice. According to Schein (2006), the act of migrating from rural to urban means the negotiation of social agents to a higher social hierarchy. Sun (2006) also suggests that people are inspired to move to places that have more job opportunities. In that vein, how do we understand the trend of return migrants whose number is increasing every year? What do we interpret their spatial imagination (Oaks & Schein, 2006) Furthermore, what cultural indication is emerging that facilitates the decision to return (Gupta & Ferguson, 2004) This research will look at both the reasons that drive their return (marriage, work opportunity, etc.) and their experience upon return. It will discuss complex issues such as their social mobility, dual identity, translocal subjectivity, the place-making process (Gupta & Ferguson, 2004, Feuchtwang, 2004; Oaks & Schein, 2006), and scale negotiation/rescaling (Herod & Wright, 2008). To understand the matter comprehensively, it will also entail the perspective of those who stay, namely their family members and relatives. Lastly, it will explore the role of return migrants'

social network and social media. The aim of this research is to examine on a micro level how return migrants negotiate and redefine their social positions, so as to shed light on the intricate and appear-to-be binary relationship between rural and urban, central and periphery, etc.

[H8] Urban: Realities, Languages and Imagination

Panelist 1:

A Study on the Urban Mindscape in Iranian Cinema: An Analysis of the Three Generation of Movie Makers in Iranian Cinema

Baharak Mahmoodi, University of Tehran, Iran

My main question is that what kind of imagination is created on city through the Iranian films? Is Tehran image has changed over time? My central argument is that although the representation of city is interrelated to Tehran in the most of Iranian movies, the central components of the city had been absent. The first part of the thesis, go through the movies of three generation of Iranian filmmakers, (Filmmakers of the 40 s, 60 s up to 80 s) and I have investigated thirty films through content analysis. The question is that what has changed in city images in these fifty years? Do filmmakers, have depicted the city and its problems in a very different ways during the time or not?

The results of this study showed that, urban spaces and Tehran icons have been absent in the most of films in any period, instead the city represented through its acute problems and difficulties and central issues are the same in all three generations such as Consequences of immigration to the city, shortage of occupation and dwelling.

The second section explore about the reception of the urban image on films. I

wanted to understand how audiences are interpreting Tehran through the movies and if they were influenced by the images they experienced through those films?

As a conclusion, I found there is a meaningful difference between the audiences who born and live in Tehran and the ones who are Immigrate to the city. First group are afraid of Tehran which is depicted on movies with its difficulties but the second group found these issues so interesting which made them to come and make life in this city. As a matter of fact, the issues which abandoned the first group, attracted the second one.

Panelist 2:

**Liminal Languages of Inclusion and Exclusion in the Golden Triangle
Special Economic Zone**

Josto Luzzu, University of Sydney

In 2007, Zhao Wei, owner of the Kings Romans Group, relocated his casino business from Mong La, sited in the Burmese Shan State, to the Lao Golden Triangle area, finding more favorable conditions. In agreement with the Lao government, he invested a consistent amount of resources for the opening of a Special Economic Zone (GTSEZ), obtaining a lease of 103.7 square Km of land for 99 years. By attracting investments through the gaming industry, the project aims by year 2020 to create new jobs, the construction of infrastructures and the building a town of 200000 people, thus ultimately boosting the economic and touristic growth of the area. This paper looks at the multi-cultural syncretism pervading the urban space, the architectures, the festivals, and the daily activities in the GTSEZ. It argues that the adoption of hybridizing languages that intersect the socio-political, economic, and cultural spheres of the zone represents a source of legitimization for the operations of the gaming company.

Yet, the logics of neoliberal development and international relations that the

zone extends to create a defacto corporate state, engender idiosyncrasies that impose a constant negotiation between what the developers envision as an optimized, assorted space and the contingent phenomena that inscribe the multicultural distinctiveness of the project. Migrant Burmese, Thai, Chinese, Ukrainian, Russian and Filipino communities and Lao living in the zone redefine their identities by carving out cultural spaces, flexibly and actively molding their lives on a daily basis, as tactic to face circumstantial challenges. Their lifestyles influence and redirect the company's management strategies, posing important questions of governance and communality.

Panelist 3:

Spaces of Urban Poverty and Social Welfare in China

Sirma Altun*, The University of Sydney

China's welfare system is characterized by a sharp rural-urban contrast: urban citizens are entitled to a more comprehensive welfare system while social welfare for rural residents remains minimal and residual. Besides, migrant workers living in cities are facing considerable welfare ambiguities, which forms a unique challenge for the welfare system in China. Furthermore, increasing public demands for enhanced welfare benefits and central government's intensified emphasis on social order and stability have been shaping the dynamic and contested realm of social welfare. In addition, rural-urban harmonization in social welfare promoted by the central government in conjunction with the hukou liberalization are likely to induce further major transformations for welfare provision in China.

Looking at social welfare and urban poverty in China through a socio-spatial perspective, I aim to develop a comprehensive understanding of the relations between social welfare and the socio-spatiality of the Chinese state. To this end, I

critically engage with the literature developed by Chinese scholars on urban poverty and poverty alleviation programs. Simultaneously, I read the theories of critical geography through questioning what they offer for understanding the uniqueness of Chinese socio-spatiality. The originality of this paper lies in the investigation of how socio-spatiality of the Chinese state relates to the historical transformations of social welfare and urban poverty in China.

Panelist 4:

Transformations of Industriality in Russia: Recoding the Basic Concepts

Vandyshev Mikhail*, Ural Federal University, Russia

Veselkova Natalia*, Ural Federal University, Russia

Theories of the transition from an industrial society to a postindustrial one (for example, the knowledge society, the creative class, etc.) describe the model of industriality typical for megacities mostly, and leave on the periphery the other types of settlements. If we consider industriality as the quality of relationships based on the central, system-forming role of large-scale, mass production, this quality of relationships remains, enclave or disperse, incities with a changing identity, ceased to be only industrial and looking for their “new faces”. This process is more pronounced in small and medium-sized settlements and especially concentrated in the single-industry towns. The transformation of industriality is embodied not only, and not so much in changing the volume of production and employment of the population, but in changing the semantic designations of what is happening. The search for such values is the main goal of our research, the empirical basis of which encompasses a number of Russian cities (including the areas embodying different scenarios of the new industrialization policy, mainly in the Urals).

We are interested in the multiple ways of explaining the ongoing transformation.

There are several theoretical orientations which could be relevant, such as, firstly, ideas of “path dependence”, presupposing the existence of predisposition to the reproduction of rooted models of the organization of social interaction and the semantic reinforcement of this organization. Secondly, there are theories that problematize various kinds of “heritage” (historical, cultural) as, on the one hand, the catalyst for the capital of a territory, and on the other hand, as a restriction narrowing the chances of changing the established cultural patterns of perception. We are looking for some other theoretical insights basing on the voices of the research participants.

[H10] Cultures and Experiences of Esport

Chair:

Veli-Matti Karhulahti, University of Turku, Finland

Panelist 1:

Female Esports in Hong Kong

Hanna Wirman, The Hong Kong Polytechnic University

While traditionally a male dominated space (Taylor 2009; Maric 2011), women are increasingly present in the global esports scene, from women’s colleges in America offering esports scholarships (Stephens College) to the popularity of fictional characters such as D. Va in *Overwatch* (2016) or Feng Min in *Dead by Daylight* (2016). With a focus on gender, I approach the female dominance of local professional gaming in Hong Kong. Gender dynamics will be examined by looking at player performance during eSports events and in the related live streams. Karhulahti’s (2016) postulation of varying streaming frames (play and interview

frame) will be used to further discuss how colocation contributes to framing one's gendered stream performance and, consecutively, player identity. Conducted interviews highlight entertainment rather than professional sports value in local women's eSports.

Panelist 2:

Competitive Computer Game Play as a Post-Human Performance

Olli Leino*, City University of Hong Kong

This presentation discusses performativity in competitive computer game play situations, such as those in eSports, from the perspective of “bodily co-presence” as suggested by Fischer-Lichte (2008). The presentation identifies certain amendments that Fischer-Lichte's model requires before being applied on situations where the locus of performativity is to be found from an overlap of the game world and the “real world”, and, in where performative gestures are carried out by the human body only “indirectly” and manifesting primarily in the bodies of avatar. The presentation argues that being able to relate to this kind of performances relies on audience's knowledge of the technological materiality of the computer game in question. The analysis will shed new light not only on gameplay as a performance (e.g. Fernández-Vara 2009), but also on “digital performance” (Fenske 2004) and “posthuman performance” (Gingrich-Philbrook & Simmons 2015).

Panelist 3:

Youth, Esports, and Learning in Hong Kong

Yong Ming Kow, City University of Hong Kong

Hundreds of thousands of Hong Kong youth are spending countless hours devoted to esports—solving puzzles, collaborating in teams, and organizing events

to share their experiences. Considering the way esports can motivate these youth to take on such challenges, an increasing number of researchers argue that we ought to pay attention to these gaming activities as complementary to classroom learning. But concerns were also raised about youths' engagement in esports, such as them spending too much time playing games—affecting their ability to cope with academic work, or even damaging their relationships with parents. The latter concerns seem especially acute among Chinese communities, for example, parents in Hong Kong. In this panel, I will share my current research findings from on-going interviews with Hong Kong youth and parents to stimulate a conversation around youth, esports, and learning.

Panelist 4:

The Proper Gamer: Representations of Digital Game Play in Popular Chinese Media

Marcella Szablewicz, Pace University, United States

In official rhetoric, eSports are often described as a healthy form of gaming, one that requires skill and strategy, while other forms of digital games, such as MMORPGs, are considered “addictive” and lacking in skill. This dubious divide has proven impossible to maintain, as demonstrated by the recent fervor over Tencent’s mobile game Honor of Kings, a mobile MOBA which has been played in professional competition but has also been subject to criticism for its unhealthy and addictive properties. This presentation revisits the rhetorical divide between digital game “addiction” and “athleticism” in contemporary China, examining the representation of digital games and gamers in recent popular media texts, such as the wildly successful television drama Love O2O (2016). Using critical discourse analysis, I examine how issues of class, economics, and nationalism play central roles in framing digital leisure practice within the context of contemporary Chinese society.

[H11] People's Park (III)

Speaker 1:

Invested and Indebted: Asset Appreciation, Uncertain Futures and the Labour of Calculation

Fiona Allon, The University of Sydney, Australia

Isao Hosoya, Office 134, Japan

Over the last 20 years, financial products, processes and logics have come to permeate every nook and cranny of everyday life. Australia, which largely avoided the global financial crisis, has become an outlier in the extent of investment culture—chiefly in the residential property market. Alongside the rise of investment has come an increased, if anxious, interest in financial tools and products. Smartphone apps and social media sites devoted to wealth management are facilitating the connection of households not only with the movements of financial markets and house-values, but also with financial logics, enabling calculation as an almost permanent extension of the self. Wealth accumulation through asset appreciation has become the main game for many, achieved through “good debt” secured by a raft of insurance products. Ironically the risks and uncertainties that flow from finance-led accumulation are to be solved through financial products such as property investment and insurance.

Speaker 2:

Iranian Cultural Studies and Urban Middle Class Hegemony

Abbas Varij Kazemi, Institute for Social and Cultural Studies, Iran

In this article, I will show how cultural studies in Iran defines itself as an urban middle

class advocate. For this purpose, the policies of the Islamic Republic of Iran on Iranian middle class life will be reviewed. I demonstrate that how, after the 1979 revolution, the details of the life of this class, including dressing, consumption and cultural tastes, are limited by the state. And as a result, the position of this class has changed from “dominant” before the revolution to “subordinated” after that. Through reviewing influential works and students’ dissertations in Cultural Studies departments in Iranian universities, it will be shown how the study of the life of the middle class has been an emancipatory and critical activity in Iran. Therefore, the concept of “resistance” is used as tool for criticizing of state policies and displaying of the agency of the middle class in Iran.

Despite this, I will criticize that focus on middle class life has marginalized the economy in favor of culture. Turning to study of the life of lower social classes places the culture in the economic context. For this reason, Iranian cultural studies should bridge the gap between culture and economy to be able to study another part of the subaltern and dominated classes.

Speaker 3:

“Enjoyment is a serious thing”: Intimacy, Affect and Humor in Young Norwegians’ Snapchat Practices

Lin Prøitz, University of Oslo, Norway

Erik Carlquist, University of Oslo, Norway

Enjoyment is a serious thing, Berlant and Ngai (2017) argue, stressing how humor polices intimacy, in part through its capacity to hold contradicting and colliding affects. Snapchat usage among youths has been described as an ephemeral, playful practice, based on intimate and affective expressions among close friends (Charteris, Gregory, & Masters, 2016; Handyside & Ringrose, 2017; Piwek & Joinson, 2016; Waddell, 2016). Humor and enjoyment appear to be central to such exchanges. Our paper works across feminist theoretical perspectives (Ahmed, 2010;

L. G. Berlant, 2011; L. Berlant & Ngai, 2017) on intimacy, affectivity and humor, including the “carnavalesque” (Bakhtin, 1997), combined with critical psychological perspectives on well-being (Greco & Stenner, 2013), to offer an empirically grounded investigation of young people’s Snapchat performances. Our analytic approach involves asking how intimacy and affect are woven through youths’ Snapchat practices and how Snapchat-humor can function as a “binding technique”.

Speaker 4:

Secret Politics in Shanghai: Reading Police Archives of the Municipal Bureau in the 1920s

TANG Weijie, Tongji University, Shanghai

The history of Shanghai International Settlement was already over, but the politics of modern urban has not finished yet. This paper will investigate four records of Police Daily and other archives, and seek to provide the dimensions of governance of International Settlement in the 1920s’ Shanghai.

[H12] The Circuits of Play 2 (Double)

Chair:

Susanna Paasonen, University of Turku, Finland

Panelist 1:

“My belly also has the right to be seen! ” Agency Play, and the Dynamics of Looking in Body Positive Selfies

Kaisu Hynnä, University of Turku, Finland

This paper investigates the meanings and functions of body positive selfies

shared on Finnish “Jenny and the Fat Myth Busters” Facebook group. Body positive selfies, full shots often featuring young women posing to show their body shape and size, are a prominent part of the body positive movement—an online based movement aiming to empower those who feel they do not fit current western standards of beauty and attractiveness. The analysis is based on interviews with members of the group. Selfies are discussed as playful, yet meaningful, practices of making oneself seen that re-formulate normative understandings of female visibility, although not necessarily defying other than size-based marginalizations. Media theories of gendered, aged and sexualized ways of “looking” and “being looked at” will be questioned through teasing out the modes of agency and play in body positive selfies.

Panelist 2:

Limits of Play: Safety and Trigger Warnings in Feminist Online Spaces
Katariina Kyrölä, Åbo Akademi University, Finland

How are the limits of play and playfulness drawn through the figures of “safe space” and “trigger warnings” in today’s feminist online spaces? This paper interrogates the role of play and playfulness in online communities and blogs focused on feminist discussions about gender, sexuality and race. Such online spaces often address structures of marginalization and related violence, aiming to produce safe spaces for the readers/viewers/participants—a part of which is to offer trigger or content warnings as a heads up for potentially (re-) traumatizing or offensive content. Trigger warnings have indeed become an intensely debated issue during recent years, and their opponents argue that they can stifle play, joyfulness, humour and experimentation around topics such as gender and sexuality. The paper asks instead, how to conceptualize play as a part of creating safer, ethical and respectful feminist online spaces?

Panelist 3:

Playfulness and Pedagogy: Sex Positive Digital Media Projects for Women

Mari Pajala, University of Turku, Finland

This paper asks how have notions of playfulness been deployed in various digital media projects which state as their aim to promote women's well being in the area of sexuality. Examples include public service media projects about women's porn fantasies as alternatives to mainstream porn and online games aiming to eradicate shamefulness from female masturbation. What kinds of ideas about the pedagogic and empowering potential of playfulness motivate these kinds of projects? How do understandings of positive and negative affect structure this pedagogy? What kind of different value can the articulation of playfulness, sex and women offer for media organizations and content creators in the contemporary participatory digital media economy?

[H13] East Asian Pop: Celebrities and Fandom

Chair:

Doobo SHIM, Sungshin University, South Korea

Panelist 1:

Female Scopophilia and New Masculinity in East Asia

Seok-Kyeong HONG, Seoul National University

South Korean Popular Culture has a growing influence in the East Asia, producing celebrities who communicate with their transnational fandom through SNS

and MCN (Multi Channel Network), as well as by traditional circuit of media and spectacles. Trained in the crossmedia production, the majority of them can act, sing, dance, and speak different languages. Compared to their Hong Kong antecedents and Japanese precedents, these Korean celebrities have clear transnational objectives. Influenced by the predominant female fandom, cultural industry responds to the desire of the public, producing male celebrities with an unusual identity in Occident. As the objects of female gaze, male celebrities are managed to develop their own visual strategies in order to satisfy female scopophilia. They are competing with the dominant western male glamor in the worldwide Korean Wave fandom. This presentation aims to assess the making of this new masculinity focusing on its intersectional dynamics in the global audience and digital culture context.

Panelist 2:

What Makes Korean Idols Miserable?: The Korean Ethos of “Collective Moralism” and “Affective Egalitarianism”

Sujeong KIM, Chungnam National University, South Korea

Celebrity has been viewed as a symbol of individuality and freedom in the Western reality and academic literature. For Korean celebrities, however, the story is different, especially with Korean idols. Korean idols also enjoy fame like celebrities elsewhere, but they are continuously policed by both their own fans and fans of other celebrities. Even a trivial mistake made by a Korean idol can invite harsh criticism, which the idol has to endure and confront with an endless public mea culpa. If this is the case, how can we understand Korean idols to represent the meanings of freedom and individuality? Using the concepts of “collective moralism” and “affective egalitarianism” as frameworks, this study will explain the distinctive challenges and situations that Korean idols face.

Panelist 3:

Let Me Out: East Asian Celebrity Culture in the Era of Social Media

Ju Oak KIM, Texas A&M International University, United States

New media technology has shrunk a boundary of onstage and backstage in the entertainment industry and the celebrity has faced with the commodification of his/her daily life and the extension of labor time. As an example, the Korean pop industry has proactively employed the online media platform to promote the interaction between Korean pop idols and their fans and Korean pop idols are thus required to perform great emotional labor. Considering that the Japanese pop idol industry initiated the omnipresence of cute boys and girls in the mass media, this paper centers on East Asian celebrity culture in the social media-saturated world. By analyzing the social media accounts of Korean pop idols, this paper argues that the East Asian entertainment industry has developed an alternative celebrity-fan relationship as well as has brought privacy and surveillance to the fore of debates over celebrity culture.

Panelist 4:

Historicizing East Asian Popular Culture: Jin Yan, the Rudolph Valentino of China

Doobo SHIM, Sungshin University, South Korea

This paper examines the historicity of popular cultural flows in Asia. In doing this, it focuses on the roles played by “media hubs” in Asia. While Seoul is recently considered a hub of pop culture production and consumption, Tokyo and Hong Kong have long been important locales in producing cultural content and celebrities. In the early 20th century, Shanghai was a center of Asian pop culture and home of early Chinese films. Star wannabes across Asia migrated to Shanghai, including Jin Yan. Born in Seoul, he eventually became arguably the most important figure in the early Chinese film history being nicknamed as Rudolph Valentino of China. By contextualizing his film career

trajectory, we can historicize flows of East Asian celebrities and fandom.

Discussant:

Shin Dong KIM*, Hallym University, South Korea

[H15] Rethinking “Queer”: Androgynous Bodies in East Asia (Double)

Chair:

**Michelle H. S. Ho, Stony Brook University, United States;
Eva Cheuk-Yin Li, King’s College London**

Panelist 1:

**Mainstreaming Female Masculinity, Signifying Lesbian Visibility:
The Rise of Zhongxing Phenomenon in Transnational Taiwan**

Yu-Ying Hu, Kaohsiung Medical University, Kaohsiung

“Zhongxing” (“gender neutrality”) is the term used to describe young women who adopt masculine gender expressions and assume a collective and prevalent presence in public space and popular culture in contemporary Taiwan. I examine how this cultural phenomenon evinces multilayered transnational convergence of globalizing western feminist and queer politics, commodified regional flow of Japanese and Korean popular culture, and local T-Po lesbian subcultures in the process of Taiwanese nation-building. I indicate the gender-specific consequences of cultural transnationalization on queer sexuality formation by elucidating how zhongxing phenomenon mainstreams female masculinity as a chic, politically progressive, and semi-normative gender performance for young women and

represents lesbian visibility as a practice of insinuated signification rather than straightforward confession. Finally, I demonstrate how Taiwanese lesbians take advantage of the zhongxing discourse to satisfy conflicting desires for visibility and social integration. This paper reveals the subtle relations between normative constraints and queer's agency in a transnational cultural context.

Panelist 2:

Queering Gender: Heterosexual Chinese Women's Everyday Practice of Zhongxing/Androgyny

Eva Cheuk-Yin Li, King's College London

The mediated and gendered phenomenon of zhongxing ('neutral gender/sex') since the 2000s has mainstreamed non-normative gender expressions among Chinese women and attracted considerable academic discussion. Existing works have either placed heavy emphasis on textual analysis or assume that zhongxing is exclusively relevant to masculine lesbians. This paper extends the current literature by exploring the everyday practice of zhongxing among heterosexual Chinese women. By drawing from semi-structured interviews with 43 individuals, this paper explores how heterosexual women perform zhongxing to queer gender and construct alternative modes of selfhood. The findings suggest that heterosexual Chinese women engage in precarious boundary management by re-doing appearance and personality. They seek to express their individuality by distancing from hyper-femininity while simultaneously self-discipline gender expressions in order not to be (mis) recognized as lesbians or become 'leftover women', who 'fail' the heterosexual marriage market. Paradoxically, their everyday practice of zhongxing inevitably reinforces gender binderies and misogynistic values.

Panelist 3:

Transgender trouble: Gender Transcendence in Self-ethnographic Genderqueer Experience in Hong Kong

Siufung Law, Independent Scholar, Hong Kong

My paper explores key issues in relation to trans* and genderqueer experiences: 1) to delink dualisms such as sex/gender, body/mind to suggest the limitations of locating gender identity through the “felt sense of self” in transgender studies; 2) to suggest a genderqueer perspective in reinterpreting trans* subjectivity through self-ethnography. This paper first challenges the mandatory stable perception of gender and gender identity, and suggests the becoming of a trans* person involves a continual process and a free will of choice. By applying Buddhist philosophy, I aim to provide an innovative perspective to reinvent our imagination on gender and body. My first-hand experience as a female and genderqueer bodybuilder serves as successful praxis to explore the possibilities to traverse gender boundaries. This paper ends with my participation on genderqueer advocacy in Hong Kong LGBTQ movement.

Discussant:

Lucetta Kam, Hong Kong Baptist University

[I1] Gender, Sexuality, Culture, and the Creative Arts

Chair:

Naomi Merritt, University of South Australia

This panel explores gender, sexuality, culture, and the creative arts (including dance, visual art, participatory art, and cinema). The papers examine the ways that art and creative practices open up spaces for the exploration of gender and sexuality, while also reflecting the personal, cultural, historical, and ideological contexts in which they are made.

Panelist 1:

Queering the Pole: The Disruption of Heteronormative Visual Pleasure in Male Exotic Pole Dancing

Naomi Merritt, University of South Australia

At the 2016 Crossroads conference I presented a paper “Queering the Pose: The Disruption of Heteronormative Visual Pleasure in Drag Fashion Modelling”. This particular paper drew upon theories of gender performativity and the gaze in order to examine the “queering of the pose” by drag fashion models: that is where the fashion pose is “made strange” and serves to disrupt the gender binary and heteronormative visual pleasure. For the 2018 conference I will consider the relevance of this approach in a new (and under-theorised) cultural context: that of male exotic pole dancing. Contemporary pole dancing has evolved from its origins in adult entertainment venues: pole dancing is now enjoyed as a hobby, fitness regime, competitive sport, or performance art by a broad demographic (including an

increasing number of men) who engage in a wide variety of styles or subgenres. This paper will focus on “exotic” pole dancing—a style danced in extreme high-heels that combines the sensuality of “strip tease” dance and sexually suggestive floor choreography with acrobatic elements. Judith Butler’s theory of gender performativity will be used to examine the performances of male pole dancers who appropriate the hyper-feminine exotic dance style. This paper will argue that male pole dancers’ queered performances of hyper-feminine choreography (inspired by female exotic dancers and strippers), results in ambiguity that confounds the heteronormative gaze. Thus “queering the pole” can be seen as a deconstructive practice that destabilises hierarchical binary oppositions and offers moments of resistance and subversion that move beyond the gender binary to disrupt heteronormative visual pleasure.

Panelist 2:

A Butterfly in the Siberia: Xiyadie’s Queer Papercutting Art

Hongwei Bao, University of Nottingham, UK

In this paper, I discuss Chinese papercut artist Xiyadie’s (pseudonym, literally “a butterfly in the Siberia”) life and artworks. Using the traditional Chinese folk art of papercutting to express homoerotic themes, Xiyadie’s works have found a niche market in the gay community and have received increasing national and international attention. From an ordinary farmer to an artist, and from a married person to a self-identified gay man, Xiyadie’s transformation of identities dramatises the postsocialist allegory of “becoming queer” in the Global South. His life and artworks are intimately intertwined in China’s neoliberal process, where both human sexuality and creative talent have become reified in the transnational process of individualisation, privatisation and commercialisation, often seen often through a Western and “modern” framework. They also demonstrate the intricate politics when marginalised individuals and groups begin to speak out their minds and desires

through artist representation, amidst the multiple and often subjectifying discourses.

Panelist 3:

Bodies of Transference: Staging the Secrets of the Soul in Hou Chun-Ming's Art

Howard Chiang, University of California at Davis

In 2014, the highly acclaimed Taiwanese artist Hou Chun-Ming began his Body Image project, which involves interviewing people from all walks of life about their personal life. Aiming to expose their deepest desires, these sessions ask the interviewee to share intimate stories of past sexual encounters and paint an image of the body deemed most representative of his or her true self; Hou responds by painting a separate drawing. This paper discusses 19 pairs of these paintings, each of which represents a unique subject position in the Taiwanese gay male community. This paper argues that Hou's art, centering on the dialectic mechanisms of concealment and revelation, constitutes a form of queer psychotherapy in which the dynamic scripts of transference and counter-transference reciprocate between the interviewed subject and the work of art, between the body corporeal and the body visualized, and, above all, between the secrets and fulfilment of the soul.

Panelist 4:

Towards a Queer Affective Economy of BL Cinema in Contemporary China

Alvin K. Wong, Yonsei University, South Korea

Danmei (耽美), a loanword derived from Japanese kanji (tanbi), describes Chinese manifestations of popular cultural genres including Japanese BL (boys' love) manga, cinema, and internet literature that feature love between beautiful young men. My

paper examines how recent Chinese BL cinema mobilizes the affective economy of male-male intimacy and eroticism to attract female viewership while disavowing feminine desire at the same time. Specifically, female protagonists in danmei films such as *Uncontrolled Love* (2016) and *Mr. CEO is Falling in Love with Him* (2017) are either positioned as obstacles to queer erotic fulfillment or as insignificant “cover” for the underlying intense homoeroticism of boys’ love. Overall, this paper contributes to current scholarship on danmei culture, queer fandom, and creative art industries by focusing on the queer affective economy of BL cinema in China through feminist and queer intersectional critiques.

[I2] Art Practices and Cultural Management: From Naples to Hanoi

Panelist 1:

Tactical Urbanism, the Impact of Art Going Public in Hanoi

Stephanie Geertman*, Independent scholar, Netherlands

There is a growing creative sector in Hanoi where artists are increasingly expressing themselves in independent, public art spaces. Early post-reform Vietnamese artists are known for their tenuous relationship to the “objective” truth as propagated by the state’s doctrine of socialist realism. In the recent post-reform years a new generation of Vietnamese artists have been finding space to create art that is more autonomous to art forms that previously would have been considered “anti-revolutionary” and therefore limited to private space. In particular, they are increasingly finding space to exhibit individual expressions of artistic creativity in public. This study argues that this younger generation of artists uses a soft approach to secure public spaces in the city to show their art which enables them to operate

with relatively few constraints from the party-state. Furthermore this study argues that this approach contributes to the larger concept of “tactical urbanism” that is characterizing the capital of Vietnam today.

Panelist 2:

Culture at the Crossroads of Neoliberalism and Neoconservatism in New Turkey

Chien Yang-Erdem, Bilkent University, Turkey

Neoliberalism and neoconservatism as two distinct political rationalities have formed a peculiar alliance and generated what Wendy Brown (2006; 2015) describes as “de-democratizing effects” in contemporary societies over the last two to three decades. In Turkey, under the Justice and Development Party’s rule, this alliance has a unique configuration combining the norms and values of the free market and Islam (ism) to govern every aspect of social life. There has been a proliferating literature addressing the question about how the convergence of market and moral-political rationalities has undermined equality, social justice, and individual rights and freedoms. While the existing literature has generated lively debates on the subjects of education, welfare reform, urban development, and gender policies, culture as a target of administrative reform remains relatively under-discussed. Through a critical analysis of the Turkish case, this study examines the relationship between culture, government, and society at the intersection of neoliberalism and neoconservatism.

This study takes up Turkey’s recent popularization of Ottoman-themed cultural practices, ranging from history museums to television series featuring the Ottoman-Islamic legacy, as a site where de-democratizing effects of the neoliberal-neoconservative alliance can be observed. The study reveals that Turkey’s neoliberal approach to cultural management between the 2000s and 2010s has converted culture into an integral part of the free market where civil participation as consumers

and entrepreneurs is translated as an indication of democratization. This emergent culture market also has operated as a regulatory mechanism in favor of the Islamist government's conservative and nationalist agenda. The study contends that Turkey's blend of neoliberalism and neoconservatism has significantly transformed the state's approach to culture as a way of governing the social, produced the knowledge of Ottoman-Islamic pluralism, and a citizen-subject who is increasingly subjected to exclusion and discipline for expressing critical views of this knowledge.

Panelist 3:

Cultural Economies of Art and Technology in Shenzhen

Ashley Lee Wong, City University of Hong Kong

This paper explores the emerging systems for cultural production in China as a domain for rethinking the logics of the neoliberal governmentality within the creative economy. Since the 1990s the creative economy has been celebrated as the driving force of the global economy, yet has emerged as flexibilisation of labour resulting in new forms of exploitation in a state on constant of change. This leads to a situation in which freedom is no longer liberatory in a *laissez faire* economy as the welfare state diminishes leaving the individual to bear the risks of entrepreneurial endeavors. Self-exploitation becomes the norm while full-time employment diminishes. There is a need to re-think the role of culture and creativity in society beyond a neoliberal logic and to find a way in which artists and cultural worker are empowered rather than instrumentalised in processes of gentrification and innovation.

