

亞洲電影研究協會學術會議

THE 11TH ASIAN CINEMA STUDIES SOCIETY CONFERENCE

后亞洲電影、媒體和流行文化

POST-ASIA FILM, MEDIA AND POPULAR CULTURE

2014. 7.14-16 澳門大學

@ UNIVERSITY OF MACAU

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Hollywood cinemas in relation to Japan's postwar reconstruction. Then, through textual and primary source analysis, I will show how these hybrid Western critiqued and commented on the politics of the postwar Japanese *nation*, as the country strove to distance itself from its wartime past while supporting a fast-paced modernization program. Yet while presenting a critical edge against political and social trends of the era, the Japanese Western also endorsed specific forms of postwar development, in particular by embracing American political and cultural values in the making of the postwar (*sengo*) era. In this sense, the Japanese Western ironically helped shape a larger paradigm of "high growth" as it reinforced Japan's cultural dependence on things American.

Bio: Hiroshi Kitamura is Associate Professor of History at the College of William and Mary, USA. He is the author of *Screening Enlightenment: Hollywood and the Cultural Reconstruction of Defeated Japan* (Cornell, 2010), which won the Southeast Conference of the Association for Asian Studies Book Prize and the Shimizu Hiroshi Award from the Japanese Association for American Studies. Currently, Hiroshi is at work on two projects: a transnational history of post-World War II Japanese cinema and a monograph on cinema and imperial formations across the Pacific.

KOLESVO, Elena

Unitec Institute of Technology, New Zealand

Title: "Asians – freaky chaps!" (De)constructing Asia through personal encounters with North East Asian popular culture

Abstract: New Zealand youth, as youth all around the world, greatly enjoy popular culture originating from North East Asia. Martial arts movies, anime, computer games, fashion, food, music, design, gardens, tattoo - it would be hard to find a popular culture genre that has originated in North East Asia that does not have followers in New Zealand. The consumption of imported popular culture by local people does not happen passively, but influences their identity construction by incorporating foreign forms into their local cultural context. Michel de Certeau, in his book *The Practice of Everyday Life* (1984), argues that popular practices are full of importance for understanding our lives. He proposes the analysis of not only the symbolic dimension of cultural products or merchandise, but also the mechanisms of consumption of these products by consumers or "users" of this culture. In fact, the "user" of popular culture exercises power by producing certain meanings that tell more about the struggle of the "user" than the original producer. However, the local people's life experiences, although influenced by the global culture, remain in a local cultural context. The question is how global, or in this context North East Asian popular culture, contributes towards local articulations of New Zealand cultural identity? And what can we learn about the everyday performance and consumption of East Asian popular culture? Why does New Zealand youth choose East Asian popular culture? And finally, what are the images of Asia that New Zealand youth construct through their experiences with East Asian popular culture? Using a series of case studies, this paper explores the consumption or the 'use' of East Asian popular culture in a local New Zealand context. It also explores the images of Asia constructed by New Zealand youth through this consumption.

Bio: Elena is a Senior Lecturer and Programme Leader for Postgraduate programmes at the Department of Communication Studies at Unitec, New Zealand, where she teaches courses in Asian Studies and in International and Intercultural Communication. Her research interests include the re-emergence of nationalism in Japan and Russia via popular culture. In 2011 she co-organised a "Cool New Asia" international symposium followed by the ePublication "Cool New Asia: Asian Popular Culture in Local Context". She is also involved in research

on international or transnational education and international students, and has published in the area of the history of Japanese education, international students and also a comparative analysis of history textbooks in Japan and Russia.

KONG, Mengxun (孔夢尋)

University of Macau

Title: Cooperative marriage as a tactic: a discussion on migrant workers in Macau as educated homosexuals from mainland China

Abstract: Since the Handover of Macau in 1999, a new social space of neo-liberalism has been gradually developed. The notion of ‘Casino Capitalism’ is firstly raised by Susan Strange who suggested the whole system of western capitalism is like a huge gambling house. The casino industry in Macau just symbolized a neo-liberal economy. Under such a combination of capitalization and marketization, taking the economy benefit as the major standard of Macau society has gotten justification from government and individuals (Liu, 2010; Strange, 1996). The changes in the labor market has led to a quite popular value ‘enterprising self’ (Travis. Kong, 2012; Lizhang and Ai Ong, 2008), which means calculating, proactive, and self-disciplined self, the self-enterprising individuals in Macau could be found among young generations of Macau workers. On the other hand, when we look into the field of homosexual groups in Macau, barren will be the keyword of this space. So far, there is only one study on gay apps (Grindr and Jack’d) use in Macau. In this essay, I choose migrant workers in Macau as educated homosexual from mainland China as research objects, the main inquiries are like followings: Under the state-governance of contemporary context, what kind of lifestyles have occurred on migrant workers in Macau as educated homosexual from mainland China? By what practice and how do individuals response to the development of this context?

Bio: Kong Mengxun (Carol) received her M. A. degree in foreign philosophy from University of Zhejiang and Bachelor degree in Japanese from University of Jinan. She is now a Ph. D student in the department of Communication at the University of Macau. Her research interest specializes in homosexual studies, political theories and critical cultural study.

KONG, Ruicai

University of Auckland, New Zealand

Title: A Revolutionary Utopia of ‘Rivers and Lakes’: *Jianghu* Ambience in *Shajiang* (1971)

Abstract: This paper examines the concept of *jianghu* in *Shajiang* (1971), a modernized Peking opera film of the Cultural Revolution (1966-1976). *Jianghu* (江湖, literally rivers and lakes) was the environmental setting of traditional martial-arts genre, which was banned during the 1950s-70s in mainland China. This study shows how the traces of *jianghu*, the returning specters beyond the CCP censorship, configured a revolutionary utopia that contradicted the Party ideology. In the operatic film, the generic power of *jianghu* emphatically reshaped the history into a space of simulacrum, which was at odds with the doctrine of Socialist Realism in terms of the correct representation of history. Specifically, the *jianghu* ambience was embodied in four ways in *Shajiang*: the gangland environment of Shajia village, the battle scene and battle style, the landscape backdrop, and the yin-yang