My research looks at the creative industries through the intersection of the political economies of art and technology. Looking at China's creative economy, Shenzhen has emerged as a hub for technological innovation as it shifts to a knowledge-based economy. Shenzhen's economy is becoming centered on design through the creation of brands that creates symbolic value moving away from

material and functional value of commodities. Similarly, artists operate as brands as the value of their work increases within the art market as they exhibit in museums and circulate in the press. The intangible, immaterial value of art and brands is one that is culturally produced but is difficult to quantify since it no longer follows Marx's labour theory of value. Artists are often poorly remunerated for their work often in exchange for recognition in the reputation economy. How can we re-think the cultural economy through the context of China and through the economies of art and technology to reconsider the role of artists today?

[I3] Ethics, Aesthetics, and Materiality in the Datafied Everyday

Chair:

Daisy D.S. Tam, Hong Kong Baptist University

Concepts such as society of control, datafication, and the datalogical, while insightful, do not fully consider the variegated ways in which data circulate in everyday life and increasingly inform discursive and aesthetic practices in specific contexts. Hence this panel inquires into the appropriations, echoes, distortions, and multiplicity that emerge from data-based power. It considers data regimes as constitutive of political agency but also underdetermined in terms of the field of struggle they enable by intersecting data, human and nonhuman bodies. Our papers articulate current data regimes to politics of aesthetics as well as genealogies of governance that involve corporations, governments, NGOs and activists, as well as specific populations. We explore encounters of the representational and the speculative, along with ethical dispositions oriented onto openness and commons. Last, we address methodological questions about the possibilities for ethnographic, action-based and performative research methodologies in the context of data and

digital infrastructures.

Panelist 1:

Keeping it Fresh

Daisy D.S. Tam, Hong Kong Baptist University

Approximately one third of the planet's food (1.3 billion metric tons) is lost or thrown away unnecessarily each year. In Hong Kong the problem is acute; 19 percent of the city's food is wasted annually, accounting for 35% of the municipality's landfill space. In this paper we propose that fresh-food waste, and its resulting toxicity, is driven by proprietorship of both physical material and its accompanying digital data body. From hoarding food to hoarding data, these acts of privatization, although supposedly intended to preserve and safeguard, in fact contribute directly to the decay of resources. Disruption of the supply chain which is required to reduce waste, improve food security and increase sustainability, can only be effective if it coincides with open access to accompanying data streams. The HKFoodWorks project is working with NGOs to develop new modes of open-source logistical coordination via location-based media to optimise food rescue and reduce waste.

Panelist 2:

Aggregations of the Obscure: Data and E-Waste in Hong Kong

Rolien Hoyng, The Chinese University of Hong Kong

Electronic waste (e-waste) forms part and parcel of the infrastructures of datafication that enable pervasive control yet themselves escape visibility. I problematize the politics of openness and opacity of digital infrastructure by considering hardware recycling in terms of intra-actions (Barad 2003) that produce

nonlinear transitions of materiality into waste/recycled product. I focus on Hong Kong's logistical reverse industries as well as its informal milieus of circulation. Rather than striving to map the life of e-waste, I reflect on the probing of its traces through action-based research involving sensors, trackers, and data proxies. This leads me to consider datafication in terms of a field of struggle containing heterogeneous possibilities for articulations of data and matter and circulations of e-waste both as matter and as image. Weighing openness and opacity, this paper explores the trade-off that structures the nexus of corporate transparency and black-boxed technology versus informal secrecy and pirated openness.

Panelist 3:

Colonial Iterations of the Datalogical in Palestinian Refugee Camps

Monika Halkort, Lebanese American University, Lebanon

This paper critically interrogates the turn towards “the datalogical” (Clough, Gregory, Haber, & Scannell, 2015) in humanitarian settings, drawing on examples of data activism and participatory mapping in Palestinian camps in Lebanon. Key is the onto-logics of sociality afforded by data-based measures: how they shape ethical substance and modes of being in common in the ongoing (re) configuration of the world. My approach opens the material agency of social measures to the full spectrum of energies, designs, infrastructures and modes of calculation that bind people and things into world sustaining relations, while implicating data into dynamics of struggle across a multiplicity of platforms, operational divisions and temporal scales. While the onto-logics of colonial sociality do not seamlessly map onto the speculative calculus of post-probabilistic computing, I show how a genealogy of the “datalogical” may critically enhance our understanding of the entangled histories of data infrastructures and struggles around colonialism, enclosure, extraction, and the question of commons.

[I5] Cultural Flows and Collaboration between Europe and Asia

Chairs:

Susanne Eichner, Aarhus University, Denmark

Lothar Mikos, Film University, Germany

This panel engages in the different ways, levels and flows of television between Europe and Asia. When media content travels from one place to another it is not simply “passed on”, it circulates within a specific system of production and distribution, accessibilities and taste formations.

In this sense, this panel critically explores “cultural and communicative flows in a global system” (Schlesinger), focusing on the mobility of content. Our theoretical starting point is that whilst cultural commodities increasingly cross borders, they are produced within very specific local systems of economic and political conditions and regional cultures, bearing the specific cultural markers of their places of origin. Empirically, the panel will illuminate particular circumstances of the production of European TV content and its distribution and appropriation across Asia. We will draw on specific case studies whilst aiming to provide a holistic perspective of the current state of emerging transnational television cultures.

Panelist 1:

Following The Bridge: The Multiple Flows from Denmark to Asia

Susanne Eichner, Aarhus University, Denmark

Scandinavian television series have had an unexpected global success during the last decade. With the airing of *Forbrydelsen* (The Killing) on BBC4 in the UK

in 2011 the door was opened for other non-Anglophone TV series from Europe, making subtitled drama attractive for both buyers and audiences across the world. Taking the case of the Swedish-Danish co-production Bron/Broen (The Bridge), this paper follows the crime series across the globe, considering two different, yet interconnected circles of cultural flow: Firstly, the official exploitation chain of the original series, considering the dynamics and backgrounds of acquisition and broadcasting in, for instance, Germany, UK, Australia, Japan, and the series' three adaptations in the US, UK/France, and Russia (The Bridge, The Tunnel, and Moct respectively). Secondly, the "unofficial" chain of cultural circulation, including fan subtitled versions on illegal streaming platforms. By doing so, the paper aims to understand the interconnectedness between fan based sharing cultures and industry controlled distribution patterns.

Panelist 2:

British Television Drama: Chinese fans in Global Fandom Communities

Rui Xu, Aarhus University, Denmark

Since 2012, British television dramas such as Sherlock, Downton Abbey have swept over mainland China with an irresistible force. Popular British television dramas have occupied the top ranking spots on the major streaming websites, and innumerable discussions have ignited on a variety of Chinese social media platforms such as Weibo and Douban. But because the UK is geo-linguistically removed from China and because there are technical restrictions for accessing UK-based websites and services, Chinese fans face difficulties in accessing additional information and participating in fan activities outside China. Using a variety of audience research methods, this paper seeks to examine whether this gap leads to Chinese fans experiencing and engaging in fan activities differently to fans outside China. Moreover, it explores how Chinese fans view themselves within the global fandom communities.

Panelist 3:

Cultural transformations of German TV formats in China

Lothar Mikos, Film University, Germany

During the past few years, several German TV formats have found their way onto Chinese television screens. One of the longest running game shows of public service broadcaster ZDF, called *Wettendass...?*, was popular on the Chinese channel CCTV as *Xiang Tiaozhan ma?* for some years. The comedy series *Knallerfrauen* was brought to China by fans of the show, who discovered and watched it on the internet. A streaming service bought the license rights as a result and showed it as *DiaosiNüshi*. Even though humour is not easily translatable, the show was popular in China because of the visual comic and slapstick like humour that arises when the protagonists of the show behave unconventionally in everyday situations. This paper will discuss the processes of cultural transformation of these three television formats with regards to aesthetics and narrative structures, and will look at the role of Chinese audiences who find and engage with foreign shows via the internet.

Panelist 4:

Transnational Conglomeration and Cooperation in TV Format production: The Europe-Asia connexion

Andrea Esser, University of Roehampton, UK

JunHee Lee, Sungkyunkwan University, South Korea

Since the start of this millennium there has been a stark rise in global TV formats, programs like *The Voice* or *Hole in the Wall*, shared across the world in the form of local adaptations. The success of the format trade has significantly changed the circumstances of TV production and distribution, causing transnational conglomeration and a rise in cross-border cooperation between Europe and Asia—

regions that historically have been viewed as too culturally distant to engage in notable program trade or co-productions. Using a methodological combination of trade journal analysis and elite interviews with industry executives, this paper will explore the rise in collaboration between the newly formed European production conglomerates and Chinese and South Korean firms in recent years. Moreover, it will look at the types of cooperation and varying business rationales for collaborating, and the at times complex negotiations necessary to align differing TV production and viewing cultures.

[I6] Spectre of Sexuality in Discourse and Daily Life

Chair:

Alenka Svab, University of Ljubljana, Slovenia

Panelist 1:

Everyday Life of Lesbians and Gays in Slovenia: 2004-2014

Alenka Svab, University of Ljubljana, Slovenia

Paper will present results from two studies on everyday life of lesbians and gays in Slovenia that were carried out in 2004 and 2014, including quantitative survey and qualitative part with focus groups on various aspects of everyday life (coming out, experience with violence and discrimination, intimate partnerships, family life, lgbtq+ community, opinions regarding legal issues regarding discrimination, violence and marriage). The presentation will focus on coming out in different social settings, experiences of homophobia and violence, and intimate partnerships. Data will be presented in a comparative way with an attempt to identify main changes

in a ten-year period. Although it was expected that comparative analysis will show improving of situation in everyday life of gays and lesbians in Slovenia in ten-year period, results from both studies show about the same level of violence against lesbians and gays in public sphere and even a slight increase of violence in school settings. However, there are more positive narratives from the private sphere, especially within family where there is less negative reactions and greater acceptance after coming out. Nevertheless, even here lesbians and gays often experience the so-called transparent closet, a social situation where after coming out they face silence and ignorance from other family members. The situation will be discussed taking into account recent broader social, political and cultural changes that happened in the past decade in Slovenia. Among others Slovenia is facing re-traditionalisation and increasing presence and power of Catholic Church.

Panelist 2:

Transnational Flows of Feminist Knowledge in an era of Hypernationalism
Nithila Kanagasabai, Tata Institute of Social Sciences, India

In March 2017, with the expiry of the Twelfth Plan and dissolution of the Planning Commission, the fate of 163 Women's Studies Centres (WSCs) in India is uncertain. It is in the context of this crisis in Women's Studies (WS), and the slow but sure dismantling of the public higher education system, that this ethnographic study hopes to explore the politics of academic feminist knowledge production that Indian doctoral scholars in Women's Studies and allied disciplines engage in academic institutions in the United States of America. In engaging with WS scholars in the geographical West or the global North, the attempt is to map the ways in which knowledge production practices and frameworks in the global North interact with epistemic projects in places beyond its geonational borders, in this case, India.

This paper is an attempt to write an account of contemporary transnational

feminist knowledge production as it translates (McFarlane, 2011) and mutates (McCann & Ward, 2013) across political borders in an era of hypernationalism, interpellating and producing WS scholars, while simultaneously being produced, entangled in material social relations within an academic-industrial complex. Women's Studies becomes a particularly provocative site as a discipline which is conscious of the locatedness of knowledge; but is, as any other institutionalised discipline, simultaneously implicated within hegemonic asymmetries. It hopes to challenge linear concepts of knowledge transfer, aiming instead to study layered stratigraphies of knowledge production through processes of circulation, connectivity and entanglements.

Panelist 3:

Lost or Found in between? Global and Local Discourses of Gender in the Constructions of South African Colored Femininity

Ewa Glapka*, University of the Free State, South Africa

This paper presents part of a qualitative research on the female body and beauty conducted among young South African women of diverse cultural backgrounds. The discussion focuses on the participants who identified themselves as “colored”. The colored people of South Africa are perceived as the most ambiguous of the country's ethnic groups (Erasmus 2001, Petrus and Isaacs-Mortin 2011). In the study, the participants position themselves in line with the perceived ambiguity—both explicitly (e.g. as “lost in between”) and by repeatedly negotiating their sense of colored femininity in relation to their understandings of black and white femininities. The identities are constructed not only in relation to one another but also to global post-feminist discourse (Gill 2007). Accordingly, the paper traces how meanings produced by the global media culture are deployed in talk to produce the locally specific and meaningful identities. The identities are examined also in terms of their

intersectional complexity as the participants constitute their subjectivities drawing upon the global and local practices and symbols of gender, sexuality, ethnicity and class. In the intersectional positionings, the paper identifies participants' proclivity to appraise other subjects on the basis of their ways of consuming global culture. The interrelatedness of the discursive, affective and material is noticed in the constructions, as well as in the negotiated, ambivalent and fluid constitution of the colored female subject.

[I7] Popular Culture and Literary Production in Contemporary China (Double)

Chair:

Yong Zhao, Beijing Normal University

This panel titled as "Popular Culture and Literary Production in Contemporary China" focuses on contemporary mass culture and literary production in China. It takes an investigation on their evolutions in many aspects, such as the production mechanism, modes of communication, and especially the logic of cultural and political discourses. A series of typical cases and cultural phenomena are examined. The first paper is an investigation of the evolution of the contemporary Chinese literary production in the past forty years, from the perspectives of the impacts of mass culture and the shift of different medias. The second paper examines the political codes behind the youthful drama, trying to analyze the transformation of its narration and discourses from the subject matter, character setting, lens language and social values. The third paper focuses on Chinese detective novels, and explores the transformation of writer identity and aesthetic taste of public, as well as the production mechanism of contemporary literature after the 1980's. The fourth paper examines the image of the Flâneuse, as its counterpart of Benjamin's Flâneur, in

Chinese urban feminine writings. It critically reveals its paradoxical nostalgia to the traditional life, reflecting the spatial interaction between urban and rural areas after years of the urbanization. The fifth paper analyzes a few commentary articles of *People's Daily* for the propaganda of Chinese women's volleyball team spirit. It discusses the different functions of the propaganda at important historical moments. Thus, it reveals the mode of political production to a secular myth. The last paper takes the popular singer Teresa Deng as an example for the early cultural industry operation in China. As the marketing symbol and part of capital chain, the singer cannot avoid the harm from the pursuit of maximized profits, as well as the political supervision.

The List of Panelists:

Yong Zhao, Beijing Normal University

Jian Liu, Beijing University of Posts and Telecommunications

Ying Wei, Art College, Xi'an International Studies University, Xi'an

Sha Li, Beijing Normal University

Xiao-Jun Xu, North West Normal University, Xi'an

Xin Zhu*, Department of Culture, Henan

Panelist 1:

The Evolution of Contemporary Chinese Literature Production and Its Significance

This paper is an investigation of the evolution of the contemporary Chinese literary production in the past forty years, from the perspectives of the impacts of mass culture and the shift of different medias. It tries to answer theoretically the following questions: Firstly, how was the traditional literature such as *The Ordinary World* by Lu Yao produced? Secondly, what kinds of phenomena appear after

literature enters an age of mass cultural production, such as the production and communication of internet literature, and the role film and television companies gradually play in literary production? Thirdly, what exactly does the evolution of the literary production mean? What questions does it raise for literary theory and mass culture theory?

Panelist 2:

Narrative Breakthrough and Communication Logic of Genre-defying Youth Film

This article takes Jiang Wen's "In the Heat of the Sun" (1995), Wang Xiaoshuai's "Beijing Bicycle" (2001) and Feng Xiaogang's "Youth" (2017) as examples, trying to analyze the transformation of its narration and the discourse of the genre-defying youth film in the subject matter, character setting, lens language and values. First of all, in terms of the subject matter and character setting, genre-defying youth films focus on the theme of youth growth and the experience of individual life. Second, in the lens language and values, different from the current and future middle-class youth imaginations presented by most youth films in popular culture market, genre-defying youth films are often the spokesmen for youth subculture, and realize the perfect combination of youth culture and middle class values. Third, on the physical landscape setting, it highlights body aesthetics and body revolution. In the dialectical relationship between the individual and collective, the individual and time, genre-defying youth film writes the youth spectrum of fluctuations in the moving of era, rendering but not deliberately blurring the impact of era. It focuses on the relationship between history and youth, and displays the shocking truth of life rather than pandering to the ordinary and vulgar public imagination. Finally, in terms of communication logic, there is a more complex communication strategy and marketing positioning, such as consumption nostalgia

or consumption youth, the emphasis on the big era or the small era, catering to the public or the minority group.

Panelist 3:

The Transformation of Popular Novels from Revolutionary Mass Culture to Popular Culture in Chinese Detective Novels

The only type of popular novel that allowed by the government and survived in the 1950-1980's is Chinese detective novel, which is part of ideological apparatuses. Li Di's detective novel *The Woman Knocking at the Door in the Twilight*, broke the rules, focusing much more on the erotic writing instead of political propaganda. Inspired by Li Di's novel, Xue Mili wrote stories full of money and sex in capitalist society in southeast Asia, far away from socialism society in mainland. Thus, it became a successful example for other Chinese writers. Though Xue Mili formed a brand and made great profit, the literary aesthetics was getting worse. In this way, the transformation of Chinese detective novels shows the transformation of writer identity and aesthetic taste of public, as well as the production mechanism of contemporary literature after 1980's.

Panelist 4:

The Nostalgia of the Flâneuse—A New Urban Feminine Writing in China

The concept of the Flâneur Walter Benjamin aesthetically recreates in his *Passagen* forms an urban image of endless wandering and aimless seeing, as a potential to penetrate the reality and break the ossified social classification. This paper focuses on the image of the Flâneuse, as its feminine counterpart, in a series of writings by the Chinese writer Qingshan. The way of shaping the Flâneurie

consists of fragments, photographs and Buddhism aphorisms, as the representation of the momentary intoxication of modern experience. In addition to the description of cityscape, the Flâneuse re-discovers the romantic landscape in rural areas. Based on these, this paper critically reveals a paradoxical nostalgia to the traditional life in the image of modern Flâneuse. This also reflects the spatial interaction between urban and rural areas in China, after years of the modernization and the urbanization.

Panelist 5:

The Anatomy of the political production of the “Women’s Volleyball Team Spirit”

On November 16, 1981, the Chinese women’s volleyball team won the third World Cup. The next day, the front page of People’s Daily published a commentary article, entitled “learning women’s volleyball team, revitalizing China”, initiated the “Women’s Volleyball Team Spirit”. On August 21, 2016, the Chinese women’s volleyball Rio Olympic won again. The next day, the front page of People’s Daily published a commentary article again entitled “Great! Women’s Volleyball Spirit”. The article commented on the current by the ancient event, re-advocated “Women’s Volleyball Team spirit”. During the 35 years, People’s Daily published hundreds of articles about “Women’s Volleyball Team Spirit.” In the overall commonalities model, these reports also present some subtle but important differences of epochal character. With the help of two wings the cultural poetics, named “context” and “text”, We can not only discover these historical differences in the reports, but can also discover the function of the different variants of the “Women’s Volleyball Team Spirit” at the moment of important historical changes. By dissecting this ghost, we can contemplate the mode of political production of a secular myth of the sport world.

Panelist 6

Production of Chinese Mass Culture Viewed from the Case of Teresa Deng—the Fate of Teresa Deng under the Star System

Teresa Deng went through ups and downs all her life under the star system aiming at constructing and packaging star, which exposes the similarity of the stars constructed by the cultural industries: the double dilemma of being hailed, and at the time peered at and profaned by the public and fans; As an important part of the marketing symbol and capital operation chain, materiality of capital and pursuit of maximized profits will unavoidably do harms to an individual. Meanwhile, although the popular culture is dominated by the market, the stars still can't escape the supervision of politics.

[I10] People's Park (IV)

Speaker 1:

A Narrative Inquiry on Self-transformation of NGO Workers of post-1980s Generation in Beijing

Guoyuan SUN, Lingnan University, Hong Kong

This is a narrative research on values and behavior transformation of NGO workers born in 1980s. Its problematics is to understand the phenomenon that since 1990s there are a small proportion of post-1980s generation youth choose to work in the field of NGOs as fulltime workers in the context of rapid economic development and the dominant cultures of regarding earning money and becoming rich or gaining stable and decent jobs as success. It inquires that the social context for their career choice and the impacts of their work on their values and behaviors. The research questions are: how post-1980s NGO workers negotiate with dominant cultures such

as developmentalism and de-politicalized youth culture as well as the everyday practice of NGOs? What values and behaviors have they formed and reformed.

By collecting 10 life stories of post-1980s NGO workers in Beijing, this research explores their values and behaviors in the childhood and teenager period, their college period engaged in volunteering and the period of working in NGOs. With the theoretical lens of “figured worlds” by Dorothy Holland (1998), this research argues that: on one hand, it is through working in NGOs as fulltime workers that they have gained more self-understanding, self-development, more critical understanding on social issues and more social engagement for social justice. On the other hand, the everyday practice of some NGOs do not encourage learning diverse intellectual resources, critical thinking and debate and tends to analyze the social issues with simplified and dualistic “mainstream/alternative” (NGOs/non-NGOs) lens which unintendedly builds the obstacles for NGO workers’ self-transformation.

Speaker 2:

Another Dimension of Digital: Global Cultures of 3D printing (and Intellectual Property)

Angela Daly, Queensland University of Technology, Australia

Jiajie Lu, Dongguan University of Technology, Dongguan

Additive manufacturing, more commonly known as “3D printing”, has emerged onto the global stage in recent years as a new and potentially highly disruptive manufacturing technology, with an impact predicted by some to be as revolutionary as the Internet. However, the trajectory of 3D printing so far has proved more complicated and contextual, with lower take-up than expected in the (over) developed West, and the World Intellectual Property Organization (WIPO) pointing to potentially different trajectories for 3D printing in developing economies and

remote areas in its 2015 Report.

In order to improve the knowledge base regarding social and cultural aspects of 3D printing, we have been conducting research for a project funded by the UK Intellectual Property Office examining, using socio-legal methods, the development of 3D printing in different global locations. During 2017 we have conducted horizon-scanning workshops with 3D printing industry and ecosystem stakeholders in a number of countries (including Singapore, China, India and Russia) in order to understand the state of 3D printing in that location, interactions with the IP system and possible future outlooks for the relationship between 3D printing and IP.

Here we will present some of the project's findings. Participants have pointed to broader issues for the relationship between 3D printing, IP and law more generally, as well as how different cultural norms may influence applications of the technology in and may present barriers to take-up in different locations. We will also offer analysis on the extent to which the regional—and global—experience for 3D printing is converging or diverging and whether, as with digital media, we are seeing different cultures of 3D printing emerging globally.

Speaker 3:

Queer Crossroads: Contours of Internalized Homophobia in the Physical and Imagined Space of Orosa-Nakpil (Malate, Manila City)

Juan Miguel Leandro Quizon, De La Salle University-Manila, Philippines

Miguel Antonio Lizada, The University of Hong Kong

The paper positions the Orosa-Nakpil intersection in Malate, Manila as a critical space mapping out the contours of the queer metropolitan, pronounced in the tension between the bakla (cross-dressing, feminine) and the globalized gay man. Scholarship on Philippine gay culture illustrates the effects of globalization on the production of sexual identities, with the globalized “straight acting man” functioning

as the privileged summation of such influx. This paper seeks to discuss a specific site as an illustrative text to highlight the complexities of such dichotomy. With the influx of globalized forms of queer identity, new forms of technology digitized forms of cruising (geosocial applications), thus, Orosa-Nakpil dwindled. The paper argues that the existing denizens of Orosa-Nakpil offer a radical form of counterculture. Through an examination of practices of queer activity in Orosa-Nakpil, the paper locates the ways in which current queer performatives, function as dialectics in the appropriation of queer subjectivities

Speaker 4:

Coconut Cults and Germans in the South Pacific: Christian Kracht's Imperium and Re-Writing the Counterculture Experience

Nicole Perry, University of Auckland, New Zealand

Swiss author Christian Kracht's 2012 blockbuster *Imperium* highlights Germany's imperial legacy, one driven by excess and greed. His protagonist, August Engelhardt, is delicate yet extremely resilient and seems to be a character one could only believe to be a creation of fiction. However, Engelhardt is based on the actual founder of the "Coconut Cult", a cult of sun and coconut worshippers from Germany who left for the South Pacific in the early 20th century. In *Imperium*, the reader follows Engelhardt in his escape from Wilhelminian Germany in search of an anti-modernist lifestyle only to find himself lied to, beaten, and robbed all on his journey to and in his "paradise." Spanning two world wars and situated primarily in and around Papua New Guinea, the story ends with Engelhardt being discovered starving and delirious on an American army base with his life story then being made into a Hollywood film—just as the founder of the ill-fated Coconut Cult's was. Kracht's *Imperium* is a scathing contemporary critique of exactly that: the *Imperium*. As this reading reveals, Kracht uses the eccentric German anti-modernist Engelhardt as both

a scapegoat and a mirror to force readers to read through the irony and consider their own selfhood and the legacy of their societies.

[I12] Cultural Studies and the Research of (Digital) Games (I): Global Gaming

Chair/Organizer:

Markus Wiemker, MediaAkademie—Hochschule Stuttgart (MAHS), Germany

Games, like people, are in a constant state of evolution and growth. Although changes in technology are important to gaming, society, individuals, and games all mutually influence one another as well. The present panel focuses on how users and creators express their cultural viewpoint through gameplay and games themselves. Our first panelist will take us through gaming from a historic-geographical perspective, while our second panelist will describe how cultural histories influence in-game discourse between users today. Our third panelist will take a closer look into popular gaming in China and how it effects our perception of self, and our final panelist will close the session with the world's first cross-cultural study of trolling in online games. The panel aims to provide the gaming community a varied and unique perspective on gaming around the world.

Panelist 1:

Out of Africa, From Culture Language to Racial Discourse in Chinese Digital Gaming

Yukai Chen, University of Colorado, Boulder, United States

This study examines the transition and utilization of racial discourse and

language within Chinese digital gaming culture. The term “African” (originally as “Face Black” in Chinese cultural language) has been constructed as people with bad luck in the game, while “European” refers to people with good luck. Using the concept of procedural rhetoric from Ian Bogost, this study argues that these terms embody a racial discourse over capital and property through the framework of digital capitalism. Individuals’ virtual capital is largely determined by the ownership of certain properties based on the gaming mechanisms, which, however, disables gamers from accumulating the virtual capital through their digital labor. Therefore, the language of “African” and “European” is embedded in gamers’ ability to obtain desirable virtual properties in order to assert their gaming status, which constructs the racial discourse around such language that is rooted in the Chinese anti-black racism.

Panelist 2:

An Analysis on the Player’ Subjectivity of Honor of Kings

Feng Chen, University of Arizona, United States

Honor of Kings (Arena of Valor) is a multiplayer online battle arena released by Tencent in 2015. It is now the most profitable game in the world. It is reported that at one time there were 80 million active players daily. Nearly one of seventh of China’s population (1.37 billion) —200 million—have registered for the game. The game enjoyed tremendous popularity among players at all ages and with all kinds of backgrounds. Through ethnographic work, my research focuses on a particular kind of subjectivity that the players have been produced from playing this game. By implementing subjectivity theories from scholars such as Foucault and Lacan, I examine the gaming experience’s impact on the players’ “selfhood” through spatiality and temporality; as well as the status of players’ relationships with the game and other communities.

Panelist 3:

Trolls without borders: A cross-cultural examination of the global victim experience

Christine “Chrissy” Cook, Tilburg University, Netherlands

In an increasingly digital world, the act of trolling—using game or chat mechanics instrumentally at another’s expense online—is becoming a prominent societal issue. However, despite this phenomenon extending across the planet, research in trolling has been carried out almost exclusively in the United States and United Kingdom. The present study aims to be the first cross-cultural experiment in which people in the Netherlands, Taiwan, and Pakistan are exposed to trolling via a game of Cyberball. We will measure their emotional, cognitive, and behavioral response to being victimized in order to determine if trolling is culturally homogeneous or heterogeneous in terms of victim experience on multiple levels.

[I13] Powers of Generation and Regeneration#1

Chair/Organizer:

Working Group on Globalization and Culture, Yale University

Like a generator in a hurricane, the Working Group on Globalization and Culture offers a collective presentation on “generation” over two linked panels to assess its theoretical purchase for a cultural studies laboring in a moment of widespread emergency. Generation is a keyword in understanding social conflicts over competing visions of the future: struggles over seeds and investments, reproduction and climate. Insurgent movements are often viewed through the

lens of new generations, and histories of migrant communities structured through generational concepts. We reconsider the power of generational change and its meaning for inter-generational justice, while reflecting on the history of the generation and regeneration of power and energy. This first panel, “Generating Power,” focuses on the forms of generating the energies of life: from soils and seeds to wealth and labor power. (The second panel “Generations as Producers of Power,” focuses on the analysis of social and cultural cohorts.)

Panelist 1:

This Land is Whose Land, or, Joseph Libbey Folsom’s Intergenerational Inheritance

Yuhe Faye Wang, Yale University

In 1851, Joseph Folsom leased land in California on behalf of Anna Maria Spark, an emancipated woman from the Danish West Indies. Anna Maria Spark inherited land in California, newly ceded from Mexico to the United States, not from an older generation, but from her son, William Alexander Leidesdorff. These leases serve as material remainders of unconventional wealth generation, both speculative and actualized, across multiple generations—familial, national, and economic. They also represent Folsom’s attempts to manipulate this unconventional situation for his own gain. This part of our presentation situates these leases in their contexts to explore the complicated terms of national, racial, and gendered access to property and ownership in this early moment in California’s incorporation into the United States’s institutions. As such, this section uses this example to explore the tension between a reformulation of intergenerational wealth inheritance and its ultimate disciplining towards hegemonic incorporation into a U.S. national identity.

Panelist 2:

Seeds and Soils in the Regeneration of Settler Colonialism

Peter Raccuglia, Yale University

In the mid- to late-nineteenth century, across North America and Europe, the depletion of native soil fertility became the source of widespread ecological panic. In the US, the threat of diminishing returns on settled farmland further spurred aggressive settler colonial ventures in the West, inaugurated the era of “guano imperialism,” and gave rise to the new science of soil chemistry. This part of our presentation draws on the writings of scientists and naturalists from Henry David Thoreau and George Perkins Marsh to Henry Charles Carey and Nathaniel Southgate Shaler in order to explore the connections between the quest to regenerate soil fertility and the reinvigoration of the settler imperial project in the mid- nineteenth century US.

Panelist 3:

Seed Culture, or Generating Community in Indigenous Izalco

Jorge Cuéllar, Yale University

Bordering on extinction, Ojushte is a native seed of traditional use in the Mayan zone that for decades has largely been abandoned. Today it is considered the dietary response to El Salvador’s reckoning with the effects of intensifying climate change. In this part of our presentation, I focus on the ManaOjushte women’s collective that are recovering the use of the ojushte seed, a protein-rich and fiber-rich grain known as the Maya nut in efforts to counteract food scarcity problems endemic to their community. From Izalco, a historically marginalized place overdetermined by its enduring poverty and often referred to as a food desert, I aim to understand the regeneration of indigenous sociality around vernacular agricultural practices—suggesting agriculture as a technology of community-formation—aimed

at counteracting the effects of neoliberal land use policy, soil degeneration, and the subsidizing of industrial foodstuffs that make up the bulk of Salvadoran diets.

Panelist 4:

Generating the Future

Lucia Hulsether, Yale University

What is the relationship between hope for future generations and the regeneration of wealth? This part of our presentation analyzes a ubiquitous capitalist humanitarian appeal to the prosperity of “future generations.” It uses as its case study the organization Resource Generation, which “organizes young people with wealth and class privilege in the U.S. to become transformative leaders working toward the equitable distribution of wealth, land, and power.” It then connects RG’s focus on “young people” with an analysis of the intense, highly-controlled attention that international financial reformers give to the future of the young child and reproductive mother of the global south. Through these cases, it elaborates “future generation” as capitalist humanitarianism’s double-entendre for both wealth accumulation and expanding regimes of affective control in its wake. It concludes with the questions: What differentiates critical scholarly and activist injunctions to imagine alternative futures from a racial capitalist injunction to “innovate” different market forms?

Panelist 5:

Generating Labor Power, Generations of Labor

Michael Denning, Yale University

What would it mean to recast debates over social reproduction through concepts of generation? This part of our presentation begins with a reflection on the history of the concept of generation and its relation to concepts of force, work, power, energy

and life, both in relation to nineteenth-century life sciences (the controversies over spontaneous generation) and energy sciences (the generation of power, particularly electricity). It will then reconsider the concept of labor power, and its connection to the generations of labor: the generational division of labor which is a fundamental part of social reproduction, and which shapes popular ideologies of generation. Generations of labor mark both the divisions of the working lifetime (the specific moments of education, training and retirement), and the division of labor between distinct age cohorts, with important consequences for households, cities, workplaces and labor movements.

[I14] Media Soft Power Strategies and Politics: Re-reading Popular Screen Personas

Chair:

Kim-mui E. Elaine Chan, Hong Kong Baptist University

With regard to the media practices and performances of Singapore, Mainland China and Hong Kong, this panel studies how and why media soft power was derived to maximize the cultural impact of film and television productions in particular historical, political and commercial situations. While each one of the papers presents a different case, the findings converge on the point of cultural politics and/or national identity formation. The discussion will display a wide spectrum of analyses in the areas of history, aesthetics, media studies and gender studies. Each paper will revolve around the use and interflow of Hong Kong and/or mainland Chinese talents for an in-depth survey of the deep structures of the media. The cultural influences are not only confined locally or within Asia but also world-wide.

Shusum Man will review the way in which the Singaporean government mitigated the cultural influence of imported Hong Kong television drama series in

the 70s by introducing local productions. The country then brought in television content production experts from Hong Kong to restore the media soft power. Kim-mui E. Chan's paper evaluates the soft power of swordplay film that prospers in the international market. It rereads a screen persona of female martial artist by acknowledging an honour culture of early Chinese masculinity (Liu Xiang, BC79-BC8; Hinsch, 2011). The sword is seen as an artefact which grants both females and males an equal status. This paper, therefore, resists the conventional labeling of female otherness in analyzing the gender and cultural politics.

Panelist 1:

Media Soft Power Strategy of Singapore before Korean Wave

Shu-sum Man, Hong Kong Baptist University

In the seventies, Hong Kong TV drama series was well received by the south-east Asian audience. The Singaporean government was, therefore, concerned about foreign culture influence through the imported popular drama series and decided to import TV content production experts from Hong Kong to create local stories to dilute the imported content which carries a different value system. This exercise is the first of its kind to borrow foreign talents creating its own local soft power content and star power establishing national identity.

Panelist 2:

Re-reading Zhang Ziyi's Screen Persona and Soft Power of the Cinema

Kim-mui E. Elaine Chan, Hong Kong Baptist University

Hsu Feng used to successfully launch her career as a flamboyant and dangerous swordswoman in an internationally award-winning Hong Kong film entitled *A Touch*

of Zen (King Hu, 1969-71). This is partly due to her dedicated performance. In fact, King Hu's trend-setting attempt to transform the conventional swordswoman image was indeed a significant factor leading up to the blockbuster successes. Such a type of female personas continue to allow young female artists to gain early screen successes from then onwards. With *Crouching Tiger Hidden Dragon* (Ang Lee, 2000), Zhang Ziyi shot to fame internationally with a role of similar physique, strength and character attributes. It is worth-noting that such desirable female personas were created and further developed by male directors.

In *Crouching Tiger Hidden Dragon*, Ang Lee reveals a unique aura of a young swordswoman, which refers to certain qualities of human being shared by both males and females. Zhang Ziyi's performance is well-received for her representation of the character's determination, strength, energy, adventurous spirit, and exuberant martial arts skill. While many critics find that all these attributes should belong to a swordsman, the body and character of the screen image, however, demonstrate not only "femininity" but also "masculinity". To what extent the conventional analyses in terms of gender differences (Beauvoir, 1949) still apply? In Bret Hinsch's reading (Hinsch, 2011) of Liu Xiang's (BC79-BC8) history book entitled *Lienuzhuan* (Biographies of Exemplary Women), the emergence of female chastity was closely tied to the honour culture of early Chinese masculinity. The female attributes historically demonstrated in such an honour culture were evidence of the equal status shared between females and males. This honour culture is also represented in Chinese swordplay films. In this respect, this paper will resist the conventional labeling of masculinity and femininity. It critiques the analytical discourse of subject-object dichotomy, and suggests a new model of analysis by drawing on the latest scholarship of alternative ontology (Man, 2015), postmodern feminism (Kristeva, 1993) and post-structural feminism (Butler, 1993, 2004). I shall examine Zhang Ziyi's persona by rereading the tropic representation of a legendary sword which symbolically serves as an extension of the protagonist's body. This paper aims

to review the cultural significance of Chinese cinematic art.

[I15] New Cultural Politics on Cinema: From Crowdfunding to Nollywood

Chair:

Roberto Castillo, Lingnan University, Hong Kong

Panelist 1:

Made-in-China Nollywood: New Geographies of African Diasporic Imagination

Roberto Castillo, Lingnan University, Hong Kong

Recently, governments in China and Africa have vowed to increase funding for film-makers as part of the One Belt, One Road initiative. China's particular interests include: promoting its cinema and culture across Africa; and tapping into the enormous economic opportunities offered by Nollywood and other regional film industries. Beyond the official discourse, China-based independent entrepreneurs from Nigeria, Ghana and Cameroon have been laying down the foundations of a budding filmic universe in which novel diasporic narratives about success, failure and romance are articulated. Africa's diasporic cultural production is often analysed within the African context or in relation to Europe and America. By critically tracing the evolution of issues around representation, racialisation, and aspiration in ("made-in-China") "African" films and music videos, this paper opens up a new line of critical investigation into the paths that Nollywood is taking in the context of the rise of China.

Panelist 2:

The New Cultural Politics of Gestational Commercial Surrogacy in India in Arpita Kumar's *Sita* and Onir's *I Am*

Ana Cristina Mendes, University of Lisbon Centre for English Studies (ULICES), Portugal

This paper focuses on two Indie crowdfunded narratives of gestational commercial surrogacy, *Sita* (2013), directed by US-based filmmaker Arpita Kumar, a short film whose protagonist rents her womb out to a Canadian woman, and the first story in the four-part film *I Am* (2011) by Indian filmmaker Onir, in which the protagonist, the character of Afia played by Nandini Das, is a divorced woman seeking IVF treatment. In line with the argument that the films of the new independent Indian cinema are glocal—global in aesthetic and local in content—these narratives speak to the issue of surrogacy in India, heated topic of debate in social, legal and academic circles. One of the aims of this paper is to assess the contribution of these filmic narratives, as part of a growing corpus of narratives, to the production and circulation of knowledge about commercial assisted reproductive technology in India and interrelatedly to the representation of the stakeholders involved in this process. Because *Sita* and *I Am* were crowdfunded, the first by 91 and the second by 400 donors from around the world, and *I Am* was crowdsourced, participatory aesthetic and funding practices of crowdfunding and crowdsourcing provide another frame of reference whilst evaluating the two filmic narratives. With its dual focus, the paper concentrates on recent transformations in funding mechanisms and participatory aesthetic practices and the ways socially-pressing issues such as commercial surrogacy impinge on and empower these uncharted but expanding practices.

Panelist 3:

From Politics to Participation: Aligning Intellectualisms of Third Cinema and Contemporary Video-Film

Nikhil Thomas Titus, University of Pittsburgh, United States

In *The Cinema as Political Fact*, Octavio Getino qualifies cinema as an instrument for objectives of “Raising consciousness, training and agitation,” and states that a politically aware people will recognize the significance of Militant Cinema in supporting larger political goals. With factors like rapid development in technology, and globalized capital flows we see the advent of commercial, video-feature film industries in countries like Nigeria and India. The intense scrutiny has provoked anxieties from sections of film practitioners, audiences, and academics, reminiscing an era of art and Third cinema movements. The televisual turn that Nollywood has been compelled to adopt has incited what can be termed as an aesthetic anxiety over formal characteristics, drawing parallels between a lack of production value to the lack of intellectual and ideological rigor in representations on screen. While Nigerian films and their exhibition sites are perceived as being able to produce an alternate public sphere, bringing together realms of cinematic publics alongside the domesticity of television, the texts themselves are yet to be granted the agential status of cultural artifacts that can influence and interact with social and historical phenomena. This situation faced by Nollywood is similar to conditions experienced by B-grade and video films produced for low-cost exhibition sites in Mumbai, India; movements, which by their very existence prove to be reminders of the eclectic and resilient communities, and their narratives, that are suppressed in the neoliberal paradigm of development. Through interviews, archive images, and analysis of B-video-films and their promotional strategies in Mumbai, alongside a comparison of works by Sembène, and contemporary Nollywood cinema, I seek

to envision video industries as a piratical, resilient, and participatory dispositive where distinctions of filmmaker and audience blur to form a mass-produced, mass-consumed hybrid that references alliances through affective registers beyond ideology.

[J1] “Mapping Intimacy”: Methodological Insights into Researching Intimate Relationships across Changing Cultural Contexts

Organiserr:

Kerryn Drysdale, University of New South Wales, Australia

As an interdisciplinary endeavour, Cultural Studies adopts—and adapts—methodologies from a range of different disciplinary fields to examine the localised practices that characterise distinct cultural worlds. Continuing this tradition, the three papers in this panel review different biomedical, economic and regulatory regimes to bring methodological insight into how “intimacy” is constructed and negotiated. Mapping serodiscordant families, male-male transactional sex, and queer configurations of (sub) urban space, each presenter reveals the potential for spatializing intimate relations in ways that heed their contingent, flexible and multifaceted nature in otherwise constrained social and political environments. Taken together, this panel aims to provide new insights into how an exploratory orientation to questions of methodology might open up conceptual space in rethinking intimacies and relationalities across changing cultural contexts of Australia and China.

Panelist 1:

Family Intimacies: Conceptualising serodiscordance in families living with or affected by stigmatized infectious disease through family mapping methodologies

Kerryn Drysdale, University of New South Wales, Sydney, Australia

Infection with a blood borne virus has social implications that extend beyond the individual, however, serodiscordance (that is, mixed infection status) in families has received little scholarly attention to date. The “my health, our family” research project aims to document stories of what serodiscordance means for Australian families affected by HIV, hepatitis B or hepatitis C. Yet, in the context of stigmatised infectious disease, family is largely conceived in terms of its presence (“good family” who support or are engaged in treatment) or its absence (“bad family” who reject or are disengaged after diagnosis). Neither of these are adequate to explore the complex and contingent contributions of family to the management of these infections. A family mapping exercise was developed for the start of interviews as a way to conceptualise serodiscordance as a movement of “closeness” and “distance” within the relational networks that participants defined as “family”. We explore this methodological approach for the conceptual openness it facilitates, and the constraints it reveals, for understanding how intimacies are produced in the context of biomedical regimes.

Panelist 2:

Transactional Queer Cartography: Mapping Queer Intimacy through Men Who Sell Sex to Men in Contemporary Urban China

Yifeng Cai, Brown University, United States

As male-male transactional sex in China increasingly moves onto the digital

space created by gay geosocial apps, traditional ethnographic methods appear inadequate in tracing the lived experiences of men who sell sex to other men. Simultaneously, the prevalent use of these apps in transactional sex blur the boundaries of hooking up, selling sex, and finding love, challenging theoretical assumptions about intimacy and its relation to money in a post-socialist market economy. In this case, the methodological and the theoretical are deeply entwined in the mapping of various forms of queer intimacy within moments of transaction and exchange. In this paper, I argue that “transactional queer cartography” is a useful conceptual and methodological tool that sees gay men as always, at least potentially, in relation to other gay men, transactionally and sexually. It reveals how queer intimacy in urban China is entangled and inseparable from money, technology, pleasure, and practical considerations.

Panelist 3:

Geographies of Intimacy: Queer (re) configurations of Cultural Space

Jan Filmer, University of Sydney

The architecture of the Australian “standard family home”, urban planning practices like Sydney’s lockout laws, and the hegemonic status of marriage in framing intimate relationships, I argue, have similar material and symbolic effects as they converge to create a cultural space which privileges hetero- and mononormative cultures of intimacy and care. Drawing on the findings from my fieldwork, this paper examines LGBTQIA+ people’s lived experience of these effects and maps where queer lives are sustained in a culture which frequently obstructs their sustenance. The conceptual openness facilitated by “queer cartography”, a mapping exercise I developed for my interviews, yields complex geographies of intimacy in (sub) urban space. This paper thus explores various understandings of home, family, community, and “safe space”, as well as the complex relations people have to these

terms and their material manifestations. While drawing attention to the ways in which heteronormativity permeates cultural space, I focus on the negotiation of dominant norms about intimacy in the ordinary and mundane spaces of everyday life.

Discussant:

Catherine Driscoll, University of Sydney

[J3] Transnational Screen Cultures Across the Asia Pacific

Chair/Organizer:

Helen Hok-Sze LEUNG, Simon Fraser University, Canada

This panel studies how the material culture and practices of screen media circulate across the Asia Pacific region. The papers deploy an inter-disciplinary framework to examine the transnational flows of screen media through studying organizations such as film archives, film festivals, and media companies; the impact of cultural policies and industry practices; the economic dynamics of regional collaborations; and the cultural possibilities (and limits) of an Asia Pacific imaginary that stretches from Asia to New Zealand, Australia, Hawaii, and the west coast of Canada. The panel addresses questions about heritage, migration routes, and film history; the relevance of diasporic experiences and multiculturalism policies to media entrepreneurship; the impact of globalization on the preservation and sustainability of local screen scenes; and the reconstitution and new imaginaries of film geography.

Panelist 1:

Hollywood North and Transpacific Film Initiatives

Helen Hok-Sze LEUNG, Canada

As “Hollywood North,” Vancouver’s success as a filmmaking city has largely relied on the service it provides for Hollywood and, more recently, also for China’s rapidly rising film industry. At the same time, in a city where over 50% of its population came from Asian backgrounds, there are also initiatives to support local Asian Canadian talents in an industry that have largely marginalized them. This paper studies the transpacific strategies of two Asian Canadian-run media companies: Golden Panda International Film Festival (GPIFF) which aims to connect emergent filmmakers from the region with resources in China; and the Cinevolution Media Arts Society, which aims to bring migrant experiences into film and media arts through a variety of programming and production services. The case studies are framed within the broader question of how a filmmaking city balances its aspiration for global relevance with concerns for the sustainability of its local creative scenes.

Panelist 2:

Imagining Asia/Pacific in Queer Film Festivals

Jia TAN, The Chinese University of Hong Kong

In 2015, Asia Pacific Queer Film Festival Alliance (APQFFA) was founded with the aim to increase the visibility of Asia-Pacific queer cinema. It now includes an inter-Asia/Pacific network of queer film festivals in a number of Asian cities (Hong Kong, Seoul, Taipei, Tokyo, Hanoi, Mumbai, Beijing, etc.) as well as those in Australia, New Zealand and Hawaii. Keeping in mind that the Pacific has long been seen as a region of “economic development and imperial

fantasy” (Nguyen and Hoskins 2014, 3), this paper explores the “geographical imaginations” (Harvey 1990) of the Asia-Pacific projected by this film festival alliance. It also examines how inter-Asia/Pacific connections contribute to existing studies on film festivals as sites of transnational flows, especially in regard to the history of film festivals with the name of Asia-Pacific (e.g. Asian Pacific Film Festival since 1952 and Los Angeles Asian Pacific Film Festival since 1983).

Panelist 3:

From Multicultural Filmmaker to Cultural Broker

Audrey YUE, National University of Singapore

This paper analyzes the screen career of Sydney-based, Vietnam-born, Hong Kong-educated and US-trained, Pauline Chan, Australia’s highest profile Chinese film director, television actress and media producer. Despite Chan’s prolific career that bends with, shapes and reflects key national and international directions in film and cultural policies, there has been no sustained research on her profile and repertoire. This paper evaluates the evolution of Chan’s roles against changing developments in multicultural film and creative economic policies. Using the new approach of diaspora “advantage” and interdisciplinary methods to screen biography that include interviews with the filmmaker, archival research, critical cultural policy studies, and studies in Asian Australian cinema and political economy, this paper argues that the new approach of the diaspora advantage turns the deficit associated with the diaspora into a dividend that has the potential to rethink the imaginary between Asia and Australia.

[J4] Multiple Site Study of Japanese Anime YOUR NAME-What Does Transcend National Borders?

Chair/Organizer:

Yoshiharu Tezuka, Komazawa University, Japan

Time past since the 3.11: the Great Earthquake and nuclear disaster. Cataclysmic events don't always bring about large-scale socio-cultural changes, but many cultural producers in Japan express their feeling that something fundamental has/is changed/ changing. Though their "en-coding" (Hall 1973) is not often intentionally political, their works touches on the change.

Global mega-hit animation YOUR NAME (2016) by the young director, Makoto Shinkai, is one of such post-3.11 cinema. On the surface, it tells a universal "boy meets girl" story with a gender swapping twist. On another level, according to the director, his story deals with an existential anxiety that is widely shared among post-3.11 Japanese populous, which is that "that could have been me" (BBC News 30.09.2016).

The present panel consists of three reception studies of YOUR NAME; Japan, Korea, Singapore. It attempts to understand transnational appeals of YOUR NAME and audience de-coding (ibid.) in various cultural contexts.

Panelist 1:

YOUR NAME-How Does Young Japanese Forget the Nuclear Crisis?

Yoshiharu Tezuka, Komazawa University, Japan

According to the creator, YOUR NAME is about "memory, but also about losing memories... collective memory " (Japan Times, 27.12.2016). For him, the

film is about liquidation of a way of innocent life existed before the 3.11. Moreover, it is his intervention to salvage what's been lost—"a certain morality and sense of tradition". Unlike the original melodrama (1952) in which star-crossed lovers were helplessly manipulated by their fate, in his YOUR NAME protagonist time-travelsto save his loved one by revising the history.

This paper explores receptions of YOUR NAME by Japanese university students. Japanese political culture is in a process of change. On one hand, we saw a rise of protests against the pro-nuclear/historical revisionist government; but on the other, a conservative swing among young people became evident. It considers ways in which the film contributed to formation of the present discursive regime in cultural politics.

Panelist 2:

YOUR NAME in Korea

Yukie Hirata, Japan Women's University, Japan

The animated movie YOUR NAME (2016) directed by Makoto Shinkai has made a great success in Korea in spite of political and historical tensions between Korea and Japan in the beginning of 2017. At the same time in Korea, the novel YOUR NAME written by Makoto Shinkai had great popularity, too. This presentation explores how the animated film is accepted successfully in Korea. Firstly I survey the history of popular Japanese Jun-ai films from LOVE LETTER by Shunji Iwai to YOUR NAME in Korea. Secondly, I study how to be accepted the film which are represented a pure love and big crisis in Japan by Korean audiences. Then I explore how social awareness, sensitivity and memories were shared or weren't shared between Korea and Japan especially after national disasters through a qualitative research about audiences of this film in Korea.

Panelist 3:

Anime as Genre, Shinkai Makoto's *Your Name*

Gan Sheuo Hui, Lasalle College of the Arts, Singapore

This presentation looks at the reception of the anime movie *Your Name* in Singapore. The director Shinkai Makoto is not an unfamiliar name in Southeast Asia. Interestingly, over the years he has been well recognized for both the anime and cinema lovers' community, famous for his realistically detailed illustrations, especially his dream-like weather and landscape depictions. From the melancholic sense of loss, loneliness in the previous works such as *5 Centimeters per Second* (2007) or the recent fantasy and mythic narrative of *Your Name* (2016), Shinkai continues to be appreciated as a creator who has a unique world view and independency in anime-making, but at the same time also sustained a certain familiar animesque characterization tendency from his early career. This presentation is based on a focus group study with a particular direction to extend the discussion of anime genre consumption outside of Japan.

Discussion/Commentator:

Lee Hyangjin*, Rikkyo University, Japan

[J5] The Spatio-cultural Configuration of the Chinese Subaltern

Chair/Organizer:

Lina Qu, Rutgers University, United States

This panel comprised of four individual papers seeks to explore the spatial and cultural making of the subaltern (diceng) in China's urban space. The

subalternization of migrant workers (nongmingong) in metropolises is ascribed to the structural inequality and social stratification propelled by the sweeping urbanization and marketization in post-socialist China. Thus the study on the subalternity of nongmingong probes China's social restructuring from the bottom up. Drawing on the analytical strength of Subaltern Studies, the panel examines the spatial demarcation and cultural representation of the subaltern bodies on the one hand, and investigates the political and cultural agencies employed by the subaltern to speak as well as to talk back, on the other. Ethnography and discursive analysis underlie the methodologies of the four papers, which all-together bridge an interdisciplinary dialogue between urban studies, media and communication studies, as well as cultural studies.

The List of the panelists:

Lina Qu, Rutgers University, United States

Yimin Zhao, London School of Economics and Political Science

Nan Wang, the State University of New Jersey, United States

Ziyan Wang, London School of Economics and Political Science

Panelist 1:

Documentary Gazes on Dagongmei from the Global, the National and Minjian

This paper explores the multivalent documentary discourse that constructs the prototypical subject of dagongmei, the migrant women workers against China's rise as an industrial powerhouse in the neoliberal global system. Based on a parallel and comparative analysis of US filmmaker MichaPeled's *China Blue* (2005), CCTV documentary series *Fanhua* (2008), and Chinese independent documentarian Zhou Hao's *Houjie* (2002), the paper posits three intersecting and

competing truth claims to the marginality and subjectivity of dagongmei from the tripartite dimensions of the global, the national and minjian. The mediations and visualizations of dagongmei produced by transnational NGO activism, state apparatus, and grassroots documentary movements are complicated by geopolitics, ideological hegemony, and counter-hegemonic resistance. Meanwhile, the three cameras employ disparate cinematic aesthetics that evidence the dynamic relation between the cinematic gaze and the filmed subject. The interweaving gazes situate dagongmei in the interplay between the global and the local, the political and the private.

Panelist 2:

“Ant tribes” and State-led Polarisation in China’s Urban Process

Relatively few attentions in the literature are paid to spatial mechanisms in which polarisation is intensified in migrant workers’ daily life under the urban change. This paper aims to bridge this gap by contextualising Beisicun, a popular settlement for migrant workers, in the urban process of Beijing. This village accommodates dozens of thousands of migrant workers with university degree, labelled “ant tribes.” It attracted top leaders’ attention after a report by China Central Television. With an order to “upgrade” this village, Beijing Municipal Government mobilised a campaign to demolish it for running land businesses. This story shows a moment of the repeated displacement of migrant workers and presents the spatial mechanism that induces state-led polarisation in an urban way. Also from this moment, we can see how the fate of migrant workers has been inscribed in the state’s production of urban space, which preconditions the intensification of socio-spatial polarisation.

Panelist 3:

Spatial Forms as Bordercrossing in the Writings of Chinese New-Worker Writers

With the development of social media, Chinese new workers' writing step into people's sight. Their writings construct the pictures of both the rural and urban areas in China, usually in a realistic way, mirroring the contradictory situation between Chinese rural and urban areas. In addition, their depictions of city are usually different from intellectuals' writing, providing a unique aesthetic sense that is opposed to consumerism, and revealing the oppression they are suffering in the process of production. From this point, these new worker writers play a crucial role as intermediary between city and countryside, observing the distinctions of different spaces in contemporary China. This essay will examine the way new worker writers construct different spatial forms in their works, reveal their fluid identity in the migration from countryside to city, and dig out the larger picture—the growing collective consciousness of new workers.

Panelist 4:

Investigating the Resistance and Agency of Chinese Migrant Women Workers with a Case Study of SF Women Workers' Organization

Chinese migrant women workers are faced with multiple forms of repression (global capitalism, state and patriarchal family) and their subordination and the possibility of resistance can be well understood from the existing literature (Pun, 1999, 2005; Sun, 2008). Yet, academic work on the resistance of Chinese migrant women workers reveals little of the interactive relationship between them and the Women Workers' Organization.

In order to fill this gap in the literature, participant observation and semi-

structured interviews are used in this paper to analyse the resistance and agency of Chinese migrant women workers in Guangzhou urban villages by focusing on the complex interplay of spatiality, gender and class. How these intersectional identities are played out and how they are invoked at certain points is also explored, as well as how the activists and women workers negotiate them in the labor struggle.

[J6] Reunderstanding the “China’s Miracle”

Chair:

Hatty Liu, The Word of Chinese, Canada

Panelist 1:

Intertextuality and the Origin of China’s “Ghost Cities” in International Journalism

Hatty Liu, The Word of Chinese, Canada

The concept of intertextuality has had uneven application in journalism studies. Because the concept as articulated by Roland Barthes, Julia Kristeva and others emphasizes the fluid and untraceable discursive connections between texts, it has been a challenge for scholars to develop a systematic method of studying intertextual and interdiscursive relations in journalistic production—to move beyond tracing direct quotations or citations between texts, and into the study of the dialogical properties of language itself. This study is the pilot of a project to develop such a method by application in a case study on English print and web media discourses on China’s “ghost cities,” a much-discussed urban planning phenomenon circa 2009–2015 when large uninhabited housing developments were reported to be built around China as government vanity projects or GDP-inflation attempts. Though “ghost city”

reportage has been accused of being inaccurate and sensationalist, it has persisted in international media and, as this study shows, actually increased over time; oblique “ghost city” references also became productive in reportage of unrelated China topics as signifiers of China’s authoritarianism, corruption, or imminent collapse in ways that assume readers’ knowledge of prior “ghost city” discourses and their significance. Focusing on the dialogical properties of the language in journalistic texts, this study employs key word analyses in news databases. It tallies the most frequent, productive words and phrases that appear in “ghost city” reportage, which allow these texts to synchronically and diachronically inform one another’s signification and the signification of journalistic texts on China’s other political, economic and social dimensions. Together, these discourses form a “shared universe” of signification constructing a modern China where “ghost cities” are plausible phenomena in spite of logical and factual contradictions.

Panelist 2:

The Representation of “the Belt and Road Initiative” Through Turkish Mainstream News Media: How Turkish Newspapers Frame the Chinese Alternative Globalization Project

Gökçe Özsu, Bilkent University, Turkey

Mutlu Binark, Hacettepe University, Turkey

The main aim of this paper is to reveal how Turkish mainstream newspapers represent Chinese alternative globalization project named “One Belt and One Road” (BRI) which was introduced in 2013, by General Secretary of Chinese Communist Party, Xi Jinping. BRI initiative simply refers the ancient trading roots in Eurasia region for restoring the historical Silk Road. Additionally, BRI means to initiate a contemporary culture and trading network in the region. Attributing “mutual benefits”, “cultural heritage” and “peace and development” themes to BRI

brings a certain globalization characteristic. This also seems disseminating China's civilizational position as it was in the ancient times, towards the mid-21st century, as an alternative globalization perspective, in terms of proposing a non-Western-centric approach on it.

Both quantitative and qualitative content analyses on certain news selected from mainstream Turkish newspapers, covered the BRI from May to July 2017 will be conducted. The discursive practices such as definitions, vocabularies, reference links, background information and the explanations about geo-graphical and historical locations will be analyzed for a qualitative base of the analysis. For that analysis, themes—like “the Iron Silk Road”, “Chinese/China Dream”, “Win-Win”—of the news covering BRI will be discussed in detail by referring the alternative globalization project of China and Xi Jinping. By doing so, this paper will bring into question how Turkish news media relocates BRI in regard with Turkey's cultural and political attribution on globalism and the Chinese alternative globalization project. This paper also aimed to provide a contribution to an insight for Turkish political and cultural climate towards integration into globalism as it is in both mainstream and alternative manners.

[J7] The Fate of the Local Traditional Culture in the Modern China

Chair:

Zhang Zhulin, Guangxi University for Nationalities, Nanning

Nowadays, how will the local traditional culture of China develop? We ought to answer it from the respective of the main trend of human being development.

In the days of modernization and globalization, the local traditional culture has been greatly impacted; through creative transformation, it can be

transformed into a new space for development. However, its continuation and transformation are restricted by various subjective and objective conditions, so it has been greatly weakened in history. How can we reimagine the future of the local traditional culture? And how do we reposition it in the global mainstream culture?

The panel brings together the achievements of different academic fields such as cultural anthropology, literary studies and popular culture studies, revealing the fate of local traditional culture in modern China, for example, the tradition of folk singing, the spatial pattern of traditional vernacular landscape, the reform of Guangxi opera, as well as the change of mode of production related to the writing of minority writers.

Panelist 1:

On the Non-fiction Narrative of Minority Writers

Zhang Zhulin, Guangxi University for Nationalities, Nanning

In the tide of modernization and globalization, regional culture, especially the ethnic minority culture has huge impact, minority writers of nonfiction narrative, trying to save those on the brink of disappearing local cultural tradition, this in itself is a represent form of rejection of mainstream narrative. Taking the non-fictions of chengzhizhang, Alai and ureltu as the core, trying to explore related theory and practice.

Panelist 2:

GuiJu Classic and the Conflict and Fusion in Local, National, Western discourse

Ma Weihua, Guangxi University for Nationalities, Nanning

GuiJu is produced and circulated in northern Guangxi of more than 200 years,

and is a form of opera on the basis of local dialect, has gone through the three important stages, include original of Tang ching-sung in late Qing dynasty, reform of Ma Junwu in Minguo, further exploration in the late 20th century. This paper choose three periods as part of the classic text specific analysis object, the paper mainly discusses the local, national, western discourse in the dialogue and exchange, conflict and fusion, to take the perspective of Guangxi hundred years by modernization and globalization swept through the social and cultural changes of rail and its historical significance.

Panelist 3:

Neutralization and Equilibrium: A study of the Spatial Pattern of Traditional Vernacular Landscape

Liu hua, Guangxi University for Nationalities, Nanning

The article takes Heshun Town in Yunnan province as an example to analyze the spatial pattern of landscape of Fengshui in Chinese traditional vernacular society. It is hard to identify the landscape of Fengshui among all kinds of vernacular society; however, the idea turns out to be rough and impossible if we decide to eliminate such landscape by simply assigning it as “superstition”. The perception and methodology of Fengshui has been infused into people’s daily life, which reflects unique cognition, experience as well as wisdom, embodies the unique equilibrium and neutralization concept of Chinese traditional culture. Therefore, those could be considered as the distinctive landscape in traditional vernacular society.

[J8] From Taipei to Bangkok: Urban Cultural Remake

Chair:

Viriya Sawangchot, Independent Scholar, Thailand

Panelist 1:

Creative Volunteers and the Making of Cultural Sustainability in Bangkok and Manila

Viriya Sawangchot, Independent Scholar, Thailand

The terms creative city and creative class are notable in how urban development is understood today, and stress the importance of culture, art, and creativity in the urban context. This paper critically examines the notion of creative city as a causal mechanism in changes in production and consumption in urban regeneration in Bangkok, Thailand, and Manila, The Philippines. By doing so, it draws attention of “creative volunteers” in the making of spatial negotiation, transformation and interventions of particular location and context of Soi Na Na, Bangkok and Escolta, Manila, in China towns of these two cities within regionally/globally creative city model. In sum, the paper critiques this model via-a-via the potential of art activists and creative volunteers to seek alternative cultural sustainability—whether as flights of the imagination or discharges of the practices.

Panelist 2:

**A Top-down Contemporary Cinematic Urban Imaginary Making/
Marketing in Taipei**

Ying-Fen Chen, UC-Berkeley

In 2008, the Taiwanese movie *Cape No. 7* [WeiTe-Sheng. (2008) *Cape No. 7*. Taipei] induced a fever of domestic tourism, drawing numerous visitors to shooting locales. The film has been recognized as the catalyst for a new kind of relation between the film industry, cities' imaginaries, and the promotion of cities as tourist destinations. Particular in Taipei, the municipal government decided to establish a policy of sponsoring and assisting film production as place-marketing strategy.

In 2010, one of the first movies sponsored by Taipei's municipal government, *Au Revoir Taipei*, attracted target tourists not only from Taiwan, but also from pan-Chinese and East Asian countries, by representing everyday living environments as tourist destinations and further publishing a cinematic tourist map in various languages. However, some of the film-induced tourist attractions, which have not been designed to be anything other than everyday living environments, are not well planned. Heavy tourist traffic causes friction between residents and tourists. Particularly, the Shida Night Market was a small commercial district serving the nearby neighborhood and a college. After it was presented as one of the settings in *Au Revoir Taipei*, tourists crowded the area, and the resulting noise, people jam, and litter lead to a protest held by local residents appealing for a return to the past. Furthermore, being one of the crucial factors in the contemporary Taiwan's urban process, urban renewal increased the tension between the government and the residents in the cinematic marketing process of Shida Night Market.

This paper tries to trace back this specific case and reveals the potential conflicts being the consequences of cinematic urban imaginary marketing process, expecting

the review will contribute to the similar program and policy afterward in Taipei and the cities around the world under similar condition.

[J9] A Study on Cultural Representations of the International Airports in Asia

Chair/Organizer:

Seongsoo Baeg, Kanda University of International Studies, Japan

There will be presentations and discussions about the international airports of Korea, Japan and China in this panel. Airports have been developed as a requisite element of modernization in Asian countries, though its process and details in histories are all different. Now the international airport is functioning not only as a gate to abroad, but it is a symbolic space for national brand and image. Airports are not only for the physical space where people and freights convey but also for the social space where it effects to visitors culturally.

Baeg explains a visual research to define how nationalism and globalism are represented and how airport visitors experience them. Liu's research shows what images the airport has in one society by analyzing the words of popular songs. Mizukoshi introduces mobile media studies, critical platform studies to build a theoretical framework for understanding international airports as communication media.

The List of panelists:

Seongsoo Baeg, Kanda University of International Studies, Japan

Xueyan Liu, Kansai University, Japan

Shin Mizukoshi, The University of Tokyo

Panelist 1:

A Visual Study of National Symbols in Asian International Airports

This study is a visual research to define how nationalism and globalism are represented and how airport visitors experience them in the Asian airport, while it grasps airports not only for the physical space where people and freights convey but also for the social space where it effects to visitors culturally. This research examines the visual elements, like signs, photographs, videos, advertisements, exhibit in the airport terminals, such as three leading and competing airports in East Asia, the Narita airport of Japan, the Incheon airport of Korea and the Beijing capital airport of China.

Every airport has its own development history and social situation. This research shows us that how nationalism and globalism are correlated together in the space of the airport terminals.

Panelist 2:

The Airport as Images in Popular Songs

How do people understand the airport that has been changed by times? And how has the airport been functioning for them? This research explains what images the airport has in one society by analyzing the words of popular songs. Popular songs are the expression of individuals, but at the same time their thoughts are sympathized socially. By seeing how popular songs in one society describe the airport, it is shown the contents and its alterations of the airport image in one society.

And this research analyzes and compares popular songs of three countries, Korea, Japan and China in 1970s-2010s. This comparative research on popular songs of three countries shows that how each airport has been developed and functioned for people and imaged by people in histories.

Panelist 3:

Theorizing Airport as Communication Media

Over the past two decades, the academic concerns over tourism and mobility have risen. However, little study has been done to explore the socio-cultural significance of airports. Although they were symbols of internationalism in the latter half of 20th century, international airports in the 21st century have become showcases of national branding, future cities and cutting-edge digital technologies. In this paper, Mizukoshi introduces mobile media studies, critical platform studies to build a theoretical framework for understanding international airports as communication media. Analyzing data of field works in East Asian three airports, he categorizes communication experience in airports into three dimensions: direct exchange, image consuming, and mobile mediated communication based on the physical and digital platforms under the pressure of globalization and digitalization.

Discussion/Commentator:

Ye Lu, Fudan University, Shanghai

[J10] Cold War Cultural Effervescence in the Chinese-speaking World

Chair/Organizer:

Brian Tsui, The Hong Kong Polytechnic University

This panel highlights the ways in which the Cold War period was one as much of intellectual experimentations as of ironclad divisions that stifled creativity, drawing attention to the ways in which knowledge was produced across national,

ideological and linguistic boundaries. Panelist discuss how linguistic exchanges within the socialist camp informed the Latinization campaign in the People's Republic of China, how an Anglican bishop in a major British colony bridged Christian ecumenism with Chinese socialism, the ways in which Hong Kongers appropriated Chinese socialism and Maoism to construct their identity, and how refugees in the 1950s presented a battleground of allegiance between rival ideologies. Put together, this panel treats the Cold War, in particular how it evolved in Chinese-speaking societies, as an extended moment when competing worldviews came into direct and highly fraught contact with one another.

Panelist 1:

Socialist Scripts and Scripting Socialism in the Early PRC

Yurou Zhong, University of Toronto, Canada

This paper examines the Chinese socialist script reform- one of the biggest linguistic and grammatological experiments in human history. Hailing a direct lineage from the Chinese Latinization Movement, which originated in the Soviet Union, the socialist script reform was anticipated- by party elites, domestic alphabetization enthusiasts, and foreign observers- to be the ultimate revolution that would finally end the reign of Chinese characters. No research to date could explain why and how the Chinese script reform, which set out to eradicate characters, ended up endorsing a simplified version of them with an auxiliary spelling plan called pinyin. This paper aims to solve the puzzle by examining how the Chinese script reform, in collaboration with linguists from the Soviet bloc in general and the Soviet Union in particular, negotiated the very concept of alphabetization, elucidated the nature of the Chinese script, and reimagined a collective socialist subjectivity in the early PRC.

Panelist 2:

Hong Kong Identity Through Cultural Revolution Discourse in Youth and Student Magazines

Shuk Man Leung, The Hong Kong Polytechnic University

This paper questions the dominant view that the emergence of a local distinctive 1970s Hong Kong identity can be attributed to colonial policies. Rather, it argues that Chinese Communism was involved in the process of identity formation. Examining Cultural Revolution discourse in *The Undergrad* and *Chinese University Student Press*, it shows how the Cultural Revolution awakened nationalistic youth movements, such as the Chinese Language Movement, the Defending the Diaoyu Islands Movement, and the “Learning about China; Caring about society” Movement, and how Maoism was seen as a prescription to local affairs. By revealing the youth appropriation of Maoism in a local identity against colonialism, this paper illustrates how the identity forming process occurred at the intersection between local ideological hybridization and the spread of Maoism globally, and how Cold War tensions entangled with a Hong Kong ideological setting, shedding new light on Hong Kong’s unique role in Cold War.

Panelist 3:

Christian Ecumenism Meets the Chinese Revolution

Brian Tsui, The Hong Kong Polytechnic University

This paper reveals a strain of Christian mission culture which was open to China’s revolutionary transformation. Much of the existing scholarship on the indigenization of Christianity in China, and Asia in general, focused on the religion’s reconciliation with nationalist agenda. Less examined is how Christian thoughts in mid-twentieth century were converging with socialist revolutions. The

Anglican bishop of Hong Kong was far from a fiery socialist; but his sympathy for the state founded by the Chinese Communists was part of larger trends in Christian ecumenism, originating from the West, that transcended Cold War divides. Western Christian leaders' sympathy for Communism are significant as they implied ways of understanding global developments that unsettled and challenged increasingly hegemonic binaries between East and West, establishment entitlement and insurrectionary radicalism, internationalism and nation-statism.

[J11] Cultural Unconscious and Subjectivation: Europe, Asia and America

Chair:

Martina Tissberger, University of Applied Sciences, Upper Austria, Austria

Panelist 1:

The Cultural Unconscious and Subjectivation in European Migration Societies

Martina Tissberger, University of Applied Sciences, Upper Austria, Austria

Islamophobia and racism have been central and decisive issues in many European election campaigns in the past few years, thus moving the political landscape in various countries critically to the right. The “welcome-culture” of 2015 has reverted quickly into a “hate-culture” as part of the so-called refugee crisis, reminding us once again of the power of representation. The media have outdone each other with spectacular images of “dark floods” of refugees “invading” Europe.

Traumatized people escaping war and persecution somehow appear naturally linked with terrorism—the current spectre of Europe. The stoking of fears of the migrant, the refugee and particularly the Muslim as the Other has created a cultural symbolic which is centred around “Islam” as the constitutive outside of Europe and, coupled with the headscarf, as the signifier of dangerous “Other-ness”.

This paper will investigate the unconscious dimensions of these dynamics and their impact on subjectivation processes. What does it mean to be a Muslim European? What does it mean to grow up under conditions of anti-Muslim racism? What does it do to those who identify with the autochthonous Christian-secular culture, that is normative in many European countries? Last, but not least, this paper will deal with the question of what the (applied) social sciences can and should do to prevent such demonization of “the Other” and how they can help nurture a culture of diversity, recognition and appreciation. The author will approach these questions from the theoretical perspectives of critical whiteness, critical Occidentalism and postcolonial critique—all critical approaches within cultural studies.

Panelist 2:

Kabali and the Choice of the Sartorial as Space of Contestation for Capital Bipin Sebastian, National University of Singapore

The Tamil movie *Kabali* that came out in 2016, speaks about gang conflicts and Tamil diaspora in Malaysia. The gang led by the protagonist is predominantly working for the empowerment of the marginalised coolie (the lower caste Tamils who migrated to the British Malayan peninsula, majorly as plantation labourers) community in Malaysia. Interestingly, there is a clear and explicit strand of the plot that stresses on the sartorial style as a site of contestation as part of social transformation. The strategic fashioning of the body by the protagonist is questioned, mocked at and challenged by the rivals who are portrayed as belonging to the

traditionally elitist communities. The traditionally upper caste/class characters try to vigorously defend their social, cultural and symbolic capital by denying space for any encroachers, including the protagonist and his people. In the movie, there are references to the use of cloth as a strategic political tool by personalities like Gandhi and Ambedkar, thus connecting it to a larger narrative in the struggle for social mobility. In this paper, I try to examine the narrative of the sartorial choice, with the help of the concept of “bodily hexis” and social class as proposed by Bourdieu in *Distinction* (1984). Through this, I hope to understand the symbolic space that sartorial style plays in the attempt at social mobility and transformation. Kabali and the trope of sartorial representation could shed light on the altered dynamics of contestation for capital between the elites and the upwardly mobile underclass, as part of a process of transformation that has relevance in the globalised transnational power relations of today.

Panelist 3:

Indian Middle Class: Islamophobia & Intolerance

Kumar Parag*, National Institute of Technology, Jalandhar, India

Middle-class is an important historical and sociological category in modern India. The socio-economic practices of Indian middle class cannot be assessed through globalization only as now religion plays a more pivotal role after the demolition of Babari Mosque in early 1990s. The middle class or rather educated class which is dominated by higher cast, advocates Hindu pride while secularism is more followed by lower cast or those who have converted to Islam just to gain equivalence with higher caste Hindus. The growing number of middle class Hindus engaging into religious practices reflects the ongoing political process of Hindu nationalistic formation. Today, in India nationalism is not an independent term reflecting patriotism. Now it is merged with faith to reflect patriotism and is

compelling other religions to follow the defined path set by the rightist group. Hindu middle class is more and more imbued with ethno-religious connotations.

The paper tries to articulate the terms like “Intolerance” and “Islamophobia” which is now very frequently used in public discourse after the advent of Hindu Government in 2014. The terms gain more vibrancy especially in Northern India. It is ironic because the very base of Modi’s politics is Hinduism though he came to power with a promise of development and economic revival. But a year later it is the Islamophobia which is widely and only discussed rather than economic revival. For the middle class Indians, Modi demonstrates that a person from Other Backward Class can succeed without quotas and is looked as revivalist of Hinduism which is crumbling in front of other faiths and beliefs. Though time and again he talks of pluralism and reducing communal tensions but the scenario is absolutely different. The paper tries to enlarge the debate on Islam and society in postcolonial context rather discussing linear colonial discourses like diversity.

Panelist 4:

Open Mosques, Closed Borders: Intercultural Encounters in the Netherlands

Murat Es, The Chinese University of Hong Kong

The contested landscapes of multiculturalism, integration and Islam are intricately intertwined in the contemporary Europe. Partly grounded in its substantial experience of pluralism and secular humanism, the Netherlands was quick to institute state multiculturalism when large numbers of immigrants from Muslim majority countries of Turkey and Morocco began to arrive in its cities during the 1960s. Initially, Muslim claims to difference have received strong support and Islamic organizations flourished alongside a robust integration policy. However, in the wake of the global war on terror, moral panics about the successful integration of

Dutch Muslims, integration politics have turned assimilationist and/or exclusionary. The immigrants and citizens of Turkish background constitute the largest and arguably the best organized Muslim minority group in the country today, controlling close to half of nearly 500 Dutch mosques. In the shifting discourses of integration and social cohesion, mosques have been increasingly coded as self-segregating sites where an inscrutable cultural other is located. To counter fears and suspicions about these institutions, Turkish-Dutch Islamic organizations have taken measures ranging from organizing school visits to offering cooking classes to attract their native-Dutch neighbors to mosques. Based on my dissertation fieldwork and the follow-up research at mosques controlled by Turkish-Dutch organizations in Northern Netherlands, this paper attends to Open Days, cultural activities, celebration of national and religious festivals and interfaith dialogue initiatives to examine the ways in which Muslim minorities engage their 'native' interlocutors and the agents of the government in the context of waning multiculturalism and rising anti-Islamic, right-wing populist tide in Europe. Expressions of encounter and interaction between interchangeable 'guests' and 'hosts' shed light on questions of representation, (re) construction of cultural boundaries and the negotiation of ethno-religious difference in Europe.

[J12] Cultural Studies and the Research of (Digital) Games (II)

Chair/Organizer:

Markus Wiemker, Media Akademie—Hochschule Stuttgart (MAHS), Germany

In their seminal work on game design Katie Salen and Eric Zimmerman (2004) emphasized that games are not closed systems of rules but are always part of a

broader cultural context. Although this relationship has been explored in the general field of game studies, most game design writing (academic or professional) has remained mostly focused on the formal characteristics of games and their reception by individual players. This panel's papers will explore games' embedding in larger social contexts. A first paper will address the legitimization strategies deployed by game designers to help justify playful activities within production-driven societies. A second paper will discuss the ambiguous and problematic relationships between games, toys and gambling. A third paper will critique the widespread celebratory stance towards using games in classrooms for pedagogical agendas by focusing on the case of Minecraft and its colonialist values. Finally, a fourth paper will explore the fictional ecologies of certain games through notions of transmedia storytelling and paratext.

Panelist 1:

Legitimation Strategies in Game Design

Jonathan Lessard*, Concordia University, Montréal, Canada

Classical game theoreticians have defined game as separated from “real life”, unproductive (Caillois 1967), outside the spheres of utility and material necessity (Huizinga 1951). In societies that value effort, work, efficiency and productivity, the devaluation of games as “useless” or “just for fun” creates a dissonance with their general attractivity and consistent practice across all social strata. Games do not require to be socially legitimate (often their perceived uselessness is part of their attraction), but there is a significant history of justification of games and play from both players and game designers. This paper will examine some of the most common legitimization narratives of games and their impact on games' design. It will discuss games as knowledge (“realistic simulations”), games as techniques (for self-improvement), games as value systems (for social progress), games as therapy,

games as distinction (for a social group), and games as art.

Panelist 2:

The Interconnection of Toys, Games and Gambling

Markus Wiemker, Media Akademie—Hochschule Stuttgart (MAHS),
Germany

This presentation likes to discuss the connection between interacting with toys, playing with analog, hybrid, digital games and games of chance (“gambling”). Often people think that these three activities are very different but it is easy to see that there are strong interconnections between these three fields. Therefore, following questions should lead the discussion: Why does the society separate between these activities? Why is playing with toys and analog games mostly positive connotated and gambling mostly negative? What is in this context the role of age groups and play motivations? Which elements are shared from a game design perspective e.g. playing with a toy in a sandbox, dollhouse setting compared to playing with The Sims? Why are players sometimes very sensible to gambling mechanics like loot boxes (Star Wars Battlefront 2) but accept the reward systems in Free to Play (F2P) games?

Panelist 3:

Pedagogical Innovation through Videogames: The New Colonial Regime?

Ligia (Licho) López López, University of Melbourne

The Minecraft frenzy has no limits. Teachers in primary education classrooms are generating innovative pedagogies to connect with their students and teach academic content. The research on Minecraft in education is, for the most part,

celebratory of the game, its mechanics and the tools it offers for teaching a wide range of subjects from math to history. However, the game is also brought to the classroom to reaffirm settler colonial histories and new lessons on extraction, plantation practices, and genocide. Situated in the power and possibilities that videogames can forge in education as we know it, this paper is a critique of the appearance of videogames which reify the curriculum that critical scholarship has interrogated for decades. The paper draws from extensive classroom research in Australian and American primary classrooms. Theoretically the paper draws from post settler colonial theories and counter visibility.

Panelist 4:

Transmedia Storytelling and Paratexts in Video Games

Dylan Armitage, University of Winnipeg, Canada

Paratexts function in novel ways within video games. *Dark Souls* (2011-2016), *Destiny* (2014), and *The Division* (2016) employ transmedia storytelling, a term coined by Henry Jenkins (2007), as a central aspect of their narrative experience. In these games, paratexts are the main vehicle used to deliver the plot. Paratexts supplement their source text, or as Gerard Genette states, they “surround it and prolong it” (Genette, 261). With video games, in contrast to other media like film and television, paratexts can do the bulk of the storytelling. In the case of the aforementioned three games the narrative experience is incomplete without paratexts. Grimoire Cards in *Destiny* occupy a database of information on locations, enemies, items, *Dark Souls* utilizes item descriptions, while *The Division* employs various media forms such as drone photos or lost cellular phone messages. This research explores the unique circumstances of transmedia storytelling in video games.

[J13] Powers of Generation and Regeneration#2

Chair/Organizer:

Working Group on Globalization and Culture, Yale University

Like a generator in a hurricane, the Working Group on Globalization and Culture offers a collective presentation on “generation” over two linked panels to assess its theoretical purchase for a cultural studies laboring in a moment of widespread emergency. Generation is a keyword in understanding social conflicts over competing visions of the future: struggles over seeds and investments, reproduction and climate. Insurgent movements are often viewed through the lens of new generations, and histories of migrant communities structured through generational concepts. We reconsider the power of generational change and its meaning for inter-generational justice, while reflecting on the history of the generation and regeneration of power and energy. This second panel “Generations as Producers of Power,” focuses on the analysis of social and cultural cohorts, from musical generations to migrant generations. (The first panel, “Generating Power,” focused on the forms of generating the energies of life).

Panelist 1:

Recording Technologies and Wealth Generation for Mid-Twentieth Century Jazz and Blues Musicians

Clara Wilson-Hawken, Yale University

The American Federation of Musicians (AFM) held two recording “bans” in the 1940s, during which they refused to record for major record labels until

the companies agreed to pay performers a higher percentage of their profits from selling recorded music to radio stations and individuals. With an understanding of “regeneration” as the replication of identical performances by emergent sound technologies, this section of the panel interrogates the uneven terrain of wealth generation for performers, composers, and recording companies from the 1930s through the 1950s. Using oral histories of (among others) blues and jazz singer Ethel Waters, Chicago blues guitarist Louis Meyers, and producer/talent scout John Hammond, alongside recording companies’ archival records, I consider which musical genres profited and lost most from the 1940s AFM recording bans, and how African American jazz and blues musicians navigated their social and material relationships with recording industry talent scouts, managers, and producers.

Panelist 2:

Legislating Intimacy, Family Law and Social Welfare Regulation

Salonee Bhaman, Yale University

The legal category of “family” emerged as a potent site for both racialized anxiety and creative possibility for marginalized groups during the second half of the 1980s. In this part of our presentation, I consider debates and procedural interventions around falsified “green card marriages” within congressional hearings on the 1986 Immigration Reform and Control Act (IRCA) alongside the landmark family law case *Braschi vs. Stahl*, which argued in 1989 that same-sex couples could constitute a family for the purposes of lease-inheritance. Typically understood as foreclosing and expanding access to the rights of citizenship and inclusion respectively, I explore what these two case studies might reveal about centrality of reproduction, gender, race, and sexuality to austerity-induced anxieties around an expanding welfare state.

Panelist 3:

Generation Next Maps a Southern Mexicanidad through Kap G's El Southside

Iliana Yamileth Rodriguez, Yale University

The hip-hop magazine XXL revealed its 2017 “Freshman Class” of up and coming rappers with the title “Generation Next.” On the cover, Kap G wore a black mariachi jacket along with gold chains and a gold grill. As the first Latino rapper recognized as an XXL Freshman, Kap G has proudly represented College Park, Georgia and Mexico throughout his career.

This part of our presentation considers the place-making practices of second-generation Latinos living in the southern region of the United States. I consider the importance of rap music as a site for constructing sometimes serious, yet more often playful, understandings of what it means to be Mexican-American in the South. I ask how Kap G allows us to listen to and map a southern Mexican-American geography that jumps scales between the local and transnational, and investigate how rap becomes a site for generating southern notions of Mexicanidad.

Panelist 4:

Migrant Generations and the Role of Education in Navigating Illegality

Damian Vergara Bracamontes*, Yale University

Dreamers have largely been addressed in migration scholarship through a generational approach, that distinguishes migrant youth's experience growing up in the US as distinct from their parents, whose experience is formed by their migration journey. I complicate the narrative of the individual dreamer to argue that both parental and youth migrant responses to the limits of illegality are not separate but in

fact intertwined and share the goal of achieving well-being for the whole family and not just individual success.

In this part of the presentation, I examine the role of education for both Mexican migrant parents and youth as means to overcome the social, economic and political obstacles of illegality. Based on interviews with migrant parents and migrant youth in San Diego, California I will discuss the ways education becomes a site of migrant defense and upward mobility in the context of unprecedented levels of immigration enforcement.

Panelist 5:

Intergenerational Approaches to Migrant Justice for Women in Athens, Greece

Randa Tawil, Yale University

The Melissa Network is a women's organization in Athens that provides a holistic support network for newly arrived refugee and displaced women. The organization is run by an older group of women asylum seekers and domestic workers who fled the Philippines under Marcos in the 1980s. Using this intergenerational approach to migrant support, Melissa Network provides a new way for migrant women to think about generational migration outside the confines of family and ethnicity. This paper uses the praxis of the Melissa Network in Greece to question the vocabulary around migrant generations, and the ways this framework places particular burdens on women. I ask, what types of political configurations are useful for displaced and migrant women, and how do new ways of thinking about international/inter-ethnic generations help us move towards a migrant-centered and justice-oriented vision of a diverse society?

[J15] Emergence of New Collective and Collaborative Subjectivities in the Post-Media Era

Chair/Organizer:

Yoshitaka Mōri, Tokyo University of the Arts

The media environment has changed dramatically over the last three decades as digital technologies, in particular, the Internet and mobile terminals, increasingly play an important role in our communication, society, economy and politics. The nature of media is also transforming itself, as media is not merely a means of communication between senders and receivers any more, but an essential and inseparable part of our society, everyday life and body. Following the predictive argument Félix Guattari raised during the pre-internet period, we may call our age a post-media era'.

The panel discusses the way in which a modern subject historically constructed through the process of individualization is now radically eroded by emerging collective and collaborative subjectivities in the field of politics, art and industries. It also examines political possibilities as well as problems we face as we are becoming integral parts of new media technologies.

Panelist 1:

The Politics of Transindividual Assembling in a Post-Media Era

Kazunori Mizushima, Osaka Sangyo University, Japan

As Deleuze and Guattari predicted nearly thirty years ago, in the present post-media or post-internet control societies, individuals become individuals to be controlled or modulated incessantly, and masses become condividuals as a big data

or collective patterns made out of our digital footprints. However, at the same time, control societies as intensified disciplinary societies now advance powerfully the process of individualization or personalization, and thereby command the form of individuality. From this perspective, smartphone seems to be the typical device of control societies which promote simultaneously the individualization and the individualization/condividualization. Considering such a post-media condition, we need to open up paths towards a new formation of collectivity or a transindividual assembling which cannot be reduced neither to an aggregate of individuals nor to condividuals. This presentation explores the possibilities of such a politics of transindividual assembling through the concepts of “counter-mediation” (Richard Grusin), “platformativity” (Thomas Lamarre) and “machinic subjectivities” (Hardt and Negri).

Panelist 2:

Bio-art and Post/Transhuman Performance: Cultural Mediation of Biomedical Science

Tomoko Shimizu, University of Tsukuba, Japan

Since the end of the 20th century, the art about life is thriving, with the progress and dissemination of genetic engineering and molecular biology. It is usually referred as bio-art and develops as a kind of avant-garde fine art and also as a form of art & science, art & technology. Needless to say, the situation is overlapping when the birth of microcomputers and computer art in the 1970s and 1980s, which created a liberal culture in which technology and art crossed with rapid progress of personalization. In this paper, I will argue what is updated by the encounter of life, information media and art, and examine its possibilities and the pitfall.

Panelist 3:

Trans-East Asian Fashion Production

Shinji Oyama, Ritsumeikan University, Japan

This paper analyzes trans-East Asian creative industries by looking at the different ways in which Japanese fashion enter the East Asian market. Firstly, it considers those Japanese fashion companies that market their home-grown brands, taking advantage of ‘Cool Japan’, the Japanese national branding campaign. Second, the paper discusses those Japanese fashion companies that bring either licensed or acquired Western fashion brands to East Asia. Third, it will consider those Japanese fashion brands that are licensed and obtained by Asian companies, which then bring the brands to the Asian market. By tracing transnational movements of trademarks, finished and unfinished products, finance, and loyalty, disintegrated images and information produced and distributed by print and online media as well as users, the paper attempts to reveal complex nature of collaboration, competition and cooperation within/between trans-Asian creative industries.

Discussion/Commentator:

Mamoru Ito, Waseda University, Japan

[K1] Queer Chinese and Family: Activism, Ethnicity and Mobility

Chair/Organizer:

Lucetta Y. L. Kam, Hong Kong Baptist University

This panel has put together four papers of queer Chinese subjects in different localities and social positions in contemporary China, Taiwan and the transnational Chinese communities. Two papers look at the representations of queer Chinese subjects in recently made Chinese-language documentary films. They examine the aesthetics, politics and queer kinship in those documentaries produced by independent filmmakers in China and Taiwan. The other two papers turn to queer women and activists in China and Australia to analyse their strategies of negotiating with structures of power, such as the state and the Chinese family institution, when they are participating in social movements or involved in transnational queer mobility. The panel offers a multi-faceted discussion of the new challenges that are faced by Chinese queer subjects in the context of tightened political control, intense ethnic conflicts, and changing paradigm of family and kinship in the local and transnational Chinese communities.

Panelist 1:

Lalas with DV Cameras: Shi Tou and Mingming, and Xinjiang Girls
Shi-Yan Chao, Hong Kong Baptist University

Extending my previous research on China's lesbian documentary filmmaking that foregrounded an emerging activist approach (thus the idea of 'lalas with DV cameras'), this paper examines leading lala artist Shi Tou's (and Mingming's) new

documentary feature, *Xinjiang Girls* (near completion), in terms of the specific issues and the ways they are portrayed in the film: ranging from reflections on gender politics, to the formation of the local lala community, and to the tension between ethnic groups in Xinjiang. Important to this investigation are also the particular aesthetics, ethics and politics invoked by Shi Tou and Mingming, in the context of the evolving trends of China's queer and independent documentary filmmaking in general.

Panelist 2:

Queer Kinship in New Queer Chinese-language Documentary: The Ethical Turn

Sophie Shu-Yi Lin*, Independent Researcher

With the advent of tongzi (gay) movements both in Taiwan since the 1990s and later in Mainland China since the 2000, representations of LGBTQ-themed documentary films also see an increase in number. Many of these documentary films concern LGBTQ members and their families.

This paper argues that familial dynamics in queer households in latest LGBTQ documentary films have seen an ethical turn, shifting from discourse of identity to that of relationality. Drawing on a comparative study of Taiwanese director Huang Hui-chen's *Small Talk* (2016) and Chinese director Fan Popo's *Rainbow* film series, this paper examines the ethical turn in Chinese-language documentary films. Focusing on the relationships between LGBTQ people and their family members, examining how the ideal of familial responsibility, intimacy and personal desire transform and respond to the new political milieu in Taiwan and Mainland China respectively.

Panelist 3:

Lesbian Diaspora in the Contemporary China: Analyses from the Perspectives of the State-society Relationship

Weiting Wu, Shih Hsin University, Taipei

Most lesbians struggle their relationship with their origin families in Asia. Lesbian groups have become one of the communities that lesbians form their own “families.” However, under the current regulation and the societal stigma, lesbian groups are facing severe challenges. This research project tries to analyze the challenges that lesbian groups have faced in contemporary China, and the struggling strategies of these groups in order to form their own “families.”

The changing state-society relations has been one of the major topics when scholars studying China. However, there is much less focus on lesbian population. This research project aims to provide more understandings regarding the vivid activities of lesbian groups. Furthermore, this research project tries to bring different perspective when we define the term “diaspora.”

Panelist 4:

Leaving Home, Managing Family: Young Queer Chinese Women Migrants in Australia

Lucetta Y. L. Kam, Hong Kong Baptist University

This paper is part of a research project that explores the mobility experience of young Chinese queer women migrants (lesbian, bisexual, transgender and queer identified women) from mainland China to Australia. Based on in-depth interviews and participant observation mainly conducted in Melbourne and Sydney during 2016-2018, this paper discusses their relationship and negotiation with family in China in terms of their sexuality and life plans in Australia. The interlocking

of mobility and sexuality will be explored through informants' experiences. In particular, how do they manage ties with family in China; how do they negotiate their sexuality (and to some, gender unconformity) with parents when they are physically away; in what ways does mobility relate to one's coming out to family; and what are the new resources or barriers for them in the host society to tackle family pressure (mainly about marriage).

[K2] Engendering Contemporary China: Gender and Nation-Building in a Transnational World

Chair/Organizer:

Lin Song, The Chinese University of Hong Kong

The increasing mobility of people and accelerating exchange of information have given rise to the proliferation and ramification of subjective positions in People's Republic of China. Situating China in the transregional and transnational flows of cinematic and celebrity cultures, this panel highlights the dynamics in the construction and negotiation of intersecting gender and national identities. We first look at the representation of diasporic female experiences and subjectivities in post-handover Hong Kong cinema. We then inspect the portrayal of youth vis-à-vis China's project of nation-building in the transnational travel of Bildungsroman. Next, we examine the changing expressions of masculinity in the reconstruction of public persona of a K-pop-idol-turned Chinese star. Finally, we investigate the problematic relationship between feminism and Chinese celebrity culture to explore its risks and possibilities. Taken together, these four papers interrogate the embodied experiences of being "Chinese" in a transnational world by foregrounding new passages, transformations, and challenges.

The List of panelists:

Meng Li, Hong Kong Polytechnic University

Jiyu Zhang, Leiden University, Netherlands

Lin Song, The Chinese University of Hong Kong

Bin Wang, Changzhou University, Changzhou

Panelist 1:

Mainland Chinese Women and Their Diasporic Consciousness in Post-1997 Hong Kong Cinema

The paper studies Mainland Chinese female characters, their diasporic consciousness, as well as the embodiment of the question of border in post-1997 Hong Kong cinema. These female diasporas are often portrayed as the unprivileged bounded by their illegal residence in Hong Kong or occupation as illegal manual workers or sex workers, or victims suffered from material deprivation, social discrimination, and sexual violence. As agents of border-crossing, the female diasporas are featured against the backdrops of geographical, spiritual and psychological dislocations. These dislocations often foreground cultural anxiety. The diasporic consciousness illustrates an ongoing tension between Mainland China and Hong Kong after the Hand-over. These women represent awkward moments of self-identification and self-orientation which make themselves aliens for both the homeland and Hong Kong. These awkward moments may or may not remind us of two decades of mutual communication between two regions, which are often controversial.

Panelist 2:

Youth, Nationalism, and the Bildungsroman in Contemporary Chinese Cinema

A literary genre originated from Europe at the height of German romanticism,

the Bildungsroman refers to a corpus of works that centers on personal growth circumscribed by social structure. Emerged at the dawn of modernity, the Bildungsroman ushers in a narrative form that signals social and cultural transformation in a new era. Through characterization of protagonist in his/her formative years, the Bildungsroman draws on symbolization of youth so as to construct a process of subject formation. In this sense, not only does the invention of Chinese Bildungsroman inform Western modernity at large, but also constitutes a discursive field for Chinese society and culture that imagines “Chinese” as a collective identity. By analyzing Zhang Yuan’s *Little Red Flowers* (2006), this paper examines embodied experience of youth in contemporary Chinese cinema, and looks into the ways in which the Bildungsroman has been appropriated and acclimatized to China’s modernization, nation-building, and cultural production.

Panelist 3:

“Korea Does Nothing but Turn Our Males into Sissies”: Negotiating Gender and National Identities in Korea-China Cross-border Stardom

This paper examines the trans-national dynamics in constructing, negotiating, and performing gender and national identities in popular culture by drawing attention to the cross bordercareer trajectories of non-Korean members in K-pop groups. It presents a case study of Luhan, a former member of the K-pop boy band EXO who, after launching his career in South Korea, returned to China and gained national stardom. Analyzing Chinese media releases, news reports, and online discussions, the paper examines how Luhan’s star persona, in particular his expressions of masculinity, is negotiated and (re) constructed vis-à-vis the intersecting forces of gender regimes, nationalism, and international politics in the present time characterized by escalating tensions in Sino-Korea relations. By so doing, I highlight transnational celebrities as important sites for understanding gender and nation-state-based politics in the

everyday flows of popular culture.

Panelist 4:

Female Celebrities and Celebrity Feminism in Contemporary China

In the past few years, activists and some academics in China publicly advocate for *nüquanzhuyi*—one translation for “feminism” that literally means women’s rights or powerism. By contrast, Chinese celebrities have not explicitly associated themselves with *nüquanzhuyi*, despite that a few have taken part in the U. N. HeForShe or state-sanctioned anti-domestic violence campaign. More recently, however, there was an exceptional case. In January 2017, a young actress, Xu Jiao, called for a public boycott against a film, *Duckweed* (Cheng Feng Po Lang), directed by China’s celebrity writer Han Han. In Xu’s microblog posts she concurred with a criticism of the film’s theme song for being sexist, and unequivocally expressed her views on *nüquanzhuyi*. Analysing media texts and online discussions concerning this incident, this paper attempts to understand both the reputational and career risks that celebrities might face in supporting *nüquanzhuyi*, and discusses whether and when celebrities could become feminists.

[K3] Ethnicity, Translocal Subjectivities and Hong Kong

Chair:

Iam-chong Ip, Lingnan University, Hong Kong

This panel is concerned with the multiple forms of ethnic subjectivity that emerge through geographical mobility and urban changes. The intensification of regional and global migration has not simply challenged the national boundaries,

but also contributes to urban restructuring. City, no longer territorially defined by the nation-state, has become a site integral to the way translocal subjectivities are enacted, experienced and maintained. As reflexive subjects, ethnic groups take advantage of the opportunities, endure the difficulties and re-position themselves in structures of power. It has enormously shaped the contour of ethnicity.

Panelist 1:

Negotiating Eviction and Home, Ethnographical Study of Displacement of Migrant-tenants under Urban Redevelopment in Hong Kong

Wu Ka Wai Kelvin, Lingnan University, Hong Kong

In recent years, as the debate on “gentrification” have intensified in Hong Kong as the process of urban redevelopment increase speed. One focus of the affect of gentrification is centring on the experience of low income city dwellers who are facing the substandard housing condition in one of the least affordable housing market in the world.

This paper seeks to examine “gentrification in Hong Kong” through the lance of migrants-tenants living in To Kwa Wan, an urban district which is a hotbed for rapid private and government-initiated urban redevelopment and land speculation. A series of neoliberal reform on private rental law in 1998 and 2004 respectively and state-led urban redevelopment manifested in the operation of a quasi-public institution Urban Renewal Authority have exposed these migrants-tenants to constant evictions and lack of tenancy security, resulting in precarious housing experiences in a time-space of eviction.

Instead of homogenising experience of housing precarity and pathologising migrants-tenants’ ability of place-making under constant eviction in a sedentarist world view, this paper discuss the relationship between the lived experience of “displacement”, which is part of the rekindled concern for gentrification scholarship, of these migrant-tenants, a graduated citizenship regime which produced differentiated experience and

expectations for different citizens-migrant-subjects under eviction and housing policies and their continuous enactment, practices and imagination of home through which they negotiate uncertainty and unpredictability in the time-space of eviction.

This paper argues for more attention to intertwined trajectories of migration and urban restructuring in Hong Kong which embedded a complex relation between the local and global.

Panelist 2:

Talent as “liquid belonging”? Performance and (Social) media Use among Asylum Seekers in Hong Kong

Lisa LEUNG Yuk-ming, Lingnan University, Hong Kong

Refugees and asylum seekers have become a contentious issue worldwide in recent years. To many asylum seekers or “non-refoulement claimants” in Hong Kong, the territory was never their intended destination. Trapped territorially for an indefinite period of up to 10 years, these asylum seekers had to resort to aimless travelling and illegal work to kill time and to find some meaning of existence during their stay. Mobile phones became their major source of communication, entertainment or (para-legal) business transactions, as they commute daily, maintaining an “elsewhere” existence while confronting alienation/possible discrimination on the ground. However, with the help of NGOs and concerned individuals, some asylum seekers have started to perform in various spaces in the territory, as interests in street youth performances became a vogue. This paper crystallizes some of the pilot findings of a research which examines the dynamics and politics of such participation of asylum seekers, by the way they use the performance and social media as a struggle for belonging in the host culture. The paper hopes to combine notions such as affect, participation and belonging in critically reviewing findings from focus interviews with and participation observation

of asylum seekers who have stayed over different periods of time.

Panelist 3:

Learning to be a Hong Konger: The Daily Lives of Children Crossing the Hong Kong-Shenzhen Border

Lijun Yan*, Sun Yat-sen University, Guangzhou

Nowadays, thousands of children are crossing the Hong Kong—Mainland China border on a daily basis for schooling. Other than living a life straddling the border, they grew up in status-mixed families: born to Mainland parents in Hong Kong, they had a Hong Kong status. These mobile children's identity is a great puzzle to researchers. Mainly based on participant-observation and in-depth interview, this presentation aims to unravel this question by looking at their daily experiences of border-crossing. I will display how they experienced the boundary of legal statuses between them and their parents, and the boundary of daily mobility trajectories between them and the local Hong Kong students. Lastly I will present how they reacted to these boundaries and defended who they were. Seeing children as passive and vulnerable, the existing scholarship tends to believe that children, especially migration children, need to be educated about who they are. In contrast, this presentation argues that children actively learned, experienced and remade social boundaries and therefore forged their identity.

Panelist 4:

Disengagement and Urbanism: The Case of Gangpiaoquan and “Hong Kong Drifter” (gangpiao)

Iam-chong Ip, Lingnan University, Hong Kong

Sociologists have long defined “urbanism” as a way of city life characterised by

massive flow, transiency, impersonal and formal relations, anonymity, lacking Intimacy and individualism. The new urban dwellers, usually the first generation of migrants, were portrayed as individuals feeling alienated and detached from the community at large but turning towards their in-groups. The continuous flow of highly educated youth from mainland China into Hong Kong, usually coined as “Hong Kong Drifters” (gangpiao), appears as one of the examples. However, we could not afford to neglect the specific contexts out of which this identity and social group emerged.

On the one hand, their alleged “drifting” character makes a big contrast to the increasingly localized society of Hong Kong. Hence, they often got caught in the crossfire of the local political feuds. On the other hand, the Beijing government attempts to contain Hong Kong’s political influence on them and to weaken their attachment to the civil society of Hong Kong. Mainland youth have to negotiate their subject-positions in relation to nationhood, local sense of belonging and their cosmopolitan longing. This paper is based on the findings of a small research project on mainland college students and graduates in Hong Kong and the social service media “gangpiaoquan” which literally means “Circle of Hong Kong drifters”.

[K4] Body Performance and Visual Politics in Contemporary Visual Culture

Chair:

Zhou Xian, Nanjing University, Nanjing

The social transformation of visual technology has profoundly changed the map of contemporary visual culture, and the way of visual representation of body in cultural signifying practices. In contemporary visual culture, body representation is increasingly gaining performativity, through which social norms are “internalized” as body habits in the ritual act of repetition. Body is stylized and normalized so that it

produces or reproduces social identity in stereotypes. In social space, identity has dual functions of differing and identifying, which enable the body to play an important role in subjectivity. However, in terms of gender, class, ethnicity and race, the differential writing or engraving of social identity in or outside body imparts hidden ideology and its dominance. Hence questions appear. By the gaze on body in the act of seeing and being seen, what changes are brought to body image and its representation in contemporary visual culture? How is the visual communication among subjects realized with “speaking and acting of body” in contemporary visual culture? Or how are social norms internalized as body habits through body performance? What kind of cultural logic is displayed among body performance, social identity and visual culture? Obviously, in different visual cultures, different logics are established between body performance and visual politics. In mass culture, in particular the sports culture, sports star system as body show continually produce and reproduce contemporary “image of hero”, which has a complicated linkage to the construction of “Chinese Dream”. In the space of media culture, in particular that of social networks, body symbolically participates in the coronation or de-coronation of visual politics in the festival way. In virtual museum culture, seeing is conducted in immediacy, intermittency, amusement and fragmentation, so that the spectator’s body performance co-exists with the desire for collection and sharing. In the space of contemporary avant-garde art, it tends to break visual taboos and body habits by introducing the heterogeneous in its incarnation, revealing its performativity and its implied ideology.

Panelist 1:

“The Birth of Hero”: “Chinese Dream” and the Star Sports System as Physical Performance

Li Jian, Nanjing University, Nanjing

As one of the most representative official ideology in New Age, the term of

“Chinese Dream” is widely spreading among Chinese people’s everyday life through the visual images of mass culture, which is mainly produced in the way of “visual representation” not of “description” or “interpretation”. Its way of “seeing” and the ideological visualization hiding behind it constructs the complicated relationship and tension between the visual image production of mass culture and the official ideology. This paper focuses on the sports communication phenomenon in mass culture in recent years, to discuss the star sports system as physical performance how to produce “hero image”, and its complex visual politics with “Chinese Dream”. The goal is not only to reveal the complexities of ideology in the visual images of mass culture, but also to find out the cultural forces which can promote social progress.

Panelist 2:

The Submission of Digital Body: Body Performance in Social Networks
Zhu Lili, Nanjing University, Nanjing

Based on Sylva Stone’s theory of “submission”, this paper aims to study the following issues. How is our identity expressed in the submission of media, producing meanings in public structure? What differences does body demonstrate in social networks? How is body submitted to media in social networks? The study is conducted with a qualitative methodology, mainly through interview, self-account of social networks, and group work, etc.

Panelist 3:

The Users’s Body Involvement of the Virtual Museums and the Possibility of Their Participation
Yin Manting, Nanjing University, Nanjing

Recently, the Virtual Museums developed rapidly in China. Such digital

platform has the advantage of changing the visual interaction pattern between the museums and their spectators which called “transcoded”. Spectators performed in a special way in the network. They always browse a virtual museum with some kind of immediacy, intermittent, amusement and fragmentation. Visual contents they get in this way are revisualized in the digital images database. Thereby, the spectators exhibit such behavior patterns as physical participation, the desire for collection and sharing. Because of the above three, the virtual museum should go beyond the thought that the audiences should be served, so that the deeper interaction could be met.

Panelist 4:

Body Performance and Visual Politics in Contemporary Avant-garde Art
Zhou Jiwu, Nanjing University, Nanjing

Body is an essential issue in contemporary avant-garde art. This paper aims to explore how body is represented with incarnation in the space of contemporary avant-garde art? In the visual relationship of seeing and being seen, what visual politics is implied between body performance and the engraving of social norms on body?

In contrast to the aestheticized body in social space, the representation of body in the space of contemporary avant-garde art tends to be extreme by presenting a absurd, formless and unfinished body instead of a beautiful, organic and full one. If these shocking images violate the ideal configuration of body, then body violence and rites of affliction displayed in art space reproduces the social relationship between norms and deviations in the gaze of seeing and being seen. Body is a linguistic sign with social significance. On the one hand, it is featured with performativity, engraving ruling social norms in and outside body by a ritual act of repetition, reinforcing the social subjective consciousness. On the other hand, it is

of subversion, breaking visual taboos and questioning subjective consciousness and stereotyped images by introducing the heterogeneous in its incarnation. Therefore, the incarnation of body is a political act of struggling for meaning and pleasure.

[K5] People's Park (V)

Speaker 1:

Cultural Innovation and Creative Industries Development in Shenzhen: New Approaches to University Engagement Based on the Triple Helix Concept

Yi Wang, Queensland University of Technology, Australia

Greg Hearn*, Queensland University of Technology, Australia

Terry Flew*, Queensland University of Technology, Australia

In order to understand how cultural innovation occurs in an era where universities are increasingly expected to engage with industry, this paper explores the interaction in Shenzhen of China between universities, the creative industries, and government in cultural and economic development using the Triple Helix framework. During the past two decades, the Triple Helix concept has been promoted as a new theory of innovation to inform and guide policy-making in national and regional development. Governments around the world have taken actions to strengthen connections with creative industries to develop urban and regional economies, and universities have been increasingly expected to be engaged in such partnerships, in order to demonstrate research impact. To date, research based on the Triple Helix model has focused primarily on Science and Technology collaborations, but there is an opportunity for work to be done in seeking to better understand how the Triple Helix framework might apply in the field of creative industries and what knowledge

might be gleaned from such an undertaking.

Since the late 1990s, the concept of “creative industries” has been introduced as policy and academic discourse. The development of creative industries policy by city agencies has focused on advancing urban competitiveness and economic development. It claims to generate a “new economy” of enterprise dynamics, combined with activities for urban renewal through the arts and digital media, via knowledge transfer in city economies. Creative industries also involve commercial inputs to the creative economy, with the aim of reshaping the city into an innovative culture. This paper will concentrate on creative spaces (incubators, digital technology parks, maker spaces, art hubs) where academics, industry and government interact.

China has recently sought to enhance the brand of their manufacturing industry in cultural policy, transforming the image of “Made in China” to “Created in China”, to give Chinese brands more competitiveness in a global economy. Shenzhen is a notable example in China as an international knowledge-based city following this path. In 2009, the Shenzhen Municipal Government proposed the city slogan “Build a Leading Cultural City” to show the ambition of government’s strong will to develop Shenzhen’s cultural capacity and creativity. The vision of Shenzhen is to become a cultural innovation center, a regional cultural center and an international cultural city.

There is an opportunity to apply the Triple Helix concept to the creative industries in China. In order to do so, we need better knowledge about how interactions in creative spaces significantly influence city based innovation, and the relevance of university-industry-government interaction to these networks. This paper discusses the interplay between university, creative industries and government in Shenzhen, and explores how are creative spaces being used to implement Triple Helix in creative industries. This study will thus provide an innovative lens to understand the components, relationships and functions that exist within creative spaces by applying Triple Helix framework to the creative industries.

Speaker 2:

Migrant Workers' Residence in China's Major Cities-Case Study on Urban Governance in Shanghai, Guangzhou and Shenzhen

Li Qi, NCTU, Hsinchu

During the early period of Reform and Open-up Policy in China, millions of migrant workers sought job opportunities in major cities. The urban economy has experience a rapid expansion as well as its construction scale. At present, China's major cities tend to adjust the industrial structure and control the urban size. Through coordinated reforms on Hukou system (urban resident permit policy), public wealth system, tax system etc., major cities' governments selected new citizens who meet the demand of urban development and excluded migrant workers who were regarded as population burden for urban governance. This research will analyze the residential situations of migrant workers and relevant public housing policies in Shanghai, Guangzhou and Shenzhen, then try to discuss similarities and differences of urban construction goals and population governance models between these three cities. When labour-intensive industries moved out, land price went up, urban population approached its maximum, it is urgent to find out a way to protect the housing rights and even the urban survival rights for migrant workers.

Speaker 3:

Men, Media and Medicalization

Karen Hvidtfeldt, University of Southern Denmark

While women traditionally have been the subject of medical interventions and beauty-enhancing treatments, the male body is gradually also becoming the subject of treatments and rejuvenation. Additionally, during the last decades, a still larger part of our intimate life, health and social relations have become mediatized; body

and health is monitorized on mobile apps, people connect and form communities online on social media, and intimate questions of the male body, health and beauty are increasingly the topic of TV-shows and online commercials and public campaigns. This paper has focus on late modern Western culture and examines how acceptable mid-life masculinity and corporeal performance is negotiated and formed on TV and social media. Based on assemblage theory, I argue that health, fitness and beauty ideals takes form as embodied becomings and develop in global forms and relations between changing family structures, postindustrial gender relations and work patterns, globalization and mediatization.

Speaker 4:

The Critical Role of Atom as a Special Actor of Game Development in Turkey

Günseli Bayraktutan, Giresun University, Germany

The major aim of this study is to present Center for Animation Technologies and Game Development (ATOM) and then critically analyze the role of this specific organization in game development process for Turkish case. ATOM is located in a technopolis in Middle East Technical University, Ankara, Turkey and established as an industry—university cooperation for production and support of animation technologies and game development in 2008 (<http://www.atom.org.tr/tr/hakkimizda/atom-nedir>, access date 19.12.2017). For a meaningful analysis, first the basic problems of the digital game industry in Turkey should be listed as follows: lack of policy convergence on behalf of governmental actors; game developers are hardly able to find investors or publishers at both the local and the global level; the weakness of communication and cooperation among game developers; lack of legal base that will regulate the game industry, protect copyrights and classify the games; and finally the mainstream media label the digital game culture still as a negative

activity. Besides these problems ATOM has many advantages and can overcome the barriers. This fact is the core discussion point of this paper and for this purpose i am going to analyze the features of this center. First a qualitative research is applied, mainly conducting semi-structured interviews with the managers of the center. The management team is composed of both from academicians and business people, mostly graduated from METU and already affiliated with the same university. The professional supporters of the center are from the alumni organization, game industry and university. Consequently, ATOM displays a positive outlook for the game sector in Turkey. In this framework, it will be useful for ATOM to be open to diverse disciplines such as communications science, training, law, sociology, psychology and anthropology which would contribute to the game development and foster ATOM's position in this industry.

[K6] Knowledge Production in the Global World

Panelist 1:

Between Scholarly and Instrumental Imperatives: Industry, the University and New Contexts for Knowledge production

Christen Cornell, The University of Sydney

This paper considers changing contexts for academic work, specifically a new emphasis in Australia on “industry partnerships”. Drawing on the experience of the two presenters, both of whom are early career researchers engaged in such partnerships, it raises questions around the situation of research between scholarly and instrumental imperatives. How are the different outcomes negotiated by university and industry partners? And what does it mean to operate within discursive practices that you might otherwise actively critique?

In the experience of the researchers, such projects require an odd kind of double embodiment, with the researcher at once ethnographer and collaborator, required to trial new ways of “knowing” beyond the academy’s drive for ‘knowledge production’. Rather than suggesting that scholarly work is never strategic, however, or that industry-funded research is necessarily ‘compromised’, the paper aims to think productively about new hybrid models for thinking and political work.

Panelist 2:

Youth Provision, Parallel Learning Economies and the Paradoxes of Gentrification in the Learning City

Stuart Poyntz, Simon Fraser University, Canada

Contemporary learning cities are beset by growing parallel informal learning economies that have flourished in cities across the Global North and South in recent years. Often defined by their status as ‘other’ to formal learning systems and institutions, parallel learning sectors in the arts, sports, and media are typically populated by a range of community informal learning organizations that are now part of the collection of resources present in cities to aid youth transitions in a period of neoliberal risk. Characterized by participatory spaces in which young people negotiate identities, address digital divides, and nurture citizen learning, robust parallel learning sectors have arisen in response to declining funding and confidence in formal schooling systems, significant technology change, shifting labour markets, and a broader crisis in the work of youth provision. Throughout much of the twentieth century, youth provision has been addressed through the resources of the state via formal education systems, health care, law and security systems, employment training, and the like. Meanwhile, market forces, including consumer culture, broadcast and social media, digital technology, and labour markets

have been equally essential in a system of provision dominated by the twin pillars of state intervention and market power. This system continues to shape how many young people across the global north (and south) transition from childhood and adolescents to adulthood; yet, this system is now subject to new and profound crises linked to contemporary experiences of commodification, surveillance, precarious labour markets, automation and technology change, climate change, and shifts in the way public and private life are lived. In response, parallel learning economies have become part of urban infrastructures and are now key features of the political economy of learning cities.

In this paper, I address a series of paradoxes that appear to be common to parallel informal learning economies around the world. Paradoxes are unresolved contradictions that beget instability, a key feature of the political economy of learning cities. The focus of my analysis is the informal media arts learning sector in Vancouver, Canada's third largest city. While focusing on Vancouver, the issues arising are addressed in comparative fashion in the relation to key characteristics of the media arts learning sector in London, UK, in order to capture a sense of nuance and distinction in the way the political economy of parallel learning sectors operate in the contemporary period. Data for this analysis is taken from the SSHRC-funded Youth Digital Media Ecologies (2011-2014) and Youth Sites: The Informal Learning Sector in Creative Lives projects (2015-2020). I trace the emergence and consolidation of media arts learning sectors from the mid-1990s to the present and analyze a series of paradoxes linked to institutionalization, gentrification, policy, digitization and digital literacy, the entrepreneurial subject, and individuation and care that undergird the political economy of learning cities today. I conclude by indicating how these paradoxes produce a series of instabilities that threaten the viability of media arts learning sectors, even as the organizations within these urban sectors have become central to the project of youth provision and the future of democratic cultures.

Panelist 3:

Practices of Knowledge in the Process of Open Design

Merle Ibach, IXDM, Switzerland

The third paper discusses collective processes that are organised and managed online. With the open source movement the concept of commons within digital infrastructures became increasingly important and thus the concept of open design/open source hardware. Collectives that are organized as decentralized networks are mainly challenged by processes of evaluating problems, finding consensus and the collective development of solutions. For that participants create temporary forms of organisation and management such as prototypes, tutorials and platforms for tagged file structures, which will be emphasized by means of two case studies. The organization of the OpenMovement in Switzerland and the Open Source Ecology in Germany will be analysed and the implicit knowledge about the dynamics of collective processes will be pointed out with visual design practices.

[K7] Digital Capitalism and Machinic Rationality

Chair:

Younghan Cho, Hankuk University, South Korea

Panelist 1:

The Formation of the Information Technology Economy under the Procedure of Developmental Neoliberalization in South Korea

Younghan Cho, Hankuk University, South Korea

This paper explores how the information technology (IT) industry in South

Korea since the 1990s has been rapidly developed into a so-called “IT economy,” making it an epitome of developmental neoliberalism. By examining the intertwined natures of government politics, business strategies and popular receptions, it delineates the rapid formation of the IT economy as a complex assemblage of various institutions, practices and desires working based on developmental neoliberalist ideas. During the 1990s, Korean economy was being transformed from the Fordist to the post-Fordist model, and particularly the Asian financial crisis in the late 1990s expedited the neoliberal restructuring process. With the global dotcom bubble taking place simultaneously, the IT industry was widely welcomed as the main growth engine to overcome national economic crisis and to advance its national status into a developed country. At face value, the IT industry seemed to exemplify neoliberal mantras such as innovation, creativity, competition-friendly business and world-class technology. In South Korea, simultaneously, the IT industry was heavily influenced by strong state intervention such as centralized investment policies and tax deduction. It resulted in rapid growth of the IT industry including unmatched broadband speed and low cost, along with thriving venture capital investments. However, strong state intervention has also become a burden over time because the government’s policies are neither flexible enough nor resilient in response to the changing media environment. This study argues that the case of the South Korean IT economy offers a rich empirical context for illuminating how developmental neoliberal logics are selectively or paradoxically executed through the intricate interplays among state-led initiatives, market’s interests and popular developmentalist consciousness. Finally, this study aims to illuminate similarities as well as nuanced difference and changing trajectories among neoliberal transformations of East Asian countries.

Panelist 2:

“You can’t worry too much? ! ” Mobile Payment Practices Among Chinese Youth

Gladys Pak Lei Chong, Hong Kong Baptist University

This paper examines how the practices of government evolve with the mobile platform through a case study of Alipay—one of the two leading cashless payment platforms in today’s China. Concerns about dataveillance have grown exponentially as societies across the world emphasizes how technology restructures political economy and transforms our everyday life. Dataveillance (van Dijck 2014) surveys, controls and regulates individuals’ day-to-day activities, not only knowing what individuals do and who they are (cf. Andrejevic 2007) but more significantly, what they will be and will do. China’s phenomenal technology growth is often foregrounded as something creative, innovative, revolutionary and progressive. Mobile payment platform, such as Alipay, is an illustrative case for it has transformed urban economy into a cashless society. Going out with an empty pocket is not only common but a celebrated practice among urban young dwellers. Alipay, an affiliate company of Alibaba, is one of the eight companies that was awarded with consumer credit licenses by the state. With its unique and massive database of consumer information derived from its online shopping platforms (e.g. Taobao and Tmall) and its cooperation with other platforms, Alipay’s built-in social credit system—Sesame credit—evaluates user based on five factors: credit history, behaviour and preference, fulfilment capacity, identity characteristics, and social relationship. Operated like a loyalty-rewards programme, it is fully voluntary. The higher the score, the more trustworthy this user is, the more benefits s/he can enjoy. Very few users, and rarely, express concerns and anxieties as suggested in dataveillance. Drawing on a combination of ethnographic observations, in-depth interviews with more than 30 young Chinese in Beijing and a close analysis of Alipay’s mobile app, this paper examines how this payment platform shapes youth’s perception of security, risk and dataveillance.

Panelist 3:

Gambling with Markets: Stock Trading Apps and Digital Capitalism

Cesar Albarran-Torres, Swinburne University of Technology, Australia

This paper argues that stock trading apps follow similar procedural and cultural dynamics to games of chance, highlighting the already tight connection between the spheres of gambling and finance. I analyse the discourses surrounding the apps Bux and Robinhood, where the cultural dynamics of casual gaming, mobile media and finance intersect. While Bux perpetuates the conception of finance as a male-dominated arena, Robinhood rides the waves of anti-establishment entrepreneurial culture while being part of the establishment. Lay investors can access financial markets anywhere, allowing trading to enter previously inaccessible spheres. If in the early 2000s the desktop computer allowed amateurs to buy and sell stock at home, mobile apps colonise the moments of respite in everyday life. Like gambling, the de-professionalization of finance promises a redistribution of wealth, but its mechanisms are far from being democratic as its origin lays in Silicon Valley and Wall Street, bastions of unscrupulous capitalism.

Panelist 4:

Media as Power-Knowledge Formations: A Perspective on a Machinic Rationality in Digital Cultures

Mujie Li, University of Sussex, UK

Algorithmic governmentality in digital cultures nowadays raises thinking about new transformations of knowledge production. Behind algorithmic governmentality, there lies the context of the changing relationship between human and machine and the paradigm shift of power. Drawing upon Deleuze's analysis on Foucault and societies of control, this paper starts from exploring new forms of power-knowledge

under digital conditions. By establishing this, the paper then discusses the concept of digital bodies in order to position digital media in the changing digital environment that can be manifested by the Foucaultian diagram. In consistent with the power-knowledge in media, a machinic rationality emerges in the process of power formations in media. The paper further develops a machinic rationality through re-reading Daoism and related other traditional Chinese thoughts, aiming to offer an approach of mediating new forms of power-knowledge in digital cultures.

Alongside these theoretical frameworks, the paper will look into the case of the online ticket grabbing plug-in running over the China national railway official website. The case reveals the algorithmic governmentality as a method of control in the technical upgrades between the official website and different plug-ins. However, from another perspective, the technical functions of different plug-ins also make up for the bugs of the official website, together with the technical evolution of the official website, it develops a machinic rationality that enables power-knowledge formations.

[K8] The City or the Country: Where Is the Future of Chinese Youth

Chair/Organizer:

YU Wen, Shaanxi Normal University, Xi'an

In the course of China's modernization, the domination of the country by the city was formed. The cultural relationship between urban and rural areas, as part of the relationship between urban and rural areas, may consolidate and even change this domination. Chinese contemporary urban-rural cultural relations have gone through two different stages. Since 1978, with the disintegration of the revolutionary culture, the cultural relationship between urban and rural areas have played a role in strengthening the existing relationship between urban and rural areas. The political

and economic relations between urban and rural areas restrict the realistic choices and future plans of young people, and the cultural relation between urban and rural areas enforces this situation. Therefore, the changes in the cultural relations between urban and rural areas in contemporary China need to be discussed deeply. Many years ago, Liang Shu-ming posed two major problems of “village construction”, which are still troubling those “Young Builders of Countries” who are continuing Liang Shuming’s cause. What are the origins of “The Problems of Liang Shu-ming”? Is there any possibility for the “Young Builders of Countries” to solve “The Problems of Liang Shu-ming”? All these issues need to be analyzed in a more complex social-historical context. In the transformation of the relationship between urban and rural areas in contemporary China, the path of rural youth in contemporary literature has undergone significant changes. If the choice of Liang Shengbao is no longer possible today, what are waiting for GaoJialin and MaLa? The pressing issue concerning the future of Chinese youth is sure to be seriously pursued.

Panelist 1:

The Changes of China’s Contemporary Urban-Rural Cultural Relationship

ZHANG Yongfeng, Dezhou University, Dezhou

The cultural relationship between urban and rural areas in contemporary China has gone through two stages. In the first thirty years of new China, with the large-scale development of industrialization and modernization, the degree of urban dominance of rural areas has increased, but this dominance has not been recognized in culture. At that time, the cultural relationship between the urban and rural areas lay in the revolutionary cultural community, and the cultural relationship between urban and rural areas was under the class cultural relationship. At that time, with revolutionary culture as the standard, the countryside was not in a backward and dominated cultural position; what’s more, the countryside was regarded as the

place where the revolutionary culture remained and continued. Since 1978, with the collapse of the revolutionary cultural community, the cultural relationship between urban and rural areas has emerged independently in a new way, and the cultural dominance of the city has become the norm and has been affirmed or reconsidered. This paper intends to select some very appropriate literary and artistic works to analyze the changes of cultural relationship between urban and rural areas in contemporary China in the complex historical context.

Panelist 2:

“Liang Shuming Problems” and the Present Dilemma of “Young Builders of Countries”

XU Zhiwei, Harbin Normal University, Harbin

In 1934, Liang Shuming posed the “two problems of rural construction”: one is “talking eloquently about social transformation while attaching to regime”; the other is “so-called rural campaign (which is unable to effect in rural areas)”. Many “young builders of countries” are continuing Liang Shuming’s cause, but the “two problems of rural construction” around 80 years ago still exist. What are the origins of the “Liang Shuming Problems”? Is there any possibility for the “Young builders of countries” to solve the “Liang Shuming Problems”? This paper intends to analyze these two problems in a more complex social-historical context.

Panelist 3:

The Way of Life for Chinese Youth: Rereading “Builders of a New life”、 “Life: A Youth’s Frustrations in Contemporary China” and “The World of Human Being”

WU Zhifeng*, Jiangxi Normal University, Nanchang

From Liang Shengbao in “Builders of a new life” to GaoJialin in “Life” to “Ma

La” in “The Wold of Human being”, we can see that in contemporary literature, the way of life for Chinese Youth in rural areas has changed obviously. The changes of literary figures reflect on the one hand the changes of contemporary Chinese society as a whole, on the other hand, they particularly characterize the problems of contemporary rural youth in their choice of life. I would like to analyse these three novels to examine the choices of rural youth in their lives, Especially, to discuss the following question: If the choice of Liang Shengbao is no longer possible, what are waiting for GaoJialin and Ma La?

[K9] Migration and Diaspora in Asia

Panelist 1:

Migration and Diaspora in Malayalam Cinema: A Study of Shyamaprasad’s *KalluKondoru Penne* (*A Woman of Stone*), *English: An Autumn in London*, and *Ivide* (*Here*)

Jayakrishnan Sreekumar, Auckland University of Technology, New Zealand

This paper examines the concept of diaspora in an attempt to discuss issues of spatiality, displacement, migration, and transnationalism. Using films such as *KalluKondoru Penne* (*A Woman of Stone*, 1998), *English: An Autumn in London* (2013), and *Ivide* (*Here*, 2015) as framework, the chapter examines Malayalam director Shyamaprasad’s cinematic portrayal of immigrant men and woman, and explores the differences in their experiences of migration. These films tackle different modalities linked to the Indian diaspora in the Gulf, United Kingdom and The United States of America. The chapter employs a close reading of the main characters in these films in relation to male identity and female agency in diaspora

spaces, and also discusses how the director portrays the diaspora as a marketplace for desire and imagination.

English: An Autumn in London (2012) narrates the life of characters from different backgrounds who are settled in the United Kingdom. Some of the central characters in the film embrace traditional and familial norms, while a few others adopt ‘western values’ and become morally corrupt in the process. I argue that, by doing this, the film creates particular perceptions about the West and portrays the diaspora as a threatening space of Western modernity. The film *Ivide* (2015) tells the tale of three Indian immigrants settled in The United States of America. The film depicts the West and Western values as something undesirable and shows how diasporic Indians could lose ‘Indian values’ through their association with the West. *Kallu Kondoru Penne* (1998), the story of a nurse who works in Kuwait in order to sustain her family in India, is a film that constructs a different image of migrant women. I closely examine how her middle-class family conceive even a conservative region like the Gulf as a space where men and particularly, women transgress moral boundaries.

Panelist 2:

Rethinking Diasporic Chinese Identity in the Age of Social Media: the Perspective of Mediated Social Interaction

Jiajie Lu, Dongguan University of Technology, Dongguan

Terry Flew*, Queensland University of Technology, Australia

This essay examines how social media have influenced the social interactions of diasporic Chinese and hence their identity formation in Australia. In the current digital media landscape characterised by pervasive use of social media technologies, the identity formation of diasporic Chinese is increasingly shaped by their mediated social interactions. In this paper, we argue that the formation of diasporic Chinese

identity therefore requires rethinking in the contemporary social and media context.

As transnational migration, naturalisation and cross-ethnic marriage have become common in the current highly globalised world, nationality and ethnicity have become more problematic indicators for defining diasporic Chinese identity. A flexible and hybrid identity adapting to different social settings is a common phenomenon among diasporic communities. To a certain extent, social interactions with other individuals are more influential in the process of diasporic identity formation. In this sense, investigating the social interactions of diaspora can be a potential approach to diasporic identity formation in such a context.

At the same time, some major China-based social media platforms such as WeChat and Weibo have expanded globally along with the outflow of Chinese migrants and have significantly changed Chinese diaspora's social interactions. These platforms function in three ways to shape the social interactions of diasporic Chinese. First, they are the media enabling instant transnational communications between diasporic Chinese and their peers in China. Second, these platforms are also a key factor of diasporic Chinese community maintenance. Third, these platforms provide a domain for diasporic Chinese to perform their social practice with various social and cultural groups.

In a case study based upon interviews with thirty first-generation Chinese immigrants in Melbourne and Brisbane, we situate the discussion of diasporic Chinese identity in the environment of social media, and interrogate the formation of diasporic Chinese identity from the perspective of mediated social interaction.

[K10] Re-understanding of the Leftist

Chair:

Lea Kuhar, ZRC SAZU, Slovenia

Panelist 1:

Revisiting the Policing the Crisis in Current Political Conjuncture

Ferruh Yilmaz, Tulane University, United States

This presentation argues that the central arguments developed in *Policing the Crisis* can be transposed to the current European context. A similar hegemonic transformation has been taking place in much larger scale throughout Western Europe, this time through moral panics around Muslim immigrants and Islam. Firstly, it re-conceptualizes moral panics as successive and global series of crises which create an ongoing sense of anxiety and ontologize Muslims vis-à-vis the nation. Secondly, what we see is not a “simple” realignment of class interests in the formation of a new alliance but re-ontologization of the social space. Finally, this re-ontologization happens by projecting the new social imaginary back into history as if society was always imagined in terms of the contemporary ontological categories. In sum, this paper argues that the original analytical and theoretical framework developed in Cultural Studies can still be used to explore the current socio-political contexts.

Panelist 2:

The Left-wing Melancholia

Lea Kuhar, ZRC SAZU, Slovenia

A specter is haunting the left, the specter of defeated revolutions. The left

movements in the beginning of the 21st century were shaped as a reaction to the failed utopist and scientific socialist projects of the 20th century and therefore as a mourning of the lost possibilities for a better world. In this mourning the left got stuck between a past that it cannot get rid of and a future it cannot reinvent. The left got stuck in the left-wing melancholia. The paper will present a specific way of dealing with this phenomenon. It will address the problem from the perspective of a cross point between the critical approach of Marxist philosophy and the clinical approach of psychoanalytic theory. The core topic of our paper will be the question of different ways of negating actually existing reality and constituting a new, alternate reality in its place. By following Freud's distinction between four main types of pathology—psychosis, neurosis, fetishism and melancholy, our paper will try to shed a new light on the development of the revolutionary theories that the main left movements in the last two centuries adhered to—utopian socialism, scientific Marxism-Leninism, identitarian struggles of the end of the 20th century and the anxiety of contemporary left movements that hinders their capacity to act. In the second part of the paper a special emphasis will be put on the latest. As opposed to some critical theorists (eg. Wendy Brown) who saw left wing melancholy as a conservative force that would alienate political actors from a “critical” and “visionary spirit” we will try to emphasize the enabling potential of what might at the first glance be seen as a paralyzing condition.

[K11] Fan Communities and Practices

Chair:

Sujeong Kim, Chungnam National University, Korea

Panelist 1:

Learning Ethical Codes of Copyright in China's Online Fan Communities

Yang Lai, Ohio University, United States

Besides love and community, copyright has been another essential keyword of fandom studies. In the internet era, the progress of information technology enables the mushrooming of fan communities all around the world and rampant copyright infringement within fan activities. A conventional approach for academic discussions about the relations between fandom and copyright is to presuppose that fans, who actively sharing and recreating based on the existing media texts, are playing the role of challengers to the current copyright law. It may also be easy to suppose that in a country like China where copyright laws are newly introduced and loosely enforced, fans would be less sensitive to copyright infringement. Thus, it is interesting to observe that the media fans in China have developed and keep revising their ethical codes inside online communities to defend copyright and eagerly pushing the issues to the public to raise broader attention. Why do these fans (including both fanwork creators and consumers) defend copyright so eagerly? How do they gain, accept, practice, and reflect on the idea of copyright via online fan activities? How did online community experiences shape individual members' thinking and action? Using survey and in-depth interviews, my research will explore this phenomenon and examine how fans learn and revise ethical codes of copyright in China. This

research resonates with recent studies that looked into the nuances and heterogeneity of fans' concerns about copyright, providing new materials for copyright discussions and fan studies. Fans' attitudes and concerns about copyright issues could be quite diverse because of the specific social and cultural context they are situated in.

Panelist 2:

Instagram Fan Accounts as Fan Practice

Hattie Liew, Nanyang Technological University, Singapore

This paper will focus on fans of a DIY celebrity, Joelle Siwa, better known as Jojo Siwa (@itsjojosiwa). Instagram fan accounts are of specific interest here. These accounts are populated with reposts, amateur photo edits, and photos of the fan (often with Jojo Siwa branded merchandise). Through presentation and (re)presentation, these fan-run accounts are at once curated personal archives and public displays of affection; part of the Siwanators fan community, yet a venue for fan competition; and an amplification of Siwa's official narrative. Through analyses of popular fan accounts, we will explore how Instagram fan accounts such as these occupy a liminal space that is simultaneously transformative and affirmative, personal and impersonal, as well as material and digital. Additionally, I contend that the Internet-famous such as Siwa constitute a different type of text, separate from traditional celebrity and other forms of media, and thus fan engagement with such celebrities should, and can be culturally analysed.

Panelist 3:

Growing Stronger with the Army: International Fandom and the Rebranding of a Korean Boy Band, BTS

Sujeong Kim, Chungnam National University, Korea

Hye Jin Lee, University of Southern California, United States

With its win for the "Top Social Artist" at the Billboard Music Awards and a

successful live performance at the American Music Awards in 2017, BTS (Bangtan Boys or Beyond the Scenes), a seven-member K-pop boy band, proved that K-pop artists can succeed and thrive on a global scale. BTS's US breakthrough and its global success is largely attributed to the active social media presence and engagement of its fans (particularly its international fans), officially known as the ARMY. All fan practices generally include two processes: first, distinguishing the artist from other artists and second, distinguishing its fandom from other fandoms. BTS international fandom (hereafter, International ARMY) also engages in these processes but what makes it different is that it centers around non-Western male celebrities and is composed mostly of women from different socioeconomic background (race, region, age, class, etc.). In addition, International ARMY actively participate in rebranding the artist's image to raise the visibility and legitimacy of BTS as a global celebrity. By examining the international BTS fan practices, we ask how the international ARMY negotiate their common goals of increasing BTS's global power and appeal as BTS fans with their different social identities. Furthermore, we examine what the implications are for the celebrity and fandom studies at the international level in the process.

[K13] Film and Japanese Empire: Description of Self and Others

Chair/Organiser:

Matsuoka Masakazu, Tokyo University of the Arts

Soft power has been widely discussed in Japan since early 2000s. While people believe that this phenomenon is relatively new, the term “cultural power” had already been used as wartime slogan in 1940s and was connected with total war regime. Film, like other popular media, was used as a mean to demonstrate Japanese “cultural power” in Japanese colonies and other occupied areas. In Japanese colonies, film

displayed ideal images of the imperial subjects and in military occupied areas, this showed the legitimacy of Japanese rule in each area. However, as each paper present, film did not simply work as a mean of “civilisation” of the people of the empire. This panel wish to discuss about how Japanese described the local societies of the occupied areas in the films, how they tried to establish the legitimacy of their rule and also the Japanese rule and aftermath described in film.

Panelist 1:

Film Censorship in Japanese-occupied Taiwan in 1930s

Huang Yaochin, Waseda University, Japan

During the colonial period, Japanese made many documentary films for propaganda purpose. Most of these films were made by the Office of the Governor-General of Taiwan, and some of these films are reserved until now. This paper examines the censorship laws and related historical documents which were applied to films to reveal how the Office of the Governor-General of Taiwan regulated the contents of propaganda and to identify what was allowed or even encouraged to screen. By analyzing these historical materials, we can understand how Japanese empire dealt with “negative censorship” and “positive censorship” to make propaganda documentary films in Colonial Taiwan.

Panelist 2:

Indigenized Propaganda in Rural Areas of Japanese-Occupied Northeastern China: Manchurian Films Screened by Japanese Mobile Film Projection Units

Wang Le, the University of Tokyo

This research examines how propaganda films made by the Japanese colonial

authorities and screened in rural areas of wartime Manchukuo portrayed daily life. Numerous previous studies in the field of media studies have discussed films screened in urban cinemas, which facilitated the emergence of a colonial urban culture. What has received less attention is the rural context of film screening. Reflecting the propaganda campaigns in rural areas, the text of the films tends to describe a peaceful and prospering puppet state through portrayal of the daily life of Manchurian people and Japanese characters have voluntarily assimilated to Manchuria. This research analyzes data from internal publications of the Manchukuo government, PR magazines, as well as video copies of actual films, and argues that Manchurian films fit within Japan's propaganda scheme by targeting Chinese audiences with a narrative of a prosperous Manchukuo as an achievement of the war.

Panelist 3:

Film Screening in Japanese-occupied Singapore, 1942-1945

Matsuoka Masakazu, Tokyo University of the Arts

During the Japanese occupation of Singapore the Japanese authority used films not only as an entertainment but also a medium of propaganda. They tried to present Japan as the model of modernisation in films. In Singapore films were already a major recreation for local people in pre-war period and this city was placed as the centre of film propaganda in Japanese-occupied Southeast Asia during the Second World War. Using English newspaper, this paper reveals the actual condition of film screening in wartime Singapore. The analysis shows firstly the majority of the films shown before the ban of the "hostile" films in August 1943 were American ones. On the other hand, few Japanese films were shown during this period. Secondly, the listing of the films shown in wartime Singapore demonstrates that it is different from what was planned in Tokyo as the film propaganda policy.

Panelist 4:

Reverberation from Japanese Empire and United States Military Occupation of Korea: Focusing on the Film *The Woman, The Orphan, and the Tiger*

Kim Yijn, Hitotsubashi University, Japan

This study analyses a documentary film *The Woman, The Orphan, and the Tiger* (2010) directed by Danish Korean adoptee filmmaker Jane Jin Kaisen and Guston Sondin-Kung to focus on narratives of women and children. Korean adoptees filmmakers often choose their autobiographies as the themes of their first works and the recovery process of their personal history raises questions about social background lying behind international adoption. Depicting three generations of women, this film describes violence against women which originated from Japanese imperialism and was succeeded by the U.S. army in cooperation with the Korean government. Violence such as military sexual slavery, sex work around U.S. military bases and international adoption of Korean children are historically connected. This study discusses how Korean adoptee artists, in cooperation with activists, establish ties with women of different generation, both of who were sacrificed for building the national identity of post war Korea.

[K14] The Outside and Inside of Cultural Power and Nationalism of South Korea and Japan in the Post-imperial 1950s

Chair/Organizer:

Jung-wan Yu, Kyung Hee University, Korea

After the disintegration of Imperial Japan, Korea and Japan tried to establish their own nation-states respectively. In doing so, one of the most important tasks

was to invent new cultural nationalism against unstable multi-nationalism of the imperial age. This panel explores the contradictory meanings of those processes from three perspectives. First, on the road to daily life of New Japan, Japanese had to confront contradictions between decadence and authenticity of freedom in daily life. Second, in case of cultural property policy, the state power of Korea imposed colonialist definitions and policies, ignoring the opposition of intellectuals. Third, on the occasion of popular music, although there existed dominant impacts of American culture, the genres, sensitivities, and imaginations of the age of Imperial Japan lingered persistently in both Korea and Japan. Long after the collapse of Imperial Japan, the traces of cultural power of the Empire still remained inside the two countries.

Panelist 1:

Yoshida Shigeru and the “New Japan”

Seok Won Song, Kyung Hee University, Korea

This paper discusses new Japan’s course of state in postwar international politics system with focus on Yoshida Shigeru’s political and diplomatic theories. Postwar Japan’s course of state was also the process of changing from Imperial Japan to the “New Japan.” However, “new” actually meant the recovery of daily life. The people who were coerced into the lives only as imperial subjects during Imperial Japan were unable to return to the lives of normal people until postwar Japan. In other words, during Imperial Japan imperial subjects didn’t have a say of their own; opposing the country’s plans was unimaginable. On the other hand, the citizens could express themselves freely in postwar Japan. The postwar lives could be considered as decadence from the prewar viewpoint, but such decadence was the authentic “new.” Furthermore, Fukoku kyōhei (Enriching the state, strengthening the military) of Imperial Japan, was replaced by Fukoku zyakuhei (Enriching the state, weakening the military). The USA became a classic model of democracy to be

emulated instead of beast to be defeated.

Panelist 2:

The Continuation and Variation of the Imperial though the Cultural Property Policy in Korea

Jung, Soojin, Dongguk University, Korea

The purpose of this presentation is to examine the continuation and variation of the cultural property policy of Korean government after the liberation in comparison with that of Japanese colonial government. After liberation, intellectuals representing Korean artistic circles sharply argued about the nature of national culture including new definitions of cultural property. However, with the emergence of the powerful nation state, the power for defining cultural property was exclusively appropriated by the state. While many intellectuals disputed against the new cultural property policy, the results were mere the continuation and variation of the old definitions of the colonialist gaze.

Panelist 3:

The Unseen Links between Korea's and Japanese Popular Music in the 1950s

Cho Hyung Keun, Hallym University, Korea

After the collapse of imperial Japan in 1945, Korea and Japan began to establish their own national identities. Until the restoration of diplomatic relations in 1965, there had been no official cultural interactions between two countries. In case of popular music, new melodies, lyrics and rhythms which were affected by western music prevailed in both countries. It seemed that Korea and Japan left the colonial past and entered the postcolonial stage. However, there still existed strong links between the

popular music scenes of the two countries in the 1950s. Korean Trot and Japanese Enka, which shared musical origins from the imperial age, were still located at the heart of popular music. Korean musicians listened to the Japanese music from radios via the straits. Some Japanese musicians recorded old Korean songs in Japanese. They shared some sensitivities and imaginations which originated from the age of Imperial Japan.

Discussion/Commentator:

SUH, Johng Wan, Hallym University, Korea

Nam, Kun-Wu, Dongguk University, Korea

[K15] The Lives and Afterlives of the Inter-Asian Sixties

Chair/Organizer:

Thiti Jamkajornkeiat, University of California-Berkeley
Soe Lin Aung, Columbia University

This panel is part of an ongoing investigation of and response to a powerful call from the Chinese political thinker Wang Hui. Wang has suggested that reconsidering the Sixties means returning to a politicized period of global scale—a move with some urgency given the deepening social, political, and environmental crises of the present. Central to such worlded Sixties, to borrow from Christopher Connery, are the uneven links between counter-hegemonic, anti-systemic struggles, and the politics of temporal organization. Therein, various relations to and configurations of time, especially futurity, become possible. Our collective project is an engagement with the worlded Sixties, reimagined alongside the novel possibilities of today's inter-Asian conjuncture: from Trường Chinh's cultural front strategy in Vietnam, to the re-reading of Aidit with Mao in Indonesia, the modernist-industrial visions of

the Revolutionary Council in Burma, and the historical reevaluation of the social movement concept in Hong Kong.

Panelist 1:

Paving “New Culture (văn hóamới)” of Vietnam-Marxism and Trường Chinh’s Ideology on Cultural Front during the Vietnam War
Morragotwong Phumclub*, National University of Singapore

This essay aims to explore the cultural scheme which significantly considered as three fronts of warfare strategy—politics, economics and culture—by the Communist Party of Vietnam (the Indochinese Communist Party) since 1940s. Trường Chinh, the General Secretary of the Indochinese Communist Party and the Party’s think tank, proclaimed “the scheme of Vietnamese culture” (1943), “Three great principles of the new cultural movement of Vietnam at this time (1944)”, “the resistance will win” (1947) and “Marxism and Vietnamese culture” (1948). These works aimed at building a socialist society, defining a meaning of the new Vietnamese culture and educating the uneducated. Besides, political and economic fronts, the CPV reasoned that the cultural strategy was crucial to support either anti-colonialism or anti-imperialism that the Communist comrades must follow. Cultural strategy still remained until the post-war time. This study focuses on how cultural strategy was produced, reproduced and transformed during the wartime in Vietnam.

Panelist 2:

Contradiction Redux - Mao, Aidit, and the Prospects of Indonesian Communism
Thiti Jamkajornkeiat, University of California-Berkeley

This essay aims to think with and against D. N. Aidit, the leader of the

Indonesian Communist Party (PKI) from 1950-1965, on his handling of the question of contradiction—its multiplicity, mutability, specificity, unevenness, ceaselessness, and indeterminability—in Indonesian society by re-reading Mao’s *On Contradiction* and *On Practice* alongside Aidit. Following Liu Kang and Laikwan Pang, I propose to read Maoism as a global force of opening—the thirdness—that supplies and supplements third world Marxisms, of which Indonesian Communism was a part, with the possibility to combat, among others, imperialism, bureaucratic statism, programmaticity, and teleology of both the first and second worlds along with the dedogmatization, transgression, regeneration, and critique of the self. By interrogating the praxis of Aidit in conjunction with Mao, this essay assesses the prospects of PKI’s “unorthodox” maneuvers resulting from its heteronomous third position in the Indonesian *realpolitik*, not dissimilar to the pre-1949 CCP.

Panelist 3:

Reopening Postcolonial Futures - Socialist Development between Left and Liberal thought in 1960s Burma (Myanmar)

Soe Lin Aung, Columbia University

This paper returns to and reopens the problem of revolutionary socialism in postcolonial Burma. In the decades after independence, socialist leaders from U Nu to Ne Win constructed a developmental regime premised on the refusal of colonial political economy, and committed instead to a teleology of industrialization. Following the writings of Ba Nyein, Chan Aye, and Hla Myint, I propose to read political economic debates under the Revolutionary Council (1962-1972) in relation to wider terrains of left and liberal thought in Burma and neighboring countries. I argue that, in 1960s Burma, from socialist planning to failed liberalization proposals, a vision of modernist transformation cohered across left and liberal divides—with significant implications for social movements and cultural politics in subsequent

decades. Examining the contradictions and then crisis of the Council's revolutionary program, this paper traces the legacy of futures past, pointing up both openings and limits for radical politics today.

Panelist 4:

The Development and Im/possibility of “Social Movement” in Hong Kong in the Post-1960s

Lau Pik-Ka (Lala), National Central University, Taoyuan

This essay traces the development of the concept “social movement” in Hong Kong in the post-60s. After the British colonial government suppresses the 1967 leftist riot/revolution, “revolution” has become impossible, “social movement” hence becomes the more desirable path for social change. But as cold war continues, the concept of social movement has later developed itself on the very premise of the demarcation of (leftist) “revolution”. The shift of language from “revolution” to “social movement” signifies not only a shift in political culture, but also a shift in political paradigm that makes certain politics im/possible. The essay identifies the inherit boundaries of the very concept of “social movement” in the context of Cold War and Colonial Hong Kong. By critically historicizing the concept of social movement, may we be able to overcome the im/possibility of “social movement” (including the recent “Umbrella Movement”), hence be able to imagine another (coming) “society”.

[M2] The Mass Culture after 1949: A Perspective of Anthropology and Fieldwork

Chair:

Sha, Yao (沙垚), Chinese Academy of Social Sciences, Beijing

How to understand the mass culture in the context of the socialist China after 1949? At least, three kinds of resources should be included, Chinese traditional culture, like traditional opera, mountain songs, temple affair; workers culture, like chorus, dances; popular folk culture, like square dancing, rural performance evening. Researchers in cultural studies and anthropology are very concerned about the wide differences among these three in the historical origin, cultural subjectivity and the ideology. The former based on the text to find out the social and theoretical reason to explain the tension and relationship, while the latter paid attention on the cultural inheritance, expression and symbolization by doing fieldwork. The problem is the lack of communication between the two. So, I want to organize a dialogue in this panel. Firstly, this is a conference of cultural study, but I will invite the three or four anthropology scholars to talk about the mass culture, to some extent, this is a kind of dialogue between the cultural study and anthropology. Secondly, I will invite two or three mass cultural practitioners, like puppet show or shadow play artists, from the rural areas to form a discussion between the scholars and the practitioners.

Panelist 1:

Who is the mass? What is the culture? A Discourse Analysis of “mass culture”

Liang, Junjian (梁君健), Tsinghua University, Beijing

Mass culture, or mass art, is a key word created by Chinese Communist Party

(CCP), which gives important means for mobilizing people devoting themselves to the socialist revolution and modernization construction. Based on the historical archives such as working documents and media reports, this essay uses the method of discourse analysis to discover the scope of meanings and explanations of “mass culture” and tries to understand the concept, pattern and mechanism for CCP to use mass culture in its political practice. Mass culture constructs two meaning axis: one is based on the subjective mass and differentiates the mass culture from the culture of ruling class and feudalism, which cooperates with the class analysis of CCP’s ideological task; the other is based on the objective mass so that mass culture and mass art are used for education and unity of the mass and mobilizing them to working on the political missions of different times.

Panelist 2:

Belief, Ritual, Festival, and Community

Wooseok Kim (金遇锡), Inha Univesity, South Korea

Chenjinggu (陈靖姑), also known by the name Chenshisi (陈十四), is one of the most popular folk goddesses of Fujian province and its neighboring areas. In the places where Chenjinggu is worshiped, each community expresses its belief in the goddess in varied ways according to its particular historical background, local cultural heritage (which often includes unique myths), and different applications of the performing arts. A comparative study of a ritual and a festival—the Yuanxiao ritual (元宵会) in a village of Fujian province, and Qiqi Festival (七 七 会) in a mountain of Zhejiang Province—was undertaken. The former ritual comprises a series of Taoist rites, puppet play over four days, a parade for the goddess, and rites including a rite of passage for children of the village. The latter festival comprises a parade of flags, a costume parade, and a human pyramid performance; groups from four different villages separately climb a mountain to worship the goddess by performing these activities. In observing the differences between the characteristics,

roles of participants, and social functions of the Yuanxiao ritual and Qiqi Festival, significant sociocultural insights have been garnered.

Panelist 3:

Square Dancing and the New Social Solidarity in the Countryside: An Anthropology in a Village of Jiangsu Province

Sha, Yao (沙垚), Chinese Academy of Social Science, Beijing

In recent years, square dancing has become a cultural phenomenon, which is popular in many places in China and in the world. Why does this phenomenon appear, and how can square dancing get hundreds of millions of followers? There must be profound social and historical roots. I did anthropology in H village in Jiangsu province about square dancing, and find out which is a way lead to a new social solidarity in the countryside. In the form of dancing, the rural middle-aged and old women are re-bringing the atomized entertainment back to the dimension of collectivism. They confide and communicate with each other to solve the psychosocial problems caused by the empty shell social structure. Also, they will elect representatives to ask sponsorship with the boss in the village and establish a joint relationship in the economy. By mobilizing and integrating rural resources, we can see that square dancing is becoming a social power, which lead to an alternative development possibility in the era of urban centralism and globalization. But, at the same time, I must point out the square dancer are not the real impoverished people in the village.

Panelist 4:

Blind Innovation of Folk Culture is Killing Traditional Culture

Zhang Tao (张韬), Folk Photographer

In the last 30 years, my camera focused on the shadow play, a kind of mass

culture. Nowadays, when the government increasing the protection of shadow play, two problems have become more and more serious, whose culture it is and where it is heading to. I don't know what happened exactly, but the phenomenon is that by giving money, prize and honor, the government, experts and scholars are guiding the trend of the folk culture. And I can see the result is the content and forms of excellent traditional culture are gone, leaving the name only. Besides, a large number of rough cultural products emerged. I got worried. If we can't find the subjectivity and direction of traditional culture, the innovation and development are blind.

Panelist 5:

A Story about a Young Artistic Worker and her Puppet Show

Huang, Feihuan (黄妃浣), Shanghang County

I'm a Puppet Show performer in a regular state-operated troupe in Shanghang County. There are two lines in my story today. The first, as we don't want the troupe to be reformed into a private one, ten years ago, we began to learn puppet show, which is the national intangible cultural heritage. By doing this and changing the troupe to be a puppet art heritage inherit and learning center, we achieved. The second, it is the story of myself. I really didn't like the puppet when I first came into contact with it. It was so ugly and heavy, almost 25 kilograms. After one day training, I even can't pick up the chopsticks. But, as time passed by, I fall in love with this old art. Now, my job are adhering to the traditional plays in the rural areas, cultivating inheritors in primary and secondary schools and looking for inspiration and innovation new script from life.

[M3] Affective Archives: Emotion, Intimacy, and the Work of Redress

Organizer/Chair:

Nadine Attewell, McMaster University, Canada

In his 2008 book *Affective Mapping*, literary scholar Jonathan Flatley suggests that “our affects come into existence only when attached to the ghosts from our past” (89). Drawing on recent scholarship that attests to the powerful, often disorienting ways in which affect, emotion, and intimacy archive “macro-histories of belonging, displacement and dispossession” (Antwi et al. 1), this panel considers how the feelings aroused by, or as part of, different projects for survival (including activism, self-care, and research) bear, and bear witness to, unevenly distributed histories of violence. As researchers concerned with the fate of intimacy in places transformed by empire and incorporated into capitalist economies of exchange, we attend to feeling as a hauntological form of knowledge (production) that links possibilities for redress to the contested, embodied work of relationality, both past and present. How might feeling itself be transformed by its archiving?

Panelist 1:

Psychosomatic Cartographies: Recent South African Aesthetic Activisms as Affective Archives

Helene Strauss, University of the Free State, South Africa

This paper conceives of recent aesthetic activisms associated with student protests in South Africa as affective archives. Specifically, I read two events that unfolded in relation to the toppling of the statue of Cecil John Rhodes at the

University of Cape Town in April 2015. The first is the act that initiated the Rhodes Must Fall campaign, namely activist Chumani Maxwele's throwing of human excrement onto the statue on the 9th of March 2015. The second is a performance piece titled 'Chapungu—the day that Rhodes Fell, ' staged by artist Sethembile Msezane on the day when the statue was finally removed from its plinth overlooking the UCT rugby fields. By revealing a legacy of psychic division deeply rooted in the unequal distribution of racialised suffering at the heart of South Africa's colonial history, these activists very deliberately engage the historically divergent terrains of white and black feeling. I argue that these performances, as conveyors of the intergenerational transmissions of racialised feeling, constitute archives of larger historical and political forces the decoding of which is essential to any project of de-colonial redress.

Panelist 2:

Untamed Intimacies: Rethinking Self-Care through Filipina Migrant Workers' Fleeting Encounters in Hong Kong

Wei Si Nicole Yiu, University of Toronto

Self-care, in the wake of neoliberalism, is fixed in the realm of individual desire. Moving away from this neoliberal understanding, I follow Audre Lorde and Sara Ahmed's formulation of self-care where they direct our attention of self-care away from the individual (self) to include the collective self (community). This paper argues that self-care is a relational process in which overlapping and often contradictory attachments and negotiations of kinships, desires, institutions, histories, and geographies occur. Drawing on my ethnographic field research in Hong Kong, I illustrate a series of relational self-care tactics that Filipina migrant domestic workers perform as subjects who care for each other as a route to collective and individual pleasures. Using the term untamed intimacies, I explore the range of

relational self-care tactics—hair braiding, cooking, feeding, fucking, and more—that create alternative forms of queer intimacies between migrant workers. I focus on how Filipina migrants narrate their sense of racialized, sexualized, and gendered selves to those that they care about and who are supposed to in turn care for them. Via an examination of their non-normative kinship, sexual, and gendered practices, I illustrate how migrant workers’ untamed intimacies challenge dominant notions of space, classed heteronormative intimacies, and logics of care.

Panelist 3:

Caring for the Past: Family, Intimacy, and Archival Work Along the China Coast

Nadine Attewell, McMaster University, Canada

In the opening pages of Brian Castro’s 2003 pseudoautobiographical novel *Shanghai Dancing*, the narrator, a middle-aged writer named António, travels to Shanghai, where his parents were born just after the First World War. Eager to learn more about what is “in my bones” (5), António retraces the complications of his parents’ transoceanic genealogies from starting points along the China coast—Shanghai, Macau, Hong Kong—to the British port city of Liverpool, and back again. Like António, I have found myself pursuing (hi) stories of intimacy, desire, calculation, and inheritance as part of a book project about early-twentieth-century Asian practices, experiences, and conceptions of interracial intimacy and multiracial community. Unlike António, however, my relationship to these (hi) stories is not familial, which is not, however, to suggest that it is not intimate. In this paper, then, I read *Shanghai Dancing* both as an archive of affects and affective histories that often elude capture by conventional documentary means, and as a prompt to consider the affects and affective histories that animate the work of research (which Castro represents in troublingly gendered ways). Given the extent to which the family form

conditions not just how but which intimacies get remembered, for whose feelings is the researcher responsible, and what might she make of her own?

[M4] Digital Capitalism and Marxism Study in the New Era

Chair:

Li Shilin, Curtin university, Australia

We are now heading to a new era which could be named as the digital era. Digital capitalism is becoming a new research field in Western world. Internet has been used extensively in today's society, including government agencies, military contractors and educational institutions. Facing the digital capitalism, How to think of the function of Marxism in this new era and contribute to it's development? That's our mission.

Digital capitalism means that capitalism has entered the information age. Information network technology has become the representative of the advanced productive forces of capitalism, and has a significant impact on the production relations, production mode and social and political system of the whole capitalism. In 1999, American professor Dan Schiller pointed out: "The Internet is driving the transformation of political economy to the so called digital capitalism under the influence of expansive market logic."

Panelist 1:

Digital Capitalism and Contemporary Reflection

Lan Jiang, Nanjing University, Nanjing

Such as "Alipay", Taobao were examples of the digital society commodity

trading mode. Social capital in all areas of life spread and control. Marx's manuscript of economics (1857-1858) put forward his own understanding of "immaterial labor" and "general intelligence". The relationship between man and machine has changed. People no longer take the life as rhythm of production, but take the machine as rhythm of production. Similarly, the immaterial labor should be born in the era of big data. It's a hidden cooperation and communication between people. "General intellect" has become the way of building non material productive labor. Big data can reduce the blindness of capitalist production at the same time can produce sufficient data efficiency and capital in the digital society era. However, as people rely on data more and more, this phenomenon leads to a new form of alienation in the new era—"digital alienation".

Panelist 2:

Peripheral Capital Goes Global: Naspers, Tencent and BRICS Countries

Keyan G Tomaselli, University of Johannesburg, South Africa

Ruth Teer-Tomaselli, University of KwaZulu-Natal, Durban, South Africa;

Mpumelelo Dlodla, University of KwaZulu-Natal, Durban, South Africa

Naspers is a South African Internet and entertainment conglomerate that was worth ZAR 1.25 trillion rand in 2017. The conglomerate is operational globally across a diverse range of information and media platforms, with a significant emphasis being placed on its e-commerce platforms compared to its traditional heritage media platforms (print and pay-television). Naspers' has evidenced a metamorphic ability to reinvent its ownership and business operations, throughout the company's various acquisitions, mergers and start-ups (starting from the company's inception until their early e-commerce operations). However, there is limited insight into Naspers' unique "ownership and control" strategy that has

enabled the company to risk penetrating and diversifying its ‘footprint’ in the e-commerce market, specifically in the ‘emerging markets’. This presentation seeks to examine aspects of Naspers’ business and ownership strategy that aided the company’s transformation into an Internet and entertainment multinational conglomerate: 1) how has Naspers’ business and ownership strategy enabled the corporation to diversify and transform from its traditional heritage (print and pay-television) holdings into a predominately Internet- based business operation; 2) how has Naspers’ Internet strategy diversified and solidified its ‘foothold’ in the local and global e-commerce market. In order to ascertain these questions, this study adopted a thematic analysis on collated number of newspaper articles, from the year 2010 to 2014. The theoretical lens which will encapsulate the analysis and overall view of the article will be the political economy approach within the field of communication. The paper will be heavily reliant on the concepts of globalisation and diversification, as well as drawing upon the other concepts (ownership and control and synergy) within the political economy of communication approach to explore Naspers’ ability to penetrate, solidify and expanded their e-commerce business operations nationally and globally. The necessity of examining Naspers’ business operations are, while Naspers is well-known for its expansion of satellite television in more than 50 countries throughout Africa and adjacent territories, the current paper concentrates on digitally-based interventions in the ‘emerging markets’—Brazil (64% of Movile, a mobile commerce platform portfolio of interactive and online-to-offline products) ; Russia (Avito, an Internet advertising company) ; India (Ibibo Group/RedBus, an online travel booking service that is eight times the size of its nearest competitor, and Flip Kart, an e-commerce platform) ; and China (34% of Tencent, an Internet provision and instant messaging company). The corporation also has stakes in companies based in more established markets.

Panelist 3:

Sharing in IOT VS Monopoly in AI: Digital Capitalism From the Perspective of Marxism

Liu Fangxi*, Chinese Academy of Social Sciences, Beijing

Liu Fangxi tried to reconstruct the critical theory of Marxist technology and put the analysis of today's digital capitalism and all kinds of advanced technologies into the Marxist framework. In the "second revolution" of today's big machine system, the "Internet of things", driven by computer digital big data and driven by artificial intelligence and fused with physical manufacturing, is emerging. This new type of "intelligent" labor data will automate the "intelligence system" of a large machine system. It will make the large machine system as the social human production organ fully mature, and the development of human productivity will reach the extreme. The large machine system makes labor from "form" to "actually" subordinated capital, and mechanically labor data accumulate rapidly in the "capitalist application" to the non workers, and the workers are physically excluded. The 3D printer as a tool have made an model of "world wide networking + creating artificial intelligence+Maker (Individual)", which is expected to open up a "non commercial" mode, showing an open, sharing, fragmentation, the new trend of the labor data back to the hands of the workers.

Panelist 4:

Digital Socialism and its Possibility

Zeng Jun, Shanghai University

Zeng Jun thought that digital technology has been one of the most productive science and technology, are indeed changing the relationship between workers and production tools, productive forces and production relations. Whether digital labor or virtual economy, or the rise of the creative class, and the substitution of artificial

intelligence to labor and production tools, have not changed Marx basic judgment on the relationship between science and technology and the productive forces and production relations. Digital technology is a digital enhancement of capitalism, but can also be a digital cradle of socialism. We should continue to observe all sorts of questions and criticizes digital capitalism and at the same time we should actively cultivate and vigorously promote the possibilities of digital socialism.

[M5] The Arrival of Platform Capitalism

Chair:

Sangmin Kim, Seoul National University

Today we all come to have platform in our hands, which is digital technology, business model as well as operating principle. With a simple touch on a platform, we can call a cab, order delivery food, share resources with strangers, and even become an enthusiastic cultural producer. From a work place to everyday life, platforms encompass us as devices of capturing new values, which are invisible in the name of flexibility, democracy, taste and creativity. Within this platform's ecosystem, we have no reason to know how platform works, thanks to its algorithms and artificial intelligence. However, the unstable life and vulnerable labor are hidden behind the bright vision of global platform capitalism supported with destructive technological innovation. In this context, this panel provides several perspectives on platform capitalism: the political economy of platform capitalism, the new way of life and experience through platform, and the humanities' engagement with the challenge of platform capitalism.

The List of Panelists:

Cheolung Choi*, Chung-ang University, Catholic University / Korea National University of Arts, South Korea

Sangmin Kim, Seoul National University

Chang Eun Oh, Chung Ang University, South Korea

Panelist 1:

The Political Economy of Platform Capitalism: The Commodification of Social Life and the Future of Labor

As a critique of political economy, this paper aims to analyze the characteristics of “platform capitalism” that emerges as a dominant capital accumulation strategy based on the business model of platform companies such as Google, Facebook, Amazon, and Airbnb. The profit extraction of platform firms basically relies on extracting, processing, and commercializing the voluntary actions of individuals in the form of data. To this end, a platform company takes a strategy to outsource all equipment and workforce while maintaining only core production processes. The paper will analyze the accumulation strategy of platform companies through Karl Marx’s seminal concepts of primary exploitation and secondary exploitation. This will reveal that the source of profit for the platform company lies not in the technological realization of “network effects” or “sharing economy,” but in the exploitation of a small number of employed laborers and the extraction of monopoly rents through digital “enclosures.”

Panelist 2:

Post-capitalist Life uber (over) Platform

This article explores the conditions of life that fragmented post-capitalist subjects encounter with in the situation where all kinds of platform are dominant in every corner of the world. In “platform capitalism,” activities and works on the platform are performative, however, what participants can do at best is to perform

a piece of work replaceable by anyone for a certain amount of time. Since the platform automatically mediates almost everything behind the scenes, platform users, whether clients or workers, just need to know how to operate smart phone apps and follow on-screen direction. Platform labor and economic activities become simple interactions within the platform and become datafied, auctioned, and then sold. Confronting this situation where human labor and the existence of human beings are subdivided, mediated, and replaced with data in the ecosystem of platform capitalism, this paper asks the meaning and value of human labor and existence.

Panelist 3:

Problem Setting for Humanities in Datafied Society and Platform Capitalism

Traditional humanities are challenged by datafied society and platform capitalism. Humanities need to redefine the question of life, value, and ethics as the societal environment of human subjects has been changed due to the non-life such as artificial intelligence and robots. Automated algorithm transforms the existential value of living beings themselves and inevitable datafied social life makes “invisible exploitation” rampant. In order to deal with this invisible exploitation, this paper suggests that the role of humanities is to rethink the problem of human labor and basic income. Also, the paper considers humanities as a way of contributing to the production of discourses for the coexistence of the life and the non-life as well as presenting the reestablishment of ethics in order to confront the capitalist logic that advocates only convenience and efficiency.

Discussion/Commentator:

Dong Yeon Lee*, Korea National University of Arts

[M6] Creating and Challenging Populist Masculinities

Chair:

Outi Hakola, University of Helsinki

Gender politics tends to divide people. The debates on what kinds of masculinities and femininities are culturally acceptable and desirable often connect to debates presented in populist performances. For populist movements, both their popular culture self-imagery and their reactions to popular movies and television series emphasize existing gender debates. In this panel, we analyze the gendered practices of masculine right-wing populist movements, and the recognition of gendered politics in popular culture and social media within the context of the United States. We discuss how idealized masculinity is often used to create populist leadership and movements. However, other voices deconstruct these ideals and offer a critical view on gendered politics. We assume that populism and the popular have an inherent connection: Popular culture influences political movements, and vice versa. Thus, in order to understand populism, we need to look outside political agendas and at the culture that it inhabits.

Panelist 1:

Alternative Masculinities and Gender Fluidity in Contemporary Blockbuster Film Series

Janne Salminen, University of Helsinki, Finland

The panel starts by introducing the context of American popular culture where masculinities have been imagined and contested. Janne Salminen discusses

mainstream Hollywood cinema and the gendered debates it agitates. He notes that many contemporary blockbusters have created narratives of “hypermasculinity” which is visible in many action-adventure films, while others have begun to portray alternative masculinities (female masculinity for instance) and other examples of gender fluidity as legitimate ways of performing gender. Perhaps surprisingly, Disney has taken a film series that previously revolved mostly around white male heroism, Star Wars, to a direction that emphasizes heroines. *Rogue One: A Star Wars Story* (2016), for instance, caused certain groups in the US to argue that the film series was sidelining white males who are explicitly heterosexual in favor of diversity. This presentation will discuss these narratives of alternative masculinities in the Star Wars—franchise and similar film series.

Panelist 2:

Representations of Populist Masculinities in Political Comedy and Mockery

Outi Hakola, University of Helsinki, Finland

The second paper takes the discussion to the sphere of political comedy. Where journalism has had trouble with discussing populist movements, comedy hastaken on an influential public role in debating populism with their audiences. Here, the focus is on how political comedy represents and discusses the ideals of populist masculinities: How are populist masculinities imagined in comedy? What positive or negative characteristics are connected to them? What is the role of the comedic registry? The paper analyses comedic videos and memes circulated through social media, including clips from established comedy shows, such as *Saturday Night Live*, but also from alternative outlets for political comedy, such as viral videos and memes. In the analysis, the gendered assumptions related to sharing and creating content are seen as a one form of political participation.

Panelist 3:

Land and Identity Before and After Trump

Juho Turpeinen, University of Helsinki, Finland

The third paper moves onto the world of social media, and it connects land-use issues to identity politics. The success of Trump's brand of authoritarian and masculine populism has been attributed to the failures of the neoliberal policies that liberals and the Democratic party had been engaged in. Others have gestured toward deep-seated sexism and racism that resurfaced as a reaction to both Barack Obama and Hillary Clinton. Both approaches are rooted in an analysis of white, often male, grievance—precarity, the loss of privilege, or both. If indeed these developments were the reason for Trumpian populism's success, how did such grievances appear in online discourses on land-use issues during the later Obama years and after Trump took office? Can land be thought of as a type of identity or identification, like Hardt and Negri argue about property? If so, how does it relate to white, male grievance?

[M7] The New Political Force of Young Generations

Panelist 1:

“From Boredom to Freedom”: Popular Arts, Social Protests and the “Freedom Park” of Lagos

Ying Cheng*, Peking University, Beijing

The paper focuses on youth activities at public spaces in metropolitan Lagos, and examines the role of popular culture in urban youth's pursuit of livelihoods, leisure and rights to participate in politics and public life. More specifically, based on several recent cultural and social events in public spaces such as the Freedom Park in Lagos, I look at how the urban youth organize and manage their “free time”, and negotiate

the physical and social spaces available to them by producing and consuming popular art forms in a rapidly increasing Afropolis where the resources and media of time and space are often contested and disputed. Following Quayson's approach to "free time" in urban Africa-"the poor have time while the rich have space" - the paper interprets the popular performance activities in Lagos as the marginal youth's endeavor to get rid of the "burden of free time" and "occupy" the public space in the city. During the 2012 "Occupy Nigeria Movement" that has drawn an unprecedented crowd in the history of political activism in the country, freelance popular artists such as singers, dancers and actors worked together with civil society organizations and played an essential role in mobilizing and organizing the protest mass especially the jobless youth population. Under these circumstances, the boundaries between the quotidian livelihoods, "leisure" activities and contentious political actions are often blurred.

This article argues for incorporating popular culture into the discourses of subaltern resistance and civic agency in Nigeria, and suggests that popular art practices could be the means through which many visible political actions originate and operate on the ground. Through popular art practices, the marginal youth seek to redefine urban space in ways that contrast with dominant socioeconomic orders, embody and express their own social values, and give rise to alternative forms of network and sociality.

Panelist 2:

Making Sense of the Alternative Cultural Practices of Korean Youth

Hyunju Oh*, Hankuk University of Foreign Studies, South Korea

Eunsil Ok, Hankuk University of Foreign Studies, South Korea

Hyejin Jo, Simon Fraser University, Canada

(Corresponding Author) Sumi Nam, Hankuk University of Foreign Studies, South Korea

The current socioeconomic situation, which is increasingly epitomized by the

poverty and the unemployment of the youth, has become a critical issue in Korea and around the world. They have equipped with outstanding cultural sensitivity and creativity. The problem is that the current economic situation that they are facing now does not fit their ideal at all. While the youth seem to share similar aspects of life across the world, the strife between generations, social isolation and further experiences of abundant cultural benefits in childhood have led the youth to form a subculture of their own and a group of cultural production with distinctive styles.

Recently, new alternative cultural practice emerged as diverse small businesses such as café, craft shops, bookstore etc. and are often introduced and hailed as successful business stories or interpreted as alternatives for the growth of youth culture without enough cultural capital. In particular, Korean society and media treated these serial phenomena of spatial changes by youth, “extremely” positively. It is rarely considered as the materialization of the expressed discontent and hopelessness of the youth.

In this paper, we hope to address whether the alternative practices led by the new generation is the “real” alternative lifestyle that stands up against the era of neo-liberalism. It will call into question the “Practices of the Millennials” and look into the so-called alternatives to see whether they are indeed free from neo-liberalistic lifestyle, as insisted. Our goal is to come up with the insightful interpretations by making sense of the underlying economic, social, and cultural context.

By studying these cases, this paper will focus on the hidden desire and frustration of the Youth in Seoul and, at the same time, their diverse media and spatial practices will be critically interpreted.

Panelist 3:

Political Unconscious of the Filipino Youth in the Digital Age

Delfo Canceran, University of Santo Tomas, Philippines

The Filipino youth seem to be mere millennial netizens engrossed with computer games and social media. However, they remain a potent force for social change. The arena has expanded not only the streets but also the internet. In the street, during the commemoration of the Martial Law regime, the youth occupied the frontlines of the rallies. These young leaders warned the administration of President Duterte of the looming plan to re-impose Martial Law. In the internet, the youth organized themselves and put up a website known as Student Council Alliance of the Philippines (SCAP). They joined the rally against Martial Law and decried President Duterte. The youth realize that they have a role to play in criticizing the social ills and seeking their social relevance in public discourses. There are crucial occasions where this role is precipitated and triggered. The Martial law together with the Duterte dictatorship becomes that occasion.

[M8] Indigeneity and Nation

Chair:

**Ross Pabinguit Heruela, University of the Philippines,
Philippines**

Panelist 1:

Mani Tribe and Impact of Cultural Policies in Thailand and Malaysia

Siriporn Somboonboorana, Walailak University, Thailand

This research focus Mani is one of indigenous groups in Southern Thailand

called ‘Sakai’ and in Malaysia called Orang Asli. Mani are almost dependent on the forest for the main subsistence activities which are food gathering, hunting and fishing. In the past five decades, the rapid economic development policies have changed in many aspects such as capital expansion area development for ecotourism in preparation for economic growth at national and international levels. Moreover Mani tribe’s areas were strictly controlled by the both Thai and Malaysian governments that closely oversee and manage, promote and expand support capitalists and people from outside to exploit the use of forest resources. Each facet of intervention directly affects the Mani tribe even though the both governments have expressed sympathies for the tribe in their attempt to preserve their culture. However, they are treated as a must-preserved artifact, a rare artifact, a clown or a fool.

Panelist 2:

Identity, Ethnicity, and the “Indigenous Peoples”: A Philippine Context

Ross Pabinguit Heruela, University of the Philippines, Philippines

In the Philippines, there are several groups of people. In the northernmost part, there is Ivatan in Batanes and Ibanag in Cagayan Valley. The Cordillera Autonomous Region is the dwelling place, to name a few, of the Tingguian, Kankanaey, Ibaloi, Kalinga, and Ifugao. In the southernmost part particularly in Sulu Island, there are Tausug, Badjao, Maranao, and Jama Mapun to name some. Records show that 60% of these groups are in Mindanao while 33% are in the Cordillera Autonomous Region. The rest are spread in the other parts of the country. These groups are called universally as the “Indigenous Peoples.” It is said to be the politically correct term. However, there are some katutubo (native of the land) in the Philippines who subtly resisted to be called as such. Thus, this paper explores the meaning of the term “indigenous peoples” and evaluated it based from the current discourses in the

Philippine mainstream society about their identification as “indigenous peoples.” Multidisciplinary is used to read the issue. Finally, this study, although it is an initial excursus to the complexities of the term “Indigenous Peoples,” initially concludes that the term “indigenous peoples” is not suitable to refer to the several ethnic groups in the Philippines. Instead, the researcher proposes through his discovery on his study that the term, Filipino, is to be used to refer to their identity and Filipino ethnic community when one refers to their particular ethnicity.

Panelist 3:

Racism without Others: Everyday Mediations in Poland

Kinga Polynczuk-Alenius, University of Helsinki, Finland

Racism is customarily viewed either as a legacy of the colonial encounter, or as a response to immigration. Suspending such linkages, this paper begins to ponder the recent display of racist attitudes in societies where the racialised others are currently physically absent. Poland is a case in point: with mere 4 per cent of the population declaring a non-Polish identity, the country can hardly be regarded as “multicultural”. Still, in the aftermath of the “refugee crisis” of 2015, racism—particularly anti-Muslim—colours both political and social attitudes. Drawing on communication studies, postcolonial studies and Foucauldian discourse analysis, this paper proposes that in the context of the physical absence of racialised others, a racist subject position is construed through mediation understood as an ethically-charged communication process whereby the social values are produced, negotiated and circulated.

From this starting point, the reflection proceeds in two directions. Firstly, it follows the temporal dimension: racism harks back to the memory of the “multi-ethnic” interwar Poland in which minorities constituted a third of the population, and which was ridden with ethnic and racial tensions. This paper proposes that the

temporally-anchored racism is mediated “locally” through spaces empty, but marked by the previous presence, of the racialised others, and through discourses that surround these material spaces. Secondly, the paper reflects on the role of mediated representations: given the physical absence of the racialised others, racism is (re)produced in relation to the portrayals in the media of the racialised others and of global phenomena that have not materialised locally (e.g., migration, terrorism). Here, the paper argues that racism without others has roots not only in the recent outpour of blatantly hostile images, but also in the everyday inconspicuous and seemingly benevolent representations.

Panelist 4:

The Roads of Leaving and Returning Home: Reflections of Aboriginal Independent Musicians in Taiwan

Maria Prause, Utrecht University, Netherlands

Since the martial law was lifted in Taiwan in 1987, Taiwan has been undergoing a Taiwanisation process. Since then, the Taiwanese government has officially recognised sixteen aboriginal tribes and has made attempts to promote aboriginal culture in and outside of Taiwan. However, most aboriginal communities still face ethnic discrimination and economic disadvantage caused by external and internal colonisation over the last four centuries. Many aborigines leave their rural home communities to seek for better educational and career opportunities in Taiwan’s larger cities, from which many return during national holidays and other celebrations or when they resettle back home. For many, the road leaving home and the one returning home is not the same.

Despite the substantial research on the aboriginal tribes in Taiwan with regard to their material cultures, customs, languages and music, only little is known about the more recent aboriginal independent music. Previous research on aboriginal music

has primarily, though not only, focused on traditional songs and their cultural and social performative environment.

This study investigates the music of currently active aboriginal independent musicians and how they reflect on their home communities, on leaving and returning to those communities and on their situatedness in their aboriginal cultures and in the Han Chinese dominated Taiwanese society. For that purpose, the paper provides an analysis of lyrical and audio-visual material, i.e. aboriginal artists' songs, and interviews with aboriginal independent musicians.

Eventually, this research aims to offer an alternative perspective on how aboriginal independent musicians identify themselves in the context of their ethnic heritage and as part of Taiwan's society, and how they start to reclaim their voice in Taiwan's cultural and social sphere.

[M9] Revolution, Organization, and Participatory Politics in China's Countryside

Chair:

Stuart Poyntz, Simon Fraser University, Canada

What is there to learn from China's countryside? This question was posed by the Communist Party in the revolution's early years, from collecting folk music for propaganda uses to articulating a strategy of participatory governance known as the mass line. It's also being asked by and of rural communities today as peasants experience eviction and social inequities from national heritage projects bent on "rectifying" past mistakes of collectivization, organize cooperative farming as an alternative to industrialized agriculture, and return to Maoist politics to resist the disenfranchisement of their interests under neoliberal policies and globalization. The four papers in this panel look at peasant experiences in instrumentalizing, re-

adapting and perpetuating participatory governance from early in the revolution to the present, using methods as diverse as archival research, policy analysis, participant observation and field experiment to identify forms of a participatory political culture in rural China.

The List of panelists:

Byron R. Hauck, Simon Fraser University, Canada

Bai Hongtan, The Communication University of China, Beijing

Hatty Liu, The World of Chinese

Joseph Nicolai*, Simon Fraser University, Canada

Panelist 1:

The Counter Conduct of Chinese Villagers Practicing a Maoist Mass Line

In remote Heyang village in China's Zhejiang province, residents are demanding for the return of the Mao era's wired radio even as they're outfitted with mobile phones and digital television. Neighboring villages of Sanxi and Renan are actively re-collectivizing their economies. Based on interviews with residents and participant observation in Heyang from 2015-2017, and interviews with officials in Sanxi and Renan, this paper finds the return to Maoist politics in rural China to exemplify Foucault's concept of counter-conduct. In particular, participants argued that the "mass line," the Maoist concept of political leadership based on mass consultation, increases avenues for participation, engagement, and state representation of peasant class interests. Positioned at the expanding peripheries of capitalist globalization, this counter-conduct shows the mass line as a practice that challenges the lament that "it is easier to imagine the end of the world than the end of capitalism."

Panelist 2:

The Theory and Practice of Peasant Self-Organization

In the past half-century, China's rural areas have undergone two "de-collectivizations" through the disbanding of the people's communes and globalization. Peasants have become disenfranchised in the current economy, as the value of farm products decreased and farmers leave villages to work in cities. In 2017, I and several other PhD students assisted farmers in my hometown in Shandong province to establish a cooperative organization. Our experiences from the field led to an ongoing investigation of several questions: 1) How to organize peasants in the present neoliberal environment, and the challenges to this organization; 2) How to empower peasants' subjectivity to see themselves as the main force in the development of their hometown; 3) How to help farmers understand sustainable agriculture. Our practice explores the processes of peasant organization and imagines an alternative to current rural "development" based on large rural capital and industrializing agriculture.

Panelist 3:

Folk music and the Chinese Revolution, 1942-1967

This historical study examines the alliances between China's "literary and cultural workers" and peasants in context of the Communist Party's mission to collect and instrumentalize folk songs as a propaganda tool. The attempt to communicate class consciousness by going to and adapting from the masses reciprocally contributed to the Party's consciousness of the mass line and adapting the revolution to national conditions. Cultural workers preserved and set scores to rural and ethnic minority oral traditions, leading to the development of a "folk

music” (*minyue*) genre and “folk orchestras.” In turn, folk elements influenced the era’s new compositions, as noted in the case study of the 1960 opera *Red Coral*. Lyrics describing real-life class struggle from various communities were also combined with local tunes in many works though participatory exchanges of revolutionary experiences and consciousness between peasants and cultural workers.

Panelist 4:

The Preservation Politics of the Counter-Cultural Revolution in China’s Heritage Industry

Taking for granted the interwoven relationships between future-oriented development and the development of the past, this inquiry focuses on a schism between “world cultural heritage” and “international red heritage” and its relationship to a post-reform China operating between the “party line” of communist ideology and “bottom line” of international capitalism. This paper engages the antinomies over authenticity between cultural heritage and communist historiography embodied in the tourism-oriented development in the city of Pingyao, where the identification, conservation and communication of rural heritage operates in the theater of social inequality. Specifically, claims of authentic Chinese heritage were used to evict rural people from their subdivided homes built during the Cultural Revolution. Here the heritage communicated rectifies the “mistake” of land redistribution in the name of cultural authenticity, promoting in its place a heritage of an imagined community that normalizes concrete inequality.

[M10] People's Park (VI)

Speaker 1:

Ethics in Intimate Ethnography

Jinnie Chae, Sungkonghoe University, South Korea

This paper discusses ethics in intimate ethnography that is conducted through intimate relationships such as friendship. Many native and feminist ethnographers have highly valued it as an ethical way not only to overcome the unequal power relationship between the researcher and the researched but also to build “authentic” relationship between them. These close relationships are also argued as an effective way of producing rich knowledge of the field. This paper challenges these myths by raising several ethnical issues in conducting intimate ethnography in digital age. It draws on a yearlong fieldwork in Seoul that explored the link between the precarious lives of the underemployed Korean young women and their digital media use. In a form of auto-ethnography, this paper first offers a detailed account of how my research evolved into a form of intimate ethnography and then discusses three ethical issues that I faced in the process: ethics in conducting an intimate fieldwork; ethics in representing vulnerable people; ethics in doing digital ethnography. I also offer an account of the practical strategies that I undertook to ensure that the research complied with the ethical principles related to these issues and how these significantly shaped the nature of my research. To conclude, I reflect on the need of “proper distance” in intimate ethnography.

Speaker 2:

Constructing the Identity of Okinawa through Neo-imperial Gaze:

Nabbie no Koi

Atsumi Nakao, University of British Columbia, Canada

The paper will examine How the film “*Nabbie no Koi (Nabbie’s Love)*” (1999) is influenced by neo-imperial gaze described by Oliver Kühne (2016) in the context of *Iyashi Bûmu* (Healing boom) in 1990s. Right after Japanese rapid economic growth collapsed, Japanese young people started to feel anxiety for their future and tend to soothe themselves with the image of healings (*Iyashi*), such as healing music or healing products. Since Okinawa had been promoted as a tropical island like Hawaii in tourist industry after the war, it became a healing tourist destination from the late 1990s with Okinawa boom. The film *Nabbie’ no Koi* is said to have a certain influence on this Okinawa boom. However, we cannot embrace this boom as just sequences of economic promotional success in Okinawa because emphasizing cultural aspect of colonized leads to silence the real problems that they are actually facing every day. Here I would like to apply Kühne’s neo-imperial gaze. To Kühne, neo-imperial gaze is the way historical trauma and political realities are obscured and replaced by the capitalist commodity of fetishized stereotypical narrative. Okinawa holds a number of social and economic issues from colonized history which are still going on as we can see them from the presence of massive amount of US army bases in Okinawa and the rape incident in 1995. Therefore, creating the narrative of Okinawa as happy, welcoming, tropical island is hailing them to be so which turns to be another form of oppression onto Okinawan people. Examining *Nabbie no Koi* from this perspective will contribute to the dialogue in the postcolonial problems in contemporary visual media.

Speaker 3:

Digital Exotica: The Politics and Praxis of Internet Celebrity from East Asia to beyond

Crystal Abidin, Jönköping University / Curtin University, Australia

Internet celebrities are a valuable lens through which we can understand the makings of a society. Above and beyond the mere analysis of fame and the attention economy, such highly conspicuous yet understudied aspects of the youth digital labor market provide insights into self-entrepreneurship, cultural branding, and generational innovation in an increasingly technocratic society. However, most research from around the world continues to apply Anglo-centric theories to localized case studies, regardless of appropriateness or fit. From Psy's Gangnam Style, to photo-editing app MeituXiuxiu, to Piko-Taro's PPAP, this paper assesses the most prominent threads of viral media and internet celebrity originating from East Asia in the last three years, and how such incidents are represented by global popular media. The analysis presents crucial groundwork for re-theorizing internet celebrity studies, paying heed to cultural contexts, interrogating ethnocentrism in viral culture, and questioning media framing of "the Other" in the age of clickbait.

Speaker 4:

Timely Figures: Technology, Life and Cyborg Dialectics

Kate O'Riordan, University of Sussex, UK

The figure of the cyborg through the writing of Donna Haraway (1987), and innumerable others since, has opened up writing about technological life itself as well as techno-biographies of lives. The cyborg has been killed off, buried and resurrected. It is hard to think science, technology and politics without it. This paper (re) examines this figure in relation to dialectics, time and technology. The cyborg operates in untimely ways, turning, disconnecting and connecting at different scales.

It generates strong attachment and hate; shock and feelings of betrayal. It is an ironic myth and a figure of the military industrial complex. It is both mythic and grounded in the everyday. This paper traces a particular genealogy of cyborg writing as life writing and draws out its capacity for anger, attachment, recuperation and revenge in relation to the politics of writing technology against the technological fix.

[M11] Posthumanism and New Images of the Cosmos

Chair:

Heidi Mikkola, University of Turku, Finland

Panelist 1:

Museum Cultures and the Thylacine in the Era of Species Mass Extinction

Hannah Stark*, University of Tasmania, Australia

We live in an era in which species are becoming extinct at a rate never before experienced by humans. This paper positions the extinct Thylacine as a case study to think through the role of museums in shaping public environmental sentiment in the Anthropocene. It examines some of the 764 Thylacine specimens held in museums around the world, in order to reveal the biopolitical relationships between institutions such as museums and zoos, and the networks of collectors who commodified and traded Thylacine bodies. In mapping the extinction economies created by these networks, this paper considers the extinction of the Thylacine against the economic history of Tasmania, the specular commerce at work in the colonial desires for exotic animals and objects, and inverse relationship between the commodification and value of specimens and the diminishment of species diversity and deterioration of mounts

and wet specimens.

Panelist 2:

The Posthuman Cosmic Artisan: Practices for a New Earth

Jan Jagodzinski, University of Alberta, Canada

This presentation develops contemporary artistic practices by what I name as “posthuman cosmic artisans,” a conceptual personae for those artists whom I identify as working within the problematic of the Anthropocene in the “now here” of the capitalist world order. Drawing on the work of Gilbert Simondon’s critique of hylomorphism (the Aristotelean position where form follows function), the cosmic artisan dwells on the practicality of the problem as culled from the “material” itself. The “new materialism” that has emerged in the literature that deals with issues of life and its vitalism is very much part of this problematic; people like Jane Bennett seem to be frequently mentioned here. Given the problematic of the Anthropocene; that is, the anthropogenic labour of our species that has had a profound effect on a planetary scale regarding “climate change,” a euphemism for the multiple ecological effects taking place on Earth known as the sixth extinction, the cosmic artisan—as someone who combines art, science and technology together—offers a way to interrogate and question this precarious development. It is my contention that such “artisan” practices involve the development of a new artistic hybridic sensibility, which emerges when carbon and silicon are combined to create new expressive forms that have never been envisioned before. Here I am referring to the biogenetic developments of artificial life and artificial intelligence, often referred to as synthetic aesthetics. My presentation dwells on the developments in synthetic aesthetics and bio-art where the nature-culture divide has been crossed through technological means. The ethico-political question is raised as to whether this direction has any hope in solving the Anthropocene problematic. I draw on Simondon’s

mechanatology and Guattari's metamodeling to make my case for what Deleuze and Guattari called for in a Thousand Plateaus: that of a New Earth.

Panelist 3:

Insects and Affective Aesthetics in Wildlife Films

Heidi Mikkola, University of Turku, Finland

We are drawn to the (moving) images of animals, whether narrative story lines of wildlife films or short and cute cat videos on Youtube. However, most of these images represent furry mammals or mega fauna like elephants and whales. Insects are marginalized in these films and in the academic discussion. The viewers are attached to the images of animals through affects like empathy and wonder. However, we do not consider insects to be cute or easily to be identified with, rather they evoke affects like repulsion and fear. Insects are often represented without much subjectivity or simply as food for other animals. Still this lack of empathy and difficulty of making affective narrations about insects, gives potential to rethink our relations to nonhuman. In the presentation, I will explore wildlife films with insects and the aesthetic and technological potentialities of the films to relate with nonhuman others. How does a close-up shot of an insect work when they do not have a face or expression that we could try to read? Are there potentialities to rethink subjectivity beyond anthropocentrism in the images of insects?

[M13] Human/Non-Human Intimate Relations

Chair:

Yeon Kyoung Lim, City University of Hong Kong

Humans and technical objects work together by generating sensations, affects and

perceptions in the process of reciprocal relationships taking place in the intertwined physical and virtual worlds. The aim of the panel is to explore new modes of cooperation and coexistence of humans and technical objects with a focus on the areas of virtual and augmented reality, visual perception, IT-based intimacy between people and intimate relationships between the human and non-human. In doing so, the panel examines how human and non-human co-operate within a complex network and how they reconfigure new realities. Using phenomenological, critical theory and media studies approaches, we investigate how technical objects as “actants” play crucial roles in a world where the human loses her anthropocentric status in favour of collaborative relations between human and technical (digital) objects.

The List of Panelists:

Carloalberto Treccani, City University of Hong Kong

Yeon Kyoung LIM, City University of Hong Kong

Lukasz Mirocha, City University of Hong Kong

Ruohan LI (Rebecca), City University of Hong Kong

Panelist 1:

Intimate Relationships between Humans and Street View

The study delineates intimate relationships between humans and digital objects with a sense of intimacy. The study seeks to demonstrate how the technologies of Street View, its interfaces and digital data collaborate with us in parallel becoming performative agents. Using an autoethnographic approach, this study explores the way Street View leads us to have a virtual trip with a new sensory experience; keeps a record of our itinerary while evoking feelings and memories; leaves a mark with digital data; transposes us onto other emotional and performative stages. In doing so, this study articulates the method in which digital objects respectively act as

experience machines, memory machines and doing machines. This study examines how we act within the immersive digital environment they create, not merely using them. Therefore, we should consider a speculative politics of intimacy towards digital objects, oscillating between feelings and actions, between the public and the private.

Panelist 2:

How Machines See the World: Understanding How Machine Vision Affects Our Way of Perceiving, Thinking and Designing the World

We share the world with machines and technology, a man/machine relationship that is increasingly marked by empathy and reciprocity, so as to gradually assimilate our perception (human vision) with the way that digital devices see things (machine vision). *Ways of seeing* and therefore to think and design that seem to meet the needs of machines. The core theme of my proposal is to understand to what extent machines' view of the world in turn influences humans' perception of the world. However, there is still the idea that images and acts of vision are still an essentially human characteristic. An anthropocentric vision that, nevertheless, today seems no longer functional, in a context in which man loses his world anthropocentric vision in favour of a collaborative vision with the machines.

Panelist 3:

Framed Reality and Reproduced Virtuality: Design Principles and Aesthetics of Consumer VR/AR Applications

Virtual (VR) and Augmented Reality (AR) can be considered as computational environments that introduce another layer of *simulation* (Baudrillard) into contemporary *post-digital* (Cramer) socio-cultural reality. However, they can also

be regarded as the very *conditions of possibility* (Kant) of a new mode of *Being-in-the-world* (Heidegger) based on the capacity of computational machines to create the state of multisensory presence in a virtual (VR) or mixed (AR) environment. The aim of the paper is to examine design principles (e.g. skeuomorphism, real-life object digitalization, the role of the frame) in several market-available apps and game engines, to review interaction modes and aesthetic that facilitate user immersion with and within immersive media. Methodologically, the study is following a software and platform studies approach, informed by critical theory and continental philosophy that will enable to contextualize the case study research in a broader socio-cultural context.

Panelist 4:

“I feel no distance with her.”: Discussing Intimacy and Social Capital on Social Media Platforms

In contrast to short lived online fame, successful Chinese Internet celebrities achieve sustained popularity, through intimacy and online social interaction with their followers. Intimacy is often implicated in what Putnam calls “bonding” social capital. To date, literature has investigated the relationships between the accumulation of social capital on social media platforms and individual psychological traits and depositions. There is a need to augment this work with a more critical, qualitative approach which recognises individual online impression management strategies and other key social and technological aspects of social media platforms. Based on an ethnographic approach, this study aims to illustrate how Internet celebrities’ self disclosure behaviors and the utilization of social media platforms enable the exchange of social capital and the formation of intimacy through online social interaction.

[M14] Lawrence Grossberg in the Present Tense

Chair:

Megan Wood, The University of North Carolina at Chapel Hill, USA

As a leading voice in cultural studies, Lawrence Grossberg has—over the course of his forty-year career—modeled a form of politically-engaged, radically contextual social research. Faced with a context in the U.S. that is characterized by a popular sense of social, political, and economic crisis, we feel an appraisal of Grossberg’s work is more urgent than ever. His understanding of cultural studies as an intellectual and political project committed to analyzing our present conjuncture in all its specificity and complexity is needed to both give a strategic coherence to progressive social forces and to ward off some of the excesses in popular accounts of the crisis. As current students of Grossberg (who is this year’s recipient of the Stuart Hall Award for Lifetime Achievement in Cultural Studies), we feel uniquely positioned to lead a panel designed in the spirit of conversationalism with which Grossberg has long molded the cultural studies project (Hay, 2013): a necessarily collaborative, on-going response to the present context. Moving between the registers of our own research endeavors, our respective relationships with Grossberg, his work, and interlocutors, and our sense of what cultural studies should (or will) do or look like, this panel “conversation” aims to draw out some specific ways Grossberg has uniquely confronted the present conjuncture in the domains of affect, politics, culture, and economy. Our discussion foregrounds several specific contributions that his conjunctural approach to theoretical and empirical work can make to our understanding of the present.

Panelist 1:

Andrew Davis*, University of North Carolina at Chapel Hill, USA

When considering the ability of cultural studies to grapple with the urgency of the current moment, it becomes apparent that our analyses require a renewed commitment to the “radical contextuality” argued for by Grossberg and others within the field. Radical contextuality is based in an understanding of reality as being contingently relational, complex, and always open to alteration. Each question or problem with which we are concerned is necessarily overdetermined and characterized by an open complexity wherein particular forces, objects, people, etc., exist in non-essential, non-universal—yet also not relative—relations. I present an analysis of the current moment as being overdetermined by radically-contextual relations between forces of political-economy, technology and desire. Such an analysis leads to an understanding of the contemporary crisis as being characterized by the convergence of these forces in the contradictory relationship between the nation-state and the legal form of the business corporation.

Panelist 2:

Maximilian Spiegel, University of North Carolina at Chapel Hill, USA

Throughout Grossberg’s work, one finds a certain movement of opening to the realm of potential (or what Deleuze and Guattari call the virtual). Grossberg emphasizes experimentation as key to a practice of cultural studies that takes seriously the contingency of the contexts it analyzes: by embracing the contextually specific unknowability of such work’s findings and thus the absence of guarantees, one opens the actual to the virtual and the present to various futures. Experimentation is thus strongly aligned with imagination, transformation, and interdisciplinary collaboration. Simultaneously, Grossberg also warns against a

fetishization of experimentation, and notably against experimentation divorced from the specificity and requirements of the conjuncture. My remarks will outline and amplify Grossberg's recurring experimental movement of opening to the virtual and relate it to his articulation of the work of interlocutors such as Gilles Deleuze and Félix Guattari, Stuart Hall, and Raymond Williams.

Panelist 3:

Doug Spielman, University of North Carolina at Chapel Hill, USA

Over the past decade Grossberg has authored several reflections on the contemporary economic situation in the U.S. and on the political and intellectual fallout from the 2008 financial crisis. Central to these economic writings are questions about commensuration—that is, about the logics and processes which allow us to measure and compare diverse (economic) values. Grossberg suggests that a key factor in the recent cycle of economic downturn was a crisis of commensuration in which established mechanisms for measuring value were revealed to be inadequate. I consider Grossberg's economic writing by taking up his treatment of commensuration. I trace the theoretical sources informing his approach to the concept, and draw his work into dialogue with other recent interventions diagnosing crises of valuation and measurement. I suggest that Grossberg's commitment to a radical form of contextualism substantially distinguishes his analysis from related approaches to the commensuration problem.

Panelist 4:

Megan Wood, University of North Carolina at Chapel Hill, USA

The aim of my contribution is to make a point about care, cultural studies, and

the relationship between politics and the authority of knowledge to which it attends. While perhaps not explicitly, “care” and its complex of meanings (to provide what is necessary for the welfare of someone or something; to pay serious attention to something to avoid damage or risk; to feel concern or interest or attach importance to something) figure prominently in Grossberg’s oeuvre, in terms of his characterization of the nature and significance of conjunctural analysis as well as in his work on the affective context of contemporary life and political culture. I discuss, for instance, Grossberg’s consistent ask that cultural studies scholars “take care”—particularly when questions of feeling seemingly place themselves beyond questioning or reckoning—and his analyses of the affective landscape of the present which implicitly raise questions about the “politics of care” at a time when “care” is used to discuss everything from economies and corporate responsibilities to ecosystems and human rights.

[M15] Critical Potentials of Media Use in Digital Popular Culture

Chair:

Rainer Winter, Alpen-Adria University Klagenfurt, Australia

This panel draws together multi-perspective views on industrial, visual, social and bodily dimensions of digital popular culture. Within the corporate and corporeal affordances of today’s digital economy, habitual practices of media use repeat and reproduce themselves, creating imitative flows of cultural circulation. At the same time, the repetition of our more or less pleasurable everyday media engagements involves transformative networks of affect and meaning and complex articulations of human and nonhuman agency. The four contributions of the panel explore these resonating relations with regard to the following questions: (1) How can we

approach the circulatory dynamics of digital popular culture in their transformation from context to context? (2) How do we develop appropriate tools and language to encounter its multiple and often contradictory experiences? (3) What critical potentials of digital media research, in which media culture is not only investigated but may also be engaged, are there to deal with?

The list of panelists:

Elena Pilipets, Alpen-Adria-University Klagenfurt, Austria

Konstantin Daniel Haensch, Berlin University of Arts, Germany

Joachim Haupt, Berlin University of Arts

Daniela Bruns, Alpen-Adria-University Klagenfurt, Austria

Panelist 1:

Netflix And Chill: Affective Entanglements of Binge Watching in Digital Environments

This paper situates the viral dynamics of Netflix And Chill within the excessive use (binge-watching, purge-watching) of data-intensive streaming services and mobile screen-based interfaces. Reflecting on its affective and performative entanglements with what Netflix promotes as “100% contextual experience” that “you can take anywhere”, the practice of binge-watching will be approached (1) in terms of its capacity to reenact sensations tied to other popular products and practices of digital leisure/labour, (2) in connection to the ways in which Netflix-specific viewing/using experiences are part of context-sensitive recommendation and content-based adaptation strategies, and (3) as embedded in the digital economy of attention/distraction.

Panelist 2:

“Echoes” in Our “Home”: Aspects of the Uncanny of a New Class of Everyday Objects

A new race of technological hegemony is aiming for people’s homes. “Echo” and “Alexa” (Amazon), “Home” (Google), and “Siri” (Apple) —many major tech-companies are trying to establish new “smart speakers” in their customer’s most private spaces. This paper explores the (potential) changes of social and cultural relations in the private sphere caused by this new class of media objects. It focusses on the “uncanny” aspects of usage that are created in the course of the appropriation and domestication of new media. It analyzes the practices that arise by the “repetitive” and “highly subconscious” mindset of apparatuses that alter the way we live our everyday life and speculates about new forms of agency, control and power in our homes. Finally, the paper proposes a set of categories to speak about the uncanny of everyday objects.

Panelist 3:

Narrating Futures: Silicon Valley as Popular Culture

In recent years, Silicon Valley has become a frequent topic of popular culture. Entrepreneurial lifestyles, emerging technologies, and potential futures are widely used themes in books, movies, TV shows, and especially net culture, but are also popularized by Silicon Valley corporations themselves. This paper attempts to show that corporate communication can be understood as a means to popularize certain views of “what the future will bring” and thus becomes an increasingly important part of popular culture. By employing qualitative modes of enquiry, I attempt to illuminate the role of business manifestos, mission statements, keynotes, product presentations, and other forms of corporate communication for popularizing their

preferred version of the future. I analyze how “business fiction” as a genre enters the sphere of fictional texts and potentially undermines their socio-critical potential.

Panelist 4:

Practices of Negotiation: Fun and Seriousness in Popular Video Games

The distinction between entertainment and serious content is still very present in the European society, which especially applies to the sector of video games. Although video games got integrated in higher culture through their connection to art, literature and as a medium for political critique, the popular ones remain unnoticed when it is about to offer more than just fun and entertainment. The relatively new category of “serious games” approves this proposition in contrast to the lack of genres like “serious books” or “serious films”. This paper analyses game design aspects of popular video games that break Huizinga’s Magic Circle by changing the frame of interpretation and thereby initialize a critical dialog between the players. Accordingly, it contrasts strategies of artistic/political games with strategies of popular games to open up a discussion about their potential of activating a gaming community that reflects real life issues.

Shanghai University



CS in Chinese-speaking Societies



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Radical Open Access Collective Book Stand

2018.8.14, D210, 15:20-16:50

Formed in 2015, the Radical Open Access Collective (radicaloa.co.uk) is an international community of scholar-led, not-for-profit presses, journals and other open access projects. Now consisting of more than 50 members, we promote a progressive vision for open publishing in the humanities and social sciences. What we have in common is an understanding of open access as being characterised by a spirit of ongoing creative experimentation. We also share a willingness to subject some of our most established scholarly communication practices to creative critique, together with the institutions that sustain them (the university, the library, the publishing house). The collective thus offers a radical alternative to the conservative versions of open access that are currently being put forward by commercially-oriented presses, funders and policy makers.

Working towards a collaborative conference presence, we will showcase during *Crossroads* a prototype of a collective book stand developed by 5 members of the Radical OA collective (Mattering Press, meson press, Open Book Publishers, Open Humanities Press and punctum books), who have recently formed a consortium. As part of this book stand we cross-promote each other's publications, and promote the ideals and values that sustain our projects: around open access, not-for-profit and scholar-led publishing, experimentation and an ethics of care. Our aim is to advocate these forms of publishing within our academic communities in order to showcase the existence of alternative models for open access publishing. We also want to make a public and political statement about how not-for-profit presses can start to collaborate through these kinds of projects and from there collectively scale-up.

To enable this, we have created a portable and easily reproducible conference pack which can be easily adapted and reproduced, and expanded beyond the consortium as a model to be implemented by other not-for-profit projects.



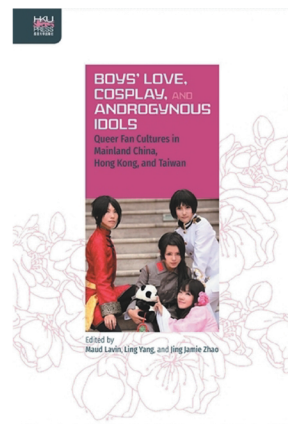
Book Launch II

Queer Cultures in Contemporary China

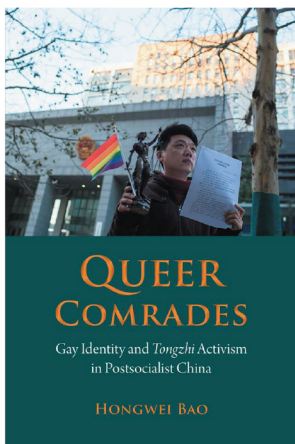
2018.8.15, D106, 13:30-15:00

Chinese-speaking popular cultures have never been so queer in this digital, globalist age. Contributors to this collection situate the proliferation of (often online) queer representations, productions, fantasies, and desires as a reaction against the norms in discourses surrounding nation-states, linguistics, geopolitics, genders, and sexualities. Moving beyond the easy polarities between general resistance and capitulation, *Queer Fan Cultures* explores the fans' diverse strategies in negotiating with cultural strictures and media censorship. It further outlines the performance of subjectivity, identity, and agency that cyberspace offers to female fans. Presenting a wide array of concrete case studies of queer fandoms in Chinese-speaking contexts, the essays in this volume challenge long-established Western-centric and Japanese-focused fan scholarship by highlighting the significance and specificities of Sinophone queer fan cultures and practices in a globalized world. The geographic organization of the chapters illuminates cultural differences and the other competing forces shaping geocultural intersections among fandoms based in Mainland China, Hong Kong, and Taiwan.

Boys' Love, Cosplay, and Androgynous Idols: Queer Fan Cultures in Mainland China, Hong Kong, and Taiwan, Edited by Maud Lavin, Ling Yang, and Jing Jamie Zhao, Hong Kong: Hong Kong University Press, 2017.



This very timely, well-written and insightful exploration of gay identity and queer activism in the People's Republic of China today is more than a study of "queer China" through the lens of male homosexuality; it also examines identity, power and governmentality in contemporary China, as shaped by China's historical condition and contemporary situation. This book offers in-depth analysis of recent queer history and contemporary cultural texts, including the processes by which queer theory and activism was introduced and received in the PRC, the transformation of Shanghai's queer spaces, leading queer filmmaker Cui Zi'en life and works, and personal diaries written by gay men receiving conversion therapies. It also presents rich ethnographic data gained from fieldwork conducted in Beijing, Shanghai and Guangzhou's urban gay communities and documents queer public cultural events such as the Shanghai LGBT Pride, the Beijing Queer Film Festival, the China Queer Film Festival Tour, as well as a clash between cruising gay men and the police over the use of public space in the People's Park, Guangzhou.



Queer Comrades: Gay Identity and Tongzhi Activism in Postsocialist China, Hongwei Bao, Copenhagen: NIAS Press, 2018.

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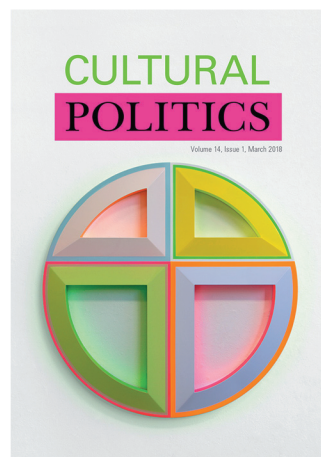
Cultural Studies Journals in the E-display



Communication and Critical/
Cultural Studies



Cultural Studies



Cultural Politics



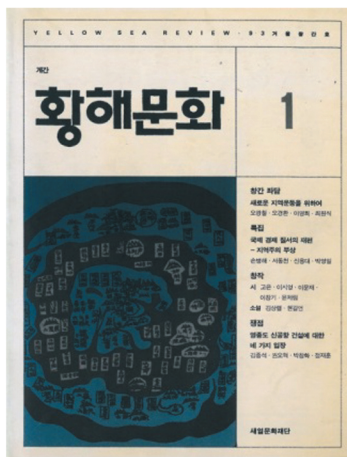
Cultural Studies ↔ Critical
Methodologies



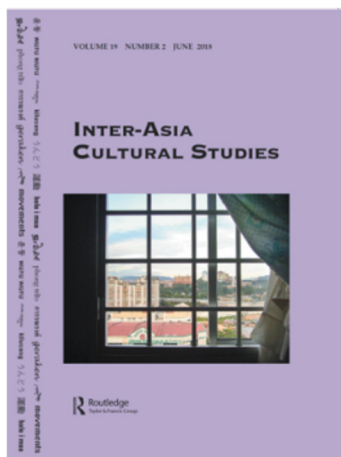
ECRIT-O



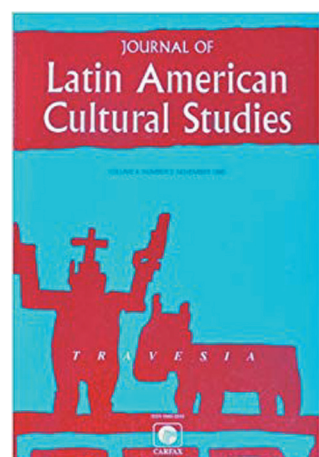
European Journal of
Cultural Studies



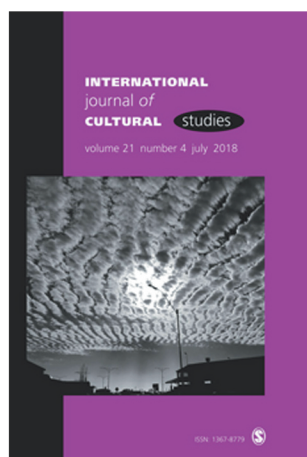
Hwanghae Review



Inter-Asia Cultural Studies



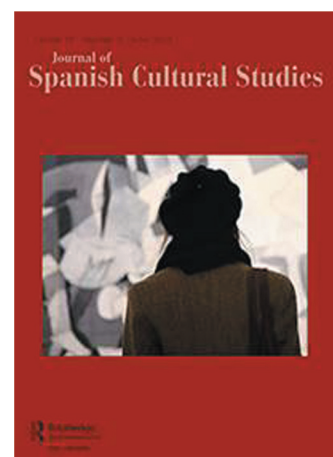
Latin American Cultural Studies



International Journal of Cultural Studies



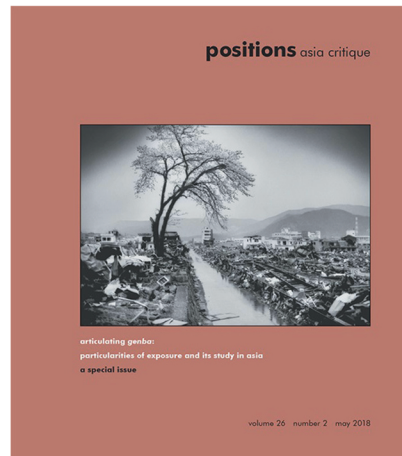
Journal of African Cultural Studies



Journal of Spanish Cultural Studies



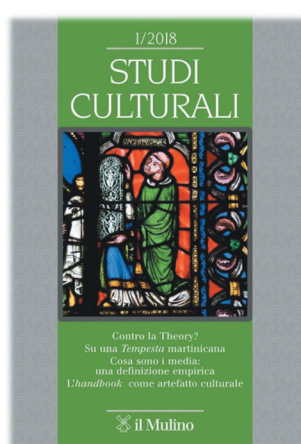
Modern Chinese Literature
and Culture



Positions



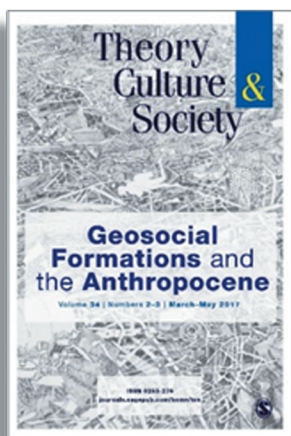
Public Culture



Studi Culturali



Sconnessioni Precarie



Theory, Culture & Society



Body & Society



Cultural Studies
(《文化研究》集刊)



Router: A Journal of
Cultural Studies
(《文化研究》学刊 (台湾))



Refeng Xueshu
(《热风学术》)

